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**Intertextuality of poetic features in contemporary
Korean song lyrics**

Intertextualita poetických prvků v současných korejských
písňových textech

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Prohlašuji, že jsem diplomovou práci „Intertextualita poetických prvků v současných korejských písňových textech“ vypracovala samostatně a uvedla veškeré použité prameny a literaturu.

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Abstract

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This graduate thesis will address the intertextuality of poetic features in contemporary Korean song lyrics. The aim is to analyse contemporary Korean song lyrics which employ intertextual references with origins in different sources and define their unique characteristics. The theoretical part will introduce the term intertextuality and define useful concepts connected with this topic. The practical part will provide a detailed analysis of the selected song lyrics. Intertextual references identified in each of the lyrics will then be explored based on the type of their source materials, ways in which the references were incorporated into the lyrics, country of origin, and language.

Anotace

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Tato magisterská diplomová práce se zabývá intertextualitou poetických prvků v současných korejských písňových textech. Cílem je analýza současných korejských písňových textů, které používají intertextuální odkazy z různých zdrojových materiálů a definování jejich specifik. Teoretická část představí pojem intertextualita a definuje užitečné koncepty, které jsou s tématem spojené. Praktická část je tvořena detailní analýzou vybraných písňových textů. Intertextuální odkazy nalezené v jednotlivých písňových textech budou následně posouzeny na základě způsobů, jakými jsou odkazy do textů včleněny, typu jejich zdrojů, země původu a použití jazyků.

Na tomto místě bych ráda poděkovala své vedoucí práce Mgr. Blance Ferklové, PhD. za cenné rady a čas, který mi věnovala. Dále bych chtěla poděkovat Anně a Samuelu Oakley za pomoc s editací textu.

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Transcription

In this thesis, the Korean alphabet Hangul is transcribed into the 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 and names of songs and other artworks. Names of Korean individuals will appear using the Korean convention – last name followed by given name. In the text, names of individuals and artworks will appear in the form most often used for the artists and works. The Korean version and transcription of the names will be included in footnotes.

1 Introduction

Korean music and specifically K-pop have been rising in global popularity over the last few decades. The stereotypes most often associated with K-pop and subsequently Korean music in general are primarily a catchy beat with an easily memorable hook and a visually appealing choreography performed by attractive young singers. Other aspects of Korean music such as the songs' lyrics and the meaning behind them are, partially due to the language barrier of international audiences, often overlooked.

While not all contemporary artists aim to impress their audiences with the depth of meaning or poetic value of their lyrics, the young generation of songwriters does in some cases strive to include deeper meaning in their works. It is not uncommon for song lyrics, especially those written directly by the singers, to include added value in the form of carefully constructed poeticness or extra layers of meaning deliberately placed in the texts. This is often achieved by means of intertextual references, linking the lyrics with other works of art, most commonly songs and literature.

Following the overall globalised structure of the Korean music industry aiming at both local and global audiences, Korean lyrics nowadays draw on motifs and symbolism with origins both in Korean or East Asian sources, as well as aspects of Western cultures and literary tradition. The present thesis will focus on the use of intertextuality in contemporary Korean lyrics. The aim is to analyse interesting cases of intertextual references found in a sample of Korean song lyrics and to address questions of how and why intertextuality is utilised by contemporary Korean artists.

1.1 Previous research

Research on intertextuality is most often conducted in the fields of literary studies or musicology. Song lyrics as well as intertextuality in Korean popular music are, however, not a common topic of research in the context of intertextuality. Lacasse (2000) primarily explores intertextuality in recorded music, discussing some of the intertextual practices used in lyrics and in music in general.¹ Aktulum (2014) discusses the theoretical basis of

¹ Serge Lacasse, "Intertextuality and Hypertextuality in Recorded Popular Music," in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 38, <https://doi.org/10.5949/liverpool/9780853238256.003.0003>.

intertextuality in popular songs and song lyrics, providing examples of songs which include intertextual references to literature in their lyrics.²

Spicer (2009)³ and Lee (2019)⁴ each observe works of artists who use intertextual references which refer to other works by the artists. The former discusses lyrics written by John Lennon for The Beatles and the latter explores the patterns in the works of the K-pop group BTS. Seiji (2020) introduces the ways in which intertextuality manifests in music videos of K-pop songs. About intertextuality in K-pop in general, she asserts that it can be placed into one of two major categories: either as a shorthand reference connecting the song to other media familiar to the listeners, or as a way to connect K-pop fans more closely to other media products by the singers.⁵ While this perspective is no doubt a correct one, this paper argues for a third category: intertextuality as a tool used by Korean artists who strive for depth of meaning in individual songs, the intertextual connection with other works being well constructed and thought through.

1.2 Methodology

Intertextuality and its use is not a phenomenon which would follow a defined set of rules. Each artist and author has their own way of including these references in their artwork. As such, it is not easily quantifiable. This text will therefore prioritise a qualitative analysis of a small sample of song lyrics which include interesting cases of intertextual references that tie in to the songs' themes.

In the theoretical part, the definition of intertextuality will be established for the purposes of this thesis. In the practical part, the selected lyrics will be analysed in detail, providing all the necessary context and information: non-intertextual references as well as other phenomena important for a fully comprehensive understanding of the text will be included. The ways in which intertextuality from literary and musical sources shapes the meaning of each song will then be discussed in chapter 4. These intertextual references

² Kubilay Aktulum, "INTERTEXTUALITY/ INTERSEMIOTIC: Lyrical intertextuality," *3rd Annual International Conference on Language, Literature and Linguistics (L3 2014)* (June 2014): 64-71, https://doi.org/10.5176/2251-3566_L314.46.

³ Mark Spicer, "Strategic Intertextuality in Three of John Lennon's Late Beatles Songs," *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic* 2 no. 1 (2009): 347-376, <https://trace.tennessee.edu/gamut/vol2/iss1/11>.

⁴ Lee Dongkyung, "INTERTEXTUALITY AND TRANSMEDIA STORYTELLING IN K-POP: Focusing on the content analysis of BTS" (MA thes., Waseda University, 2019).

⁵ CedarBough T. Seiji, "THINKING THROUGH INTERTEXTUALITY IN KOREAN POP MUSIC VIDEOS," *Translation Review* 108 (2020): 48, <https://doi.org/10.1080/07374836.2020.1840158>.

will be assigned to the respective intertextual figures and other common characteristics will be described.

In the analysis, lyrics are separated into sections such as intro, verses, chorus, and bridge.⁶ Where desirable or necessary the intertexts being referred to in the lyrics will also be quoted or included in their entirety for clarity. Although lyrics in their textual form are the primary focus of this paper, sounds and musical composition will also be considered in the analysis and described when they present important context for the understanding of the lyrics or their connotation.

1.2.1 Analysed materials

Intertextuality in its many forms can be no doubt observed in countless Korean song lyrics. This thesis, however, does not intend to quantify or categorise intertextual references found in a wide spectrum of sources. The aim is to closely observe a few interesting cases and to describe distinct strategies used by the selected artists in their songs.

An important factor in selecting the artists and their works for analysis was that the musicians represent the current generation of singer-songwriters and provide a variety of music styles and topics in the analysed lyrics. For this purpose, two contemporary bands were selected: one representing the Korean independent rock scene while the other is a self-producing K-pop group. The observed phenomena can be found in diverse styles of music. Therefore, two bands each from a different background were selected.

The two groups whose song lyrics are used for analysis, Jannabi and Pentagon, represent the same generation of young artists, having debuted in 2014 and 2016 respectively. Although both groups have only been active for a few years at the time of the writing of this paper, they have already been able to establish themselves as artists and producers. The members are responsible for each of the group's music and lyrics production, having direct influence on the theme and composition of each song.

Many other contemporary groups, especially those from the mainstream K-pop scene, more often than not only act as performers and rely on professional producers to write the songs for them. In contrast, songs by Jannabi and Pentagon, where the members actively contribute to their song production can reveal more about the thought process

⁶ If a part of the lyrics repeats multiple times, it will only appear in the analysis once. Full lyrics of the analysed songs including transcription and translation will be included in the appendix.

and inspiration of the artists representing this generation. The artists and their work will be described more closely in chapter 3.

Two songs by each band were selected for the analysis. The four songs' lyrics contain interesting cases of intertextuality connected to a high level of poeticness and depth of meaning. One song by each group draws more on sources and motifs of Korean or East Asian origins, while the other is based around topics and symbolism from the West.

1.3 Terminology

Song lyrics present an important aspect of contemporary music, which consciously or subconsciously enters our lives, be it by active listening or hearing the songs played on the radio, in commercial spaces, etc. While we may not pay close attention to the meaning of the songs and, sure enough, a lot of Korean popular music does not strive for much depth, there are artists and lyricists who do aim to include a deeper meaning or values, such as social commentary or distinct poeticism in their lyrics. A lyric or lyrics are a form of poetry from ancient Greece, meant to be accompanied by music, namely a lyre, giving the form its name.⁷ Based on this definition, even contemporary lyrics can be understood as poetry intended for singing.

Indeed, poetry has been accompanied by musical instruments or sung in the Korean literary tradition as well. *Jeongga* or 'proper songs' represent the Korean traditional songs based on poetry, in which the vocalist sings the lyrical poems accompanied by various musical instruments.⁸ In the modern days, famous Korean poems are being set to music. A representative example is the poem *Azaleas*⁹ by Kim Sowol,¹⁰ which was turned into a rock ballad by the singer Maya in 2003.¹¹ For the purpose of this thesis, lyrics are understood as poems meant for singing.

The term 'poetic features' which appears in the title of this thesis is defined as literary components, such as a metaphor, a symbol, or imagery used in literature or song

⁷ Merriam-Webster Dictionary, s.v. "Lyric (n.)," accessed June 10, 2022, <https://www.merriam-webster.com/dictionary/lyric>.

⁸ Robert Koehler and Byeon Jiyeon, "Genres of Korean Music," in *Traditional Music: Sounds in Harmony with Nature (Korea essentials 8)*, ed. Lee Jinhyuk (Seoul: Seoul Selection, 2011), 34-35.

⁹ 진달래꽃, *Jindallaekkot*.

¹⁰ 김소월, *Gim Sowol*. *September 7, 1902, †December 24, 1934. One of the most famous Korean poets.

¹¹ Maya 마야, "Jindallaekkot 진달래꽃," HANKOOK NORE, January 19, 2016, YouTube video, <https://www.youtube.com/watch?v=IjSySibAqqY>.

lyrics. The main focus is on the ways in which these features are incorporated into the contemporary lyrics in order to add another dimension by direct or indirect borrowing from previously written texts. This phenomenon is widely known as ‘intertextuality’ and will be further explored in chapter 2.

As stated by Aktulum, “Intertextuality or intermusicality is one of the aesthetic characteristics of traditional, modern, or especially postmodern musical works”.¹² Popular music with its strong tendency to transformation also often includes intertextual or intermusical elements. The term intertextuality is defined as an interrelationship between texts and the way one text’s meaning is shaped by another.¹³ For the purpose of this thesis, intertextuality is here understood in its broadest sense, covering all the different types of interrelationships. Intertexts can have their origins in different languages and belong to different forms of art: literary and non-literary texts, music, cinema, images, or paintings. Intertextuality of literary and musical sources in the analysed lyrics will be the primary focus. For a clear identification of the texts’ mutual relationship, the originals, older texts being referred to will also be labelled as hypotexts and the texts drawing on these hypotexts as hypertexts.

¹² Aktulum, “INTERTEXTUALITY/ INTERSEMIOTIC: Lyrical intertextuality,” 64.

¹³ Ibid.

2 Intertextuality

Interrelationships between different works of art are nothing new in the world of literature as well as in other forms, such as paintings, cinema, or music. Authors have been referring to each other, parodying each other's works, or paying tribute to famous pieces for centuries. In this way, texts and other artworks communicate with each other across time and space and can build upon each other in various ways. Trying to create art independent of all outer influences proves an impossible challenge, as whether intentionally or not, even the slightest hint of what was produced before will always find its way into the new art creations.

The term intertextuality was first established in the field of literary studies in the 1960s. It was coined and popularised by Bulgarian-French philosopher and semiotician Julia Kristeva and later expanded by other scholars, most notably Roland Barthes and Gérard Genette. Intertextuality refers to the interrelationship between texts and namely the ways in which the meaning of one text is shaped by other texts.¹⁴

Modern theorists in fact view all texts as lacking any individual meaning. Interpreting one text is effectively the act of identifying its ties to other texts. "Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext."¹⁵

Even though the 'text' in 'intertextuality' suggests relationships of pieces in a written form, the term has been adopted into various other fields of humanities, representing the connections between different forms of art.¹⁶ Intertextuality has been applied to music since the 1980s. It is used to "address the entire range of ways a musical work refers to or draws on other musical works".¹⁷ Intertextuality of lyrics in their written

¹⁴ Jahan Ramazani et al., *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition* (Princeton: Princeton University Press, 2012), 716.

¹⁵ Graham Allen, *Intertextuality* (New York: Routledge, 2000), 1.

¹⁶ Although some authors argue for the use of separate terms such as 'intermusicality' in the case of music, the distinction between separate kinds of interrelationships in art is not the focus of this thesis. 'Intertextuality' will therefore be used for all the instances of one artwork being influenced by or connected to other artworks of various forms.

¹⁷ J. Peter Burkholder, "Intertextuality," *Grove Music Online*, ed. Deane Root, accessed June 18, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.A2241764>.

form, which is the main focus of this thesis, can however be better understood and described in terms of the theory of intertextuality in literature.

2.1 Intertextual figures

The ways in which intertextuality is displayed in literature is often described as intertextual figures. These devices are used to describe the incorporation of the overall structure or certain aspects of one text into another. As this paper focuses on lyrics, the other aspects of music being of secondary interest, intertextual figures used primarily for literary sources will be used as one of the tools to evaluate intertextuality in the texts. These figures differ by the directness and level of creativity involved in the process of working with the intertextual references.

2.1.1 Parody

Parody incorporates aspects of a particular work, an author's general style or features of a whole genre.¹⁸ Irony plays an important part in parody, but it is not necessarily disrespectful to the original: its tones and moods can range "from the seriously respectful to the playful to the scathingly critical".¹⁹ Parody takes on some of the essential properties of the original while adding new elements to create something new. While it is largely built on these borrowed properties, the aspects which are new or different from the hypotext present the main point of the new text; the audience's attention is drawn to the similarities and differences of the original and the parody.²⁰

2.1.2 Pastiche

Much like parody, pastiche is a work of art which uses the style, gestures, or forms of an older work. A pastiche is however solely reliant upon composition of a number of original forms put together without much creativity or added value. Unlike parody, it does not

¹⁸ M. H. Abrams and Geoffrey Galt Harpham, *A Glossary of Literary Terms: Eleventh Edition* (Stamford: Wadsworth Cengage Learning, 2015), 41.

¹⁹ Ramazani et al., *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition*, 1002.

²⁰ Ian Brodie, "Parody: Intertextuality and Music," *MUSICultures* 47, (2020): 2, <https://journals.lib.unb.ca/index.php/MC/article/view/31397>.

include satire of the hypotexts and only bluntly uses the structures and signs, lacking in originality and coherence.²¹

2.1.3 Allusion

Allusion is a brief, indirect but deliberate reference to a fictional or a real person, place, or event, or to another literary work or one of its passages.²² Identifying allusions placed in the text by the author depends on the shared knowledge of the reference by the author and his audience. Without awareness about the alluded character or work, the intertextual reference and connected symbolism can go unnoticed.²³

2.1.4 Translation

Translation is a conversion of a text from one language to another. The translated version should appropriately retain the original's meaning, tone, and intent. In terms of contemporary Korean music, translation is most often used in foreign language versions of K-pop songs released by the artists. Groups often promote their music in Japan as their secondary market, releasing albums which next to songs written specifically for the purpose of the Japanese release commonly include translated songs originally released in Korea. In the past few years, the trend of releasing an English or a Chinese version of the title track has also emerged.²⁴ This practice is however common only in the K-pop section of Korean music.

2.1.4.1 Calque

A calque is a literal word-for-word translation from one language to another. Due to the directness of the translation, the meaning may shift slightly.

2.1.5 Plagiarism

Plagiarism is a direct copying of a part or the entirety of another text, usually without acknowledging its origin and presenting the text as one's own. While plagiarism fits into

²¹ Ramazani et al., *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition*, 1005.

²² Ramazani et al., *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition*, 42.

²³ Abrams and Harpham, *A Glossary of Literary Terms: Eleventh Edition*, 13.

²⁴ For example, in 2021 Pentagon released their song DO or NOT first in Korean, later publishing the track in three other languages, Japanese, English, and Chinese.

the definition of intertextuality, as a previously written text is used in another and it is not an uncommon practice, it is effectively an act of theft.

2.1.6 Quotation

A quotation is an excerpt of a text inserted into another. In literary and non-literary texts it is usually indicated by quotation marks. These are, however, not commonly used in song lyrics.²⁵ Unlike plagiarism which copies large portions of another text without acknowledging their origin, quotation in art is typically shorter and readily acknowledged by the author.

2.1.7 Symbols

A symbol is a polysemous representation of one thing by another. The same word can be associated with different meanings in different contexts.²⁶ As an intertextual figure, it is effectively the borrowing of symbolism connected with a certain word, phrase, character, or concept with origins in another text. Unlike allusion, where the reference is made indirectly, intertextual symbols are pronounced in the text, but it is up to the reader to make the connection with the meaning behind it.

²⁵ Lacasse, "Intertextuality and Hypertextuality in Recorded Popular Music," 38.

²⁶ Ramazani et al., *The Princeton Encyclopedia of Poetry and Poetics: Fourth Edition*, 1391.

3 Analysis

3.1 Jannabi

The indie rock band Jannabi made their official debut in 2014. Their distinctly retro style of both music and fashion makes them stand out in the hyper-modern Korean entertainment scene of today. The band is managed by Peponi Music, a company owned by the band's frontman, Choi Junghoon,²⁷ and managed by his older brother, Choi Jungjoon,²⁸ making the group a truly independent act without backing from a large agency.

Choi Junghoon is also, along with the group's guitarist Kim Dohyung,²⁹ responsible for the production of the group's music and lyrics. About Choi's lyrics-writing process, Kim says: "When we perform live, Junghoon is often moved to tears. From watching him, you can tell how much feeling and honesty he put into the lyrics he wrote. He considers every song's lyrics to be a poem, filling them with sincerity. He always carries around books [from which he takes inspiration] and takes notes."³⁰

The typically poetic motifs, appearing in abundance in Korean lyric poetry, such as stars, dreams, or rainbows often appear in Jannabi's lyrics.³¹ Over the years, the band has developed their signature romantic and old-fashioned style, blending poetic lyrics with softer instrumental arrangements. The band is highly praised by critics for complexity of their music: in 2020 their song titled *For Lovers Who Hesitate*³² won the Song of the Year award at the 17th Korean Music Awards.³³

Notably, the band introduces themselves as 'group sound', a term used for the early Korean rock bands popular between the 1960s and the 1980s.³⁴ They state that old rock

²⁷ 최정훈, *Choe Jeonghun*. *March 10, 1992, Jannabi's leader and vocalist. Choi is the main composer and lyricist of all of Jannabi's releases.

²⁸ 최정준, *Choe Jeongjun*. Choi Junghoon's older brother and the group's manager.

²⁹ 김도형, *Gim Dohyeong*. *April 17, 1992, Jannabi's guitarist and backing vocalist. Kim participates on the band's music production together with Choi.

³⁰ Choi Junghoon, "The Land of Fantasy Album Commentary," JANNABI, January 16, 2022, YouTube video, 22:55-23:28, https://www.youtube.com/watch?v=hC5b0_FqtZo.

³¹ Choi Junghoon, "The Land of Fantasy Album Commentary," JANNABI, January 16, 2022, YouTube video, 21:30-22:23, https://www.youtube.com/watch?v=hC5b0_FqtZo.

³² 주저하는 연인들을 위해, *Jujeohaneun yeonindeureul wihae*.

³³ 한국대중음악상. Unlike many other Korean music awards, the winners are not decided by a public vote or album sales, but by a panel of judges consisting of critics, academics, radio show producers, and other professionals from the music industry.

³⁴ Kim Pil Ho, "Korean Rock's Journey from Group Sound to Indie Punk," in *Made in Korea: Studies in Popular Music*, ed. Shin Hyunjoon and Lee Seung-Ah (New York: Routledge, 2017), 71.

bands from that era, such as The Beatles and Sanulrim,³⁵ a representative Korean group sound act, are their role models.³⁶

The band was also dubbed as the ‘Korean Beatles’ by Korean media.³⁷ This famous Liverpool-based quartet are an important source of inspiration for Jannabi, not only when it comes to the pop-rock sound of their music, but also the themes of some of their lyrics. Jannabi’s 2016 song *Monkey Hotel (Finale)*, from the album of the same name, alludes to the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band (Reprise)*. The titular fictional bands, Sgt. Pepper’s Lonely Hearts Club Band and Monkey Hotel, introduced by each of the real-life music acts, end their concert with each of these songs in a triumphal style. Paul McCartney’s iconic *Fool on the Hill* furthermore makes his appearance in Jannabi’s *Goodbye Dreamin’ Old Stars*³⁸ from 2021. The song *A Ballad of Non Le Jon*,³⁹ in which Jannabi directly salute the legendary band, will be discussed in detail later in this chapter.

Apart from The Beatles and other musicians, Korean poetry provides an important source of inspiration for the band’s lyrics. The Korean name of the title track of their latest full album *The Land of Fantasy* (2021), *I Know Where the Rainbow has Fallen*,⁴⁰ is taken from Korean poet Cheong Chiyong’s⁴¹ poem *News of March*.⁴² Choi Junghoon also states the works of poets Baek Seok⁴³ and Yun Dongju^{44,45} as major sources of his inspiration for writing lyrics.

³⁵ 산울림, *Sanullim*. Active 1977-2008, considered to be one of the most influential Korean rock bands.

³⁶ Hong Dam-young, “Five monkeys of Jannabi relive heyday of old pop,” *The Korea Herald*, September 18, 2017, <http://www.koreaherald.com/view.php?ud=20170918000753>.

³⁷ Kim Su-kyeong, “‘Hangugui biteulseu’ga doen bundang beomsaengideul ‘한국의 비틀스’가 된 분당 범생이들,” *The Chosun Ilbo*, April 4, 2019, https://www.chosun.com/site/data/html_dir/2019/04/04/2019040400220.html.

³⁸ 굿바이 환상의 나라, *Gutbai hwansangui nara*.

³⁹ 비틀 파워!, *Biteul pawo!*.

⁴⁰ 외딴섬 로맨틱, *Oettanseom romaentik*. Literally remote island romantic.

⁴¹ 정지용, *Jeong Jiyong*. *June 20, 1902, †c. 1950. Korean poet and translator of English poetry. Together with the other two poets mentioned in this paragraph he was selected among the top 10 modern Korean poets by the Korea’s Poets’ Association in 2007.

⁴² 오월소식, *Owolsosik*.

⁴³ 백석, *Baek Seok*. *July 1, 1912, †January 7, 1996. Korean journalist and poet, active in the 1930s-40s.

⁴⁴ 윤동주, *Yun Dongju*. *December 30, 1917, †February 16, 1945. Korean poet known for his lyric and resistance poetry written against Japanese colonization of Korea.

⁴⁵ Choi Jungjoon, email to author, November 18, 2020. Author’s question was relayed to Choi Junghoon, his brother-manager delivering his response in the email.

3.1.1 Jannabi and Yun Dongju

Jannabi's connection to the famous Korean poet Yun Dongju served as one of the initial impulses for exploring the topic of intertextuality in contemporary Korean lyrics. It was the song titled *Dreams, Books, Power, and Walls*⁴⁶ in particular, as the title noticeably resembles the name of Yun Dongju's collection of poems *Sky, Wind, Stars, and Poetry*.⁴⁷ Based on this similarity, the author contacted the group's manager by email to ask if the song's title and lyrics were written following the example of the famous poetry collection. In response, Choi Junghoon states that the song title was not intentionally written to resemble the book's name. Instead, he wrote the title as a simple list of words which express the song's content and motifs.⁴⁸ While the assumption of the track's title being connected to the poetry collection proved to be false, he nevertheless explains that he does take a lot of inspiration from reading Yun Dongju's poems when writing song lyrics.

In most cases, this inspiration lies more in the themes and motifs used in Jannabi's lyrics than in direct references. As mentioned earlier, the motifs of night sky and stars, dreams, and other poetic symbols are typical for Jannabi's lyrics. Even though in some cases the way in which they appear in their songs are noticeably similar to their use in Yun's poems,⁴⁹ these motifs are very common in lyric poetry of other authors as well and therefore the source of these expressions used in their lyrics cannot be determined with certainty. However, since the author himself directly confirmed Yun's poetry as a source of his inspiration, it can be assumed that at least some of the songs are based on poems from *Sky, Wind, Stars, and Poetry*, the collection of Yun's works published post-mortem.

While the motif of the author's own reflection in a mirror or another reflective surface is also not unique to Yun Dongju's work,⁵⁰ origins of Jannabi's song titled *Mirror*⁵¹ can be linked to the famous poet's work from 1939 titled *Self-portrait*.⁵²

⁴⁶ 꿈과 책과 힘과 벽, *Kkumgwa chaekgwa himgwa byeok*.

⁴⁷ 하늘과 바람과 별과 시, *Haneulgwa baramgwa byeolgwa si*.

⁴⁸ Choi Jungjoon, email to author, November 18, 2020.

⁴⁹ Such as likening a distant loved one to a faraway star in Yun's *A Night of Counting Stars* (별 헤는 밤, *Byeol heneun bam*) and Jannabi's *Beautiful* (너 같아, *Neo gata*).

⁵⁰ Park Hyung-jun, "The Aspect of Overcoming Isolation and Division that are Shown in the Image of Mirror in Modern Poetry — focusing on the reflection of mirror and physical images of mirror," *The Research Society Of Language And Literature* 87 (2016): 229-232, http://www.kci.go.kr/kciportal/landing/article.kci?arti_id=ART002094533.

⁵¹ 거울, *Geoul*.

⁵² 자화상, *Jahwasang*.

3.1.1.1 Yun Dongju: *Self-portrait* (September 1939)

The poem titled *Self-portrait* from September 1939 expresses the protagonist's relationship to a strange person he sees inside a well located in an unspecified rural area.

Yun Dongju: <i>Self-portrait</i>			
	Original poem	Transcription	Author's translation
1	산모퉁이를 돌아 논가 외딴 우물을 홀로 찾아가선 가만히 들여다봅니다.	<i>Sanmotungireul dora nonga oettan umureul hollo chajagaseon gamanhi deullyeodabomnida.</i>	Around the spur of a hill, far from the rice paddies, I encounter a lonely well and quietly look in.
2	우물 속에는 달이 밝고 구름이 흐르고 하늘이 펼치고 파아란 바람이 불고 가을이 있습니다.	<i>Umul sogeneun dari balgo gureumi heureugo haneuri pyeolchigo paaran barami bulgo gaeuri itseumnida.</i>	Inside the well the moon shines bright, the clouds float by, the sky spreads wide, the blue wind blows, it is autumn there.
3	그리고 한 사나이가 있습니다.	<i>Geurigo han sanaiga itseumnida.</i>	And there is a man.
4	어쩐지 그 사나이가 미워져 돌아갑니다.	<i>Eojeonji geu sanaiga miwojyeo doragamnida.</i>	For some reason I come to hate him and walk away.
5	돌아가다 생각하니 그 사나이가 가엾어집니다.	<i>Doragada saenggakani geu sanaiga gayeopseojimnida.</i>	As I am walking away and ponder, I come to pity the man.
6	도로 가 들여다보니 사나이는 그대로 있습니다.	<i>Doro ga deullyeodaboni sanaineun geudaero itseumnida.</i>	I go back and look in again, the man is still there.
7	다시 그 사나이가 미워져 돌아갑니다.	<i>Dasi geu sanaiga miwojyeo doragamnida.</i>	I come to hate him again and walk away.
8	돌아가다 생각하니 그 사나이가 그리워집니다.	<i>Doragada saenggakani geu sanaiga geuriwojimnida.</i>	As I am walking away and ponder, I come to miss the man.
9	우물 속에는 달이 밝고 구름이 흐르고 하늘이 펼치고 파아란 바람이 불고 가을이 있고 추억처럼 사나이가 있습니다.	<i>Umul sogeneun dari balgo gureumi heureugo haneuri pyeolchigo paaran barami bulgo gaeuri itgo chueokcheoreom sanaiga itseumnida.</i>	Inside the well the moon shines bright, the clouds float by, the sky spreads wide, the blue wind blows, it is autumn there, and, just like a fond memory, there is the man.

The author takes the readers on a solitary journey through the countryside, where he finds an isolated well and looks inside where he finds a world filled with autumn. As the poem

is dated to September, the autumn weather seen by the protagonist here seems to be the reflection of the author's reality. And, just like the scene at the bottom of the well, the man inside it is also a reflection of a real-world character – the author himself.

The following stanzas 4-8 then describe the development of the central character's relationship with the man who resides in the well. Due to an unpronounced reason, the author goes back and forth between detesting him and pitying or missing him.

If we take into consideration the meaning of the well itself and connect it to the symbolism which appears in the classic Chinese fable about a frog who lives in a well, it might provide us with a valid explanation of the author's emotions. In the fable, the frog has lived in the well all of his life and knows nothing about the outside world. One day, he boasts to a turtle passing by the well about how wonderful it is – the well has everything the frog has ever desired. But the knowledgeable turtle is not impressed by the well and instead tells the frog about the outside world, the depth and width of the ocean. The frog is shocked and realises that his whole life, both his living space and his way of thinking were really limited.⁵³ The metaphor of a frog in a well is used for people who have a very narrow way of thinking, limited by their singular perspective and lack of outlook on life.⁵⁴ It can also be used for Korea itself, which was in the pre-modern times separated from the rest of the world and, just like the frog, limited and unaware of the possibilities or benefits of the world.

If we apply this symbolic meaning to the well from the poem, the position of the protagonist towards the man living in the well located far from civilisation can be perhaps easily explained. While the man may have a view of beautiful scenery: the moon, the skies, the wind, and the clouds; by being isolated in this remote place, the other beauties as well as tragedies and threats of the outside world are unknown to him.

The main character who walks towards the well hates the man inside it at first, because from his well, he is not able to see the context of the whole world and is only enclosed to his limited living (and thinking) area. After turning away the first time, the author comes to pity the man, presumably for his ignorance or the inability to leave the well and discover the truth about the world outside. But when he walks towards the well

⁵³ *Zhuangzi: Basic Writings*, trans. Burton Watson (New York: Columbia University Press, 2003), 107-108.

⁵⁴ Jang Sanghyeok, “*Umul anui gaegurineun keun badareul alji mothanda* 우물 안의 개구리는 큰 바다를 알지 못한다,” *News TNT*, August 18, 2018, 2022, <http://www.newstnt.com/news/articleView.html?idxno=22553>.

the second time, he comes to hate its inhabitant once again. This time because while living in the well no doubt limits the opportunities and capacity of human thought, the man can enjoy the bliss of ignorance or a child-like purity, where he can live a simple life and is not even aware of the negative aspects of the world. While walking away the second time, the protagonist starts to miss the man from the well. Because while he can be both ignorant and restricted, both childishly pure and idealistic, to the author, he is a companion in his solitude or perhaps the picture of his passing youth.

In the last stanza of the poem, the author looks back at the scene and the inhabitant of the well fondly. He may be leaving them behind, but the warm memory lingers on.

3.1.1.2 Jannabi: *Mirror* (2019)

The song titled *Mirror* from Jannabi's second full album *Legend* from 2019 revolves, just like *Self-portrait*, around the theme of the protagonist's relationship with his own reflection. Similarly to the poem, the titular mirror as well as the fact that the person seen in the reflective surface is the author himself are not directly expressed in the lyrics.

3.1.1.2.1 Verse 1, chorus

Jannabi: <i>Mirror</i> – verse 1, chorus			
	Original lyrics	Transcription	Author's translation
1	얼룩진 얼굴로 심통이 나서는	<i>Eollukjin eolgullo simtongi naseoneun</i>	With a spotted face and a petulant temper
2	웬 못된 어른이 우두커니 날 꼬나봐요	<i>Wen motdoen eoreuni udukeoni nal kkonabwayo</i>	Why is this wicked adult glaring at me blankly
3	어쩔 줄 몰라서 씩 웃어 주면요	<i>Eojeol jul mollaseo ssik useo jumyeonyo</i>	I don't know what else to do so I smile a little
4	그게 또 제 맘에 들었는지 따라 웃대요	<i>Geuge tto je mame deureonneunji ttara utdaeyo</i>	It seems like he liked it, he smiles back
5	어울려 놀 만한 친구를 찾아봐요	<i>Eouullyeo nol manhan chingureul chajabwayo</i>	I'm looking for a friend I'd get on with and play
6	혼자선 더 이상 견딜 수 없을 거야	<i>Honjaseon deo isang gyeondil su eopseul geoya</i>	I can't bear to be alone any more

The song starts by the protagonist complaining about having to look at an unpleasant glare of an ill-natured adult. Disconcerted by this sight, he tries to escape the situation with a quick smile, which is reflected back to him by the previously moody-looking person.

Just like in Yun Dongju's *Self-portrait*, the protagonist here looks at his own reflection, which is only referred to in third-person: a strange man who is not viewed favourably by the protagonist. But, unlike the man from the well in the poem who is never given description, in the song lyrics we do learn more about the appearance of the reflection: a wicked adult with a spotted face and a bad temper, staring blankly back at the author. Also, in contrast to the poem, where the poet only observes the man inside the well, and the development of his emotions only happens when he is not looking at his reflection, Choi Junghoon of Jannabi here attempts to carefully interact with the man in the mirror. By shooting an awkward smile, he makes the man in the mirror cheer up as well, effectively encouraging himself not to be so ill-tempered.

In the chorus which repeats after the second verse as well, the author expresses his loneliness and desire to find good friends, who would keep him company. Because now, he is only stuck with another copy of himself in the mirror, which does not seem to be a desirable state of things.

3.1.1.2.2 Verse 2

Jannabi: <i>Mirror</i> – verse 2			
	Original lyrics	Transcription	Author's translation
7	해 밝은 얼굴로 기대에 차서는	<i>Hae balgeun eolgullo gidaee chaseoneun</i>	With a face bright as the sun and full of expectations
8	덜떨어진 어린 애 하나가 또 날 바라봐요	<i>Deoltteoreojin eorin ae hanaga tto nal barabwayo</i>	Now a stupid young kid is staring at me
9	해 줄 게 없단다 다그쳐 보면요	<i>Hae jul ge eopdanda dageuchyeo bomyeonyo</i>	There is nothing I can do for him, so I just stare back
10	그게 또 얼마나 싫었는지 그새 심통이 나요	<i>Geuge tto eolmana sileonneunji geusae simtongi nayo</i>	Just how much he hated it, the petulant temper has returned

In the second verse, the character seen in the mirror changes. Now, instead of the rude-looking adult, the protagonist sees a much younger version of himself. The stupid-looking boy in the reflection is still full of ideals, with a worryless outlook on his life and future, smiling brightly as the sun.

Even though the song's narrator previously complained about the sight of his petulant adult self, the vision of his younger image is not to his liking either. Perhaps,

once again, just like the frog or the man living inside a well, the young child in the mirror considers his childhood home and immature worldview to be the entire universe, not seeing around the corner. Ideals long-since lost, the adult version now sees his younger self as stupid. Instead of the cautious smile he previously showed to the older version of his reflection, all he can offer to the boy is a stern, unfriendly glare. In turn, the wide smile of the youth in the mirror disappears as well.

In both the poem and the song, no direct reasoning for the negative emotions felt by the protagonists is provided. While in the older of the two works, the narrator goes back and forth, ultimately leaving the well with his reflection behind, retaining a positive memory of it, no motion relative to the mirror is indicated in the song. This could suggest that the poet has already moved on from his foolish, younger self, trapped in the well and is able to look back at it with a smile. In the song, however, the songwriter currently still sees himself as both the unwise child and the wicked adult, occupying the same space as them. While he seems to be coming to terms with his adult image, being able to smile at it, he still has not made peace with his past self. A number of songs from Jannabi's discography are related to Choi Junghoon's nostalgic childhood memories or the motif of youth slipping through one's fingers.⁵⁵

The poet starts missing his reflection from the inside of the well as he walks away from it. Meanwhile, in the chorus of the song, the singer instead seeks to find another kindred spirit with which he could spend his time, as being alone with only his image in the mirror with which he does not know how to deal, makes him only feel lonelier.

3.1.2 Jannabi and The Beatles

Jannabi's strong inspiration by The Beatles, no doubt one of the most influential bands in history, has been mentioned in the introduction to this chapter. The band has in the past covered a number of The Beatles' songs, such as *I Wanna Hold Your Hand*, *Something*, *Ob-La-Di Ob-La-Da*, *Real Love*, *Let It Be*, or *All You Need Is Love*.⁵⁶

Just like Jannabi's inspiration from Yun Dongju's poetry, similarities in motifs or references to the famous Liverpool quartet appear in more than one song, often in the

⁵⁵ To give a few examples, the two songs directly following *Mirror* on the same album are *About a Boy*, with lyrics based on what the singer's parents would say about him growing up and *Dolmaro*, reminiscing about the area where he spent his childhood. The chorus of *Dreams, Books, Power, and Walls* then laconically asks "Why oh why do we become adults?".

⁵⁶ "Jannabi – The Beatles," <https://www.youtube.com/>.

form of paying a tribute to, or even directly saluting, the older band. The song titled *A Ballad of Non Le Jon*, which will be analysed in the following section is a self-ridiculing parody of the British band's music. As described in the album commentary by Jannabi's Choi Junghoon, there was a time when the band was just blindly following The Beatles' example, without any originality in their work. While working on *A Ballad of Non Le Jon*, he then decided to mock himself by adding and exaggerating a high number of references to the British artists, creating a song which is best understood from a cynical viewpoint.⁵⁷

3.1.2.1 *A Ballad of Non Le Jon* (2021)

Jannabi's third full album titled *The Land of Fantasy: Captain Giorbo & Old-Fashioned Heroes*⁵⁸ takes the listeners on a journey through an imaginary, fantastic land. All of the tracks connect to one another, each song's audio track picking up where the previous one ends. Choi Junghoon also specifically expressed his desire for the audience to listen to the full album from the beginning to the end, to hear the whole story.⁵⁹ More than a conventional rock album with stand-alone songs, *The Land of Fantasy* resembles a soundtrack from a musical. Therefore, the song should be analysed in context with the rest of the album as well.

The song comes third in *The Land of Fantasy*, preceded by *Oh Brave Morning Sun*.⁶⁰ The 'brave steps', indicated by the song's Korean title carry over into *A Ballad of Non Le Jon*, as the track starts with the sound of someone walking and humming along while listening to this song playing quietly. This person then leads us to the auditorium of a street theatre or perhaps a performance of a troupe of clowns.

A Ballad of Non Le Jon sounds similar to a recording from a live performance on this amateur theatre stage. The audience clapping, cheering, and saying 'aww' can be heard throughout the song. At the end, the song connects to track number 4 titled *Confession Show*,⁶¹ which maintains the theme of a stage performance.

⁵⁷ Choi Junghoon, "'The Land of Fantasy' Album Track-by-Track Commentary Part #1," JANNABI, March 19, 2022, YouTube video, 10:53-17:55, <https://www.youtube.com/watch?v=U2LEwUxvY6Y>.

⁵⁸ 환상의 나라: 지오르보 대장과 구닥다리 영웅들, *Hwansangui nara: Jioreubo daejanggwa gudakdari yeongungdeul*.

⁵⁹ Choi Junghoon, "The Land of Fantasy Album Commentary," JANNABI, January 16, 2022, YouTube video, 13:39-15:30, https://www.youtube.com/watch?v=hC5b0_FqtZo.

⁶⁰ 용맹한 발걸음이여, *Yongmaenghan balgeoreumiyeo*. Literally brave steps.

⁶¹ 고백극장, *Gobaekgeukjang*. Literally confession theatre.

While on paper the lyrics of *A Ballad of Non Le Jon* seem boastful, from the recording the truly ironic and intentionally exaggerated nature of the song is apparent. The jokes are, however, not made at the expense of The Beatles, the inspiration behind the song, but at Jannabi themselves. The band reflects on the days when all they did was look up to their role models, before starting to seek their own distinct colour and style.

3.1.2.1.1 Title and use of language

The song's title gives us a hint of both the song's nature and the lyrics' linguistic composition. As usual, the track has both an English and a Korean title – at least at first glance. As is the case with a large part of the lyrics, in spite of the words being written in Hangul they are effectively in English. The presumably Korean title is a transcription of 'Beatle power!', which is what Jannabi strive for in their creative and identity crisis. The English title then employs a wordplay on The Beatles' frontman's name: 'John Lennon' is flipped backwards by syllables into Non Le Jon.⁶² The prefix 'non', expressing negation also adds to the overall theme of the song: Jannabi trying to become the next Beatles, but not in a literal way. Perhaps even signalling that Choi Junghoon personifies himself as a sort-of 'non-Lennon'.

Unlike other song lyrics described in this paper, *A Ballad of Non Le Jon*'s intertextuality does not primarily lie in the presumed communication between a hypotext and a hypertext, as much as it lies in a one-sided communication with the older artists. Intertextuality shows itself to a certain level in the use of language in the lyrics. Jannabi, in an attempt to become the real 'Korean Beatles', use the original band's language but in the lyrics these lines are transcribed into Hangul.⁶³ But, while the Korean alphabet does not capture English pronunciation, these transcribed English lines are not delivered with a Korean accent in the recording. This suggests that the choice of alphabet in the lyrics was deliberately made only for aesthetic purposes and as a way to maintain the Korean identity separate from English.⁶⁴

⁶² The singer's name transcribed into Korean is 존 레논, *Jon Le-Non*.

⁶³ These lines are in bold.

⁶⁴ Korean songs which include parts in English (including those by Jannabi) usually have these words written in the Latin alphabet. Although cases where the words are transcribed to Korean exist, it is usually because the words are commonly used in the Korean environment or even belong to the so-called Konglish: English expressions adopted into Korean with a slightly different meaning from the original.

3.1.2.1.2 Verse 1

Jannabi: <i>A Ballad of Non Le Jon</i> – verse 1			
	Original lyrics	Transcription	Author’s translation
1	디어 미스터 존, 미스터 폴	<i>Dieo miseuteo jon, miseuteo pol</i>	Dear Mister John, Mister Paul
2	잘들 지내셨는지요	<i>Jaldeul jinaesyeonneunjiyo</i>	Have you been well?
3	위 아 인 더 인더스트리!	<i>Wi a in deo indeoseuteuri!</i>	We are in the industry!
4	나 그대 뜻에 다다랐어요	<i>Na geudae tteuse dadarasseoyo</i>	I have reached your level
5	암 비틀 보이	<i>Am biteul boi</i>	I’m Beatle boy
6	메피스토, 와이 유 페스 미 바이?	<i>Mepiseuto, wai yu paeseu mi bai?</i>	Mephisto, why you pass me by?
7	제겐 묻지 않더군요	<i>Jegen mutji anteogunyo</i>	Why don’t you ask me?
8	노 비즈니스 라이크 쇼 비즈니스!	<i>No bijeuniseu raikeu syo bijeuniseu!</i>	No business like show business!
9	그래서 내 식대로 해냈어요	<i>Geuraeseo nae sikdaero haenaesseoyo</i>	So I achieved it my own way
10	암 비틀 보이	<i>Am biteul boi</i>	I’m Beatle boy

The song begins with Jannabi greeting John Lennon and Paul McCartney, asking after their good health, and announcing that we, Jannabi are just like you, The Beatles, in the music industry – doing the same job. And not only that, but they have even reached the Beatles’ level, they are ‘Beatle boys’!

On line 6, Jannabi instead talk to Mephisto, the demon from the German legend about Doctor Faust, a scholar who sells his soul to the devil in exchange for Mephisto’s services, which give him unlimited knowledge and abilities in the human world.⁶⁵ As mentioned previously, the song talks about Jannabi’s creative crisis, in which they would have welcomed the services of Mephisto, had he made them the offer. A modern-day devil would surely be interested in the trade with musicians’ souls because there is “no business like show business” as mentioned on line 8. This phrase has its origins in a title of a musical number *There’s No Business Like Show Business* from the 1946 Broadway musical *Annie Get Your Gun*. The song was later featured also in the 1954 musical film

⁶⁵ *Encyclopedia Britannica*, s.v. “Mephistopheles,” last modified April 27, 2015, accessed June 10, 2022, <https://www.britannica.com/topic/Mephistopheles>.

which takes the song’s name. As Jannabi did not get the chance to become famous overnight thanks to supernatural forces, in the end they achieved fame on their own terms: they are Beatle boys.

3.1.2.1.3 Chorus

Jannabi: <i>A Ballad of Non Le Jon</i> – chorus			
	Original lyrics	Transcription	Author’s translation
11	뭐가 뭔지 모르겠을 땐	<i>Mwoga mwonji moreugesseul ttaen</i>	When we were completely lost
12	텔레비전 셀레브리티	<i>Tellebijeon selleburiti</i>	Television celebrity
13	더 프라이스 이즈 저스트 원 핑거	<i>Deo peuraiseu ijeu jeoseuteu won pinggeo</i>	The price is just one finger
14	나는 거뜰해요	<i>Naneun geotteunhaeyo</i>	That’s easy for me
15	오 비틀 보이	<i>O biteul boi</i>	Oh Beatle boy
16	“레이디스 앤 젠틀맨!	<i>“Reidiseu aen jenteulmaen!</i>	“Ladies and gentlemen!
17	플리즈 웰컴! 더 비틀 보이!”	<i>Peullijeu welkeom! Deo biteul boi!”</i>	Please welcome! The Beatle boy!”

The first line of the chorus directly addresses the point in Jannabi’s career about which this song was written: “when we were completely lost”. This Korean phrase could however be understood in connection to the following line, as it literally means “when we didn’t know what is what”. At the time they were also unaware of what being a television celebrity was really about. Nevertheless, the cost of becoming one is revealed to be “just one finger”.⁶⁶ In a Faustian trade they would have to give up a single digit: surely a much better deal than selling your soul. This price was small enough that Jannabi would have been willing to sacrifice it, in exchange for popularity. To the sounds of a trumpet, the audience clapping, and a choir singing, the singer’s voice announces the entrance of Choi Junghoon as the Beatle boy, as he has risen to a higher level of artistry in a fabulous Beatle style. The irony of the whole song however demonstrates itself here as well, as at the end of the triumphal announcement, both the trumpets and the voice go

⁶⁶ This phrase could be linked to the English saying: “it cost (me) an arm and a leg,” meaning that a certain thing is very expensive. (*Merriam-Webster Dictionary*, s.v. “Cost an arm and a leg (*i.*),” accessed June 16, 2022, <https://www.merriam-webster.com/dictionary/cost%20an%20arm%20and%20a%20leg>) In comparison, a single finger appears to be a much smaller price.

out of tune and the singer’s coughing can be heard just before restarting the performance in the second verse.

3.1.2.1.4 Verse 2, outro

Jannabi: <i>A Ballad of Non Le Jon</i> – verse 2			
	Original lyrics	Transcription	Author’s translation
18	디어 미스터 조지! 미스터 링고!	<i>Dieo miseuteo joji!</i> <i>Miseuteo ringgo!</i>	Dear Mister George! Mister Ringo!
19	사랑하는 나의 친구	<i>Saranghaneun naui chingu</i>	My beloved friends
20	돈 비 시리어스 마이 올드 프렌드.	<i>Don bi sirieoseu mai</i> <i>oldeu peurendeu.</i>	Don’t be serious my old friend.
21	고결한 우리의 음악으로	<i>Gogyeolhan uriui</i> <i>eumageuro</i>	With our noble music
22	Entertain’ment’ us!	Entertain’ment’ us!	Entertain’ment’ us!

The first lines of verse 2 greet the remaining two members of The Beatles, George Harrison and Ringo Starr, addressing them as ‘beloved friends’. Jannabi are now on their level and therefore feel comfortable talking to the senior musicians in such a familiar way. Jannabi then describe their music as noble, promising that providing entertainment is now their responsibility. The phrase on line 22 is an altered quote of American rock band Nirvana’s lyrics from their hit song *Smells Like Teen Spirit* – “Entertain us”, into which Jannabi inserted the ‘ment’, turning the original request into a promise.

Jannabi: <i>A Ballad of Non Le Jon</i> – outro			
	Original lyrics	Transcription	Author’s translation
23	To the topper most of the popper most!	To the topper most of the popper most!	To the topper most of the popper most!
24	예스 아임 리빙 얼론!	<i>Yeseu aim ribing eollon!</i>	Yes, I’m living alone!
25	오 비틀 보이!	<i>O biteul boi!</i>	Oh Beatle boy!

After the chorus is repeated the second time, the outro starts with John Lennon’s quote on line 23. The singer explains the phrase in the 2016 documentary film titled *The Beatles: Eight Days a Week – The Touring Years*.⁶⁷ In the early days of the Beatles, before their immense popularity began, they would cheer each other up by asking where they were going, and the answer would be “to the topper most of the popper most”, to become the top on the popular music scene. For Jannabi, as the Beatle boys of course have the same goal and destination, the phrase serves as motivation to them as well. As Jannabi’s frontman comments, during the time period to which this song refers, they would watch the Beatles documentary every day, looking up to them in an almost religious way.⁶⁸

The reference to living alone made on line 24 then points to the first rise of Jannabi’s Choi Junghoon’s popularity as a television celebrity in 2019, when the band first caught the public’s attention with their album *Legend* and the singer participated in filming a popular Korean reality show called *I Live Alone*.⁶⁹ By reminding the audience of his appearance on the program, he is boasting and providing proof that he is a big star in the entertainment business. The song then shows more audible evidence of its self-directed mockery and ends with the audience clapping.

⁶⁷ *The Beatles: Eight Days a Week – The Touring Years*, directed by Ron Howard (Apple Corps, 2016), 5:47-6:10.

⁶⁸ Choi Junghoon, “‘The Land of Fantasy’ Album Track-by-Track Commentary Part #1,” JANNABI, March 19, 2022, YouTube video, 10:53-17:55, <https://www.youtube.com/watch?v=U2LEwUxvY6Y>.

⁶⁹ 나 혼자 산다, *Na honja sanda*. MBC TV, 2013–, a reality TV show about daily lives of Korean celebrities who live alone.

3.2 Pentagon

Pentagon is a music group backed by a mid-size Korean entertainment agency, Cube Entertainment. Artists signed to this label are known for producing their own music and lyrics. Not even a year after their debut, Pentagon released their first self-produced album and the members have been creatively contributing to the group's releases throughout the years.⁷⁰ They are dubbed as the 'self-producing idols', having significant input into the concepts, composition, lyrics, and choreography or styling, presenting themselves as more than the average K-pop group.⁷¹

The band's leader, Lee Hoetaek,⁷² professionally known as Hui, has built himself a reputation as a producer of a number of hit songs for his own band, as well as other artists from the music industry. About his creative process, he says: "When I make songs, I consider lyrics to be the most important aspect. Although they are lyrics that just pass by when you hear them, I always put a lot of meaning into every single line."⁷³ Lee is the primary lyricist of the 2018 song *Naughty Boy*, revolving around the topic of resistance against outdated ways of thinking of the older generation in South Korea. Pentagon's *The Game* from 2022 takes on the topic of picturing life as a game, taking a lot of inspiration from Western music and literature. Lyrics of *The Game* were fully written by another member of Pentagon, Jung Wooseok.⁷⁴

While perhaps the most notable characteristic of Pentagon's discography is how personal many of their songs are, as the members writing the lyrics often draw on topics related to the group itself, intertextuality plays an important part in a number of their releases. Apart from the songs analysed or mentioned later in this chapter, a pair of Pentagon's tracks alluding to characters from Greek mythology are worthy of mention.

⁷⁰ Hong Dam-young, "Pentagon solid with self-produced 'Demo_01'," *The Korea Herald*, September 8, 2016, <http://www.koreaherald.com/view.php?ud=20170906000842>.

⁷¹ "Thumbs Up!," Cube Entertainment, accessed June 10, 2022, <http://www.cubeent.co.kr/pentagonalbum/4181816>.

⁷² 이 회택, *I Hoetaek*. *August 28, 1993. Leader and main vocalist of Pentagon. Lee has gained popularity through appearances on Korean TV programmes where he got to show off his skills as a star K-pop producer and performer.

⁷³ K-POP Lyrics Helper, "Hui explaining Pentagon's Song 'Naughty Boy' Himself?!", Momoe, November 18, 2020, YouTube video, 12:18-12:47, <https://www.youtube.com/watch?v=Ood11OSfkRg>.

⁷⁴ 정우석, *Jeong Useok*. *January 31, 1998, main rapper of Pentagon. Despite being the youngest, Jung has been very active as a composer and lyricist for the group since their debut. In Lee Hoetaek's absence due to military enlistment Jung has taken over Lee's role as the main songwriter of the group.

The 2021 song *Cerberus*, written and released by a trio of Pentagon's members Adachi Yuto,⁷⁵ Kang Hyunggu,⁷⁶ and Jung Wooseok plays with the reference to the titular three-headed dog guarding the underworld. Pentagon's most recent title track called *Feelin' Like* (2022) then revolves around Galatea, the beautiful sculpture created by Pygmalion who falls in love with her beauty and begs the gods to bring her to life.⁷⁷

3.2.1 Pentagon and resistance against social pressures

Resistance against the social pressures and the inflexible, outdated ways of Korean society is a theme of more than one song produced by Lee Hoetaek. *Naughty Boy* from 2018, which will be explored in detail in the following section, deals with the topic wittily, disguising the social critique behind a bright tune which sounds more like a children's song about an immature teenager in love than a critical protest song. On the other hand, Pentagon's single *Basquiat* released two years after *Naughty Boy* in 2020 does have many of the properties of a social revolutionary anthem.

Undoubtedly one of the most serious songs in Pentagon's discography, *Basquiat* is based around the works of the American neo-expressionist street artist Jean-Michel Basquiat. The symbolism surrounding the artist himself and his depiction of a king's crown served as the main inspiration behind the song. The lyrics show the group's frustration with the state of the society and encourage the public to break free from societal pressures and restrictions.⁷⁸

3.2.1.1 *Naughty Boy* (2018)

The 2018 song titled *Naughty Boy* is the title track from Pentagon's seventh extended play *Thumbs Up!*. The track is built around the theme of refusing to conform to the norms posed by Korean society, specifically the older generation. This message is conveyed through a number of intertextual references to songs and fables and using idioms and wordplays native to the Korean environment.

⁷⁵ 安達 祐人, *Adachi Yuto*. *January 23, 1998, lead rapper, the only Japanese member of Pentagon.

⁷⁶ 강형구, *Gang Hyeonggu*. *January 27, 1998, also known by his mononym Kino, vocalist and rapper. Kang also largely contributes to the group's sound as one of the most active producers and lyricists.

⁷⁷ *Encyclopedia Britannica*, s.v. "Pygmalion," last modified February 5, 2008, accessed June 13, 2022, <https://www.britannica.com/topic/Pygmalion>.

⁷⁸ Lee Hoetaek, "Pentagon Hui on 'Basquiat' – inspiration, lyrics meaning, recording process," Huing, July 8, 2020, YouTube video, 2:32-5:05, <https://www.youtube.com/watch?v=2FAqMWFNG3A>.

3.2.1.1.1 Title, verse 1

The Korean title of the song *Cheonggaeguri*⁷⁹ is to Koreans synonymous with a disobedient person who never does as he is told. The expression has its origin in an old Korean fable about a young frog who always did the exact opposite of what his mother told him to do.⁸⁰ The moral of the story is that children should be obedient to their parents and elders and maintain filial piety. Calling someone a green frog then usually has a negative connotation as a way to scold the person for being a troublemaker or even a bad son to their parents.

In the lyrics, however, Pentagon’s interpretation of the term is different. To them, being a green frog who does not do exactly as told, is an advantage. The frog does not want to conform to the expectations of society, yet for their loved one, he is willing to change.

Pentagon: <i>Naughty Boy</i> – verse 1			
	Original lyrics	Transcription	Author’s translation
1	오 더하기 오는 구구	<i>O deohagi oneun gugu</i>	Five plus five is nine, nine
2	개 짖는 소리는 꿀꿀	<i>Gae jinneun sorineun kkulkkul</i>	The sound dogs make is oink-oink
3	시끄럽다 하면 눈누난나	<i>Sikkeureopda hamyeon nunnunanna</i>	When you say I’m too loud, lalalala
4	그 누구의 말도 안 듣고	<i>Geu nuguui maldo an deutgo</i>	I don’t listen to anybody
5	나를 따라 해봐	<i>Nareul ttara haebwa</i>	Repeat after me
6	한 번 더 따라 해봐	<i>Han beon deo ttara haebwa</i>	Repeat after me once more
7	똑같은 짓 시키지 말고 그냥 가세요	<i>Ttokgateun jit sikiji malgo geunyang gaseyo</i>	Stop asking me to do the exact same, just go away
8	잔소리는 됐고 오지랴은 별로	<i>Jansorineun dwaetgo ojirapeun byeollo</i>	Don’t lecture me, stop being nosy

True to the green frog’s nature, the lyrics in lines 1-4 of the initial verse show how in the protagonist’s universe, everything goes against general expectations. Five plus five does not equal ten, dogs do not bark, and when someone complains about him being noisy, he

⁷⁹ 청개구리, *Cheonggaeguri*. Literally green frog.

⁸⁰ Felix Im, “The naughty frog: For once, a mischievous frog actually does as he is told with tragic results,” *Korea.net*, March 20, 2015, <https://www.korea.net/NewsFocus/Culture/view?articleId=126342>.

refuses to go quiet. The mentions of basic mathematics, animal sounds, and the presumably loud antics of the protagonist all suggest his immaturity.

In the following part, speech styles⁸¹ used on each of the song lines point to whom these lines refer. While lines 5 and 6 are in an informal speech style⁸² used by adults towards children, line 7 ends with a polite level ending, used towards an older person.⁸³ The lyrics therefore show a dialogue between the young and the old generation: the older person absurdly telling the younger one to blindly follow his example because to him, that is the correct way to do everything; why should young people do things differently when we already have the tried ways that worked for our generation. The response of the younger person is, however, a refusal to listen and telling his older counterpart not to meddle with his ways.

One of the expressions most commonly associated with the generation gap conflict in South Korea is *kkondae*.⁸⁴ The current common definitions of the word are “an older person who believes they are always right, and you are always wrong,” or a “condescending geezer”.⁸⁵ The word *kkondae* was originally used without the negative connotation gained in recent years, as a colloquial way to refer to an older person in general.⁸⁶ While the song lyrics do not explicitly include the term, it expresses the song’s protagonist’s critical opinion on the older generation’s behaviour and discourse used towards the youth. The two expressions described in this section, *cheonggaeguri* and *kkondae* are therefore opposites, each representing a negative view towards the other side in this conflict of generations.

⁸¹ Korean uses six distinct speech styles used based on the level of formality of a situation. From highest to lowest level they are: 1. 합쇼체, *hapsyoche*, 2. 해요체, *haeyoche*, 3. 하오체, *haoche*, 4. 하게체, *hageche* 5. 해체, *haeche*, and 6. 해라체, *haerache*.

⁸² 반말, *banmal*. Literally ‘half-talk’, the most casual and least polite style, includes the two lowest levels of speech styles, 해체, *haeche* and 해라체, *haerache*. This style is used by older people towards children, between children or close friends.

⁸³ -세요, *-seyo*. Verb ending belonging to the second highest speech level 해요체, *haeyoche*, used between strangers of older or equal age.

⁸⁴ 꼰대, *kkondae*.

⁸⁵ Bu Hyang-suk and Lee Song Yi, “A Study on Koreans’ Perception of the Word Kkondae,” *SAGE Open* 11, no. 4 (November 2021): 1, <https://journals.sagepub.com/doi/full/10.1177/21582440211056608>.

⁸⁶ *Standard Korean Language Dictionary*, s.v. “*Kkondae* 꼰대 (n.),” accessed June 10, 2022, https://stdict.korean.go.kr/search/searchView.do?word_no=401191&searchKeywordTo=3.

3.2.1.1.2 Pre-chorus, chorus 1

Pentagon: <i>Naughty Boy</i> – pre-chorus, chorus 1			
	Original lyrics	Transcription	Author’s translation
9	개굴개굴 개구리 노래를 한다	<i>Gaegulgaegul gaeguri noraereul handa</i>	The frog sings croak, croak
10	데굴데굴 굴러가 박힌 돌 뺀다	<i>Deguldegul gulleoga bakin dol ppaenda</i>	A rolling stone removes the stuck one
11	살다 보면 착한 놈 많이 있지만	<i>Salda bomyeon chakan nom mani itjiman</i>	You will meet many nice guys in your life
12	결국 그런 놈들 다 변하더라	<i>Gyeolguk geureon nomdeul da byeonhadeora</i>	But in the end these guys all change
13	청개구리	<i>Cheonggaeguri</i>	Green frog
14	개구리 말 안 듣지	<i>Gaeguri mal an deutji</i>	The frog doesn’t listen
15	아무렇게나 막 뒤집어 놓기	<i>Amureokena mak dwijibeo noki</i>	He just turns everything upside down
16	청개구리	<i>Cheonggaeguri</i>	Green frog
17	개구리 말 안 들었지만	<i>Gaeguri mal an deureotjiman</i>	The frog didn’t listen
18	네 덕분에 세 살 버릇 고쳤네	<i>Ne deokbune se sal beoreut gochyeonne</i>	But thanks to you fixed the habit from age of 3

Line 9 directly borrows its lyrics from a popular Korean children’s tune originally from 1933, titled simply *Frog song*,⁸⁷ further setting the topic of youth in the lyrics. The saying “a stone that just rolled in removes the embedded one”⁸⁸ whose version appears on line 10 is used in situations where a new person or thing replaces the one originally in that position. In the context of the song, it can be interpreted either as directed towards the older generation: “the older generation will be replaced by us young ones”, or towards the protagonist’s other love interest: “I will replace the other boy you like”. The second option is supported by the two following lines, 11 and 12: the other boys you know might seem nice at first, but in the end, they always end up showing their true colours and turn into bad boys.

The lines in chorus 1 then sum up the green frog’s nature of not listening to others, but, unlike the other boys who act nice at first but change to worse, the green frog is able

⁸⁷ “*Gaegurisong* 개구리송,” *Kijeupongdang* 키즈풍당, December 8, 2018, YouTube video, <https://www.youtube.com/watch?v=Hf7QO70sUZU>.

⁸⁸ 굴러 온 돌이 박힌 돌 뺀다, *gulleoon dori bakin dol ppaenda*.

and willing to correct his negative traits for the girl he likes. Line 18 refers to the Korean idiom “the habit from the age of 3 goes until you are 80”⁸⁹ meaning old habits die hard.

3.2.1.1.3 Chorus 2

Chorus 2 presents a good example of intertextuality parodying the structure of the hypotext.⁹⁰ Here, the authors have created a parallel version of the chorus of a famous 1972 song *With You*⁹¹ by Korean trot singer Nam Jin.⁹² Trot is a genre of Korean music, popular primarily among the older generation. The contrast between the young and old generation is therefore reflected here as well.

Nam Jin: <i>With You</i> – chorus			
	Original lyrics	Transcription	Author’s translation
1	저 푸른 초원 위에	<i>Jeo pureun chowon wie</i>	On that green meadow
2	그림 같은 집을 짓고	<i>Geurim gateun jibeul jitgo</i>	I’ll build a house like a picture
3	사랑하는 우리 님과	<i>Saranghaneun uri nimgwa</i>	With the beloved you
4	한 백년 살고 싶어	<i>Han baengnyeon salgo sipeo</i>	I want to live for some hundred years

Pentagon: <i>Naughty Boy</i> – chorus 2			
	Original lyrics	Transcription	Author’s translation
19	저 구름 동산 위에	<i>Jeo gureum dongsan wie</i>	On that hill covered in clouds
20	바다 같은 우물을 짓고	<i>Bada gateun umureul jitgo</i>	I’ll build a well like the ocean
21	아리따운 우리 님과	<i>Arittaun uri nimgwa</i>	With the beautiful you
22	천년만년 살고 싶어	<i>Cheonnyeonmannyeon salgo sipeo</i>	I want to live for eternity

While the styles and melodies of the two songs are vastly different, the structure of the two excerpts above is notably similar. In a truly green-frog-like way, the famous lines of the trot song were flipped upside down. The green meadow from the original becomes a

⁸⁹ 세 살 버릇 여든까지 간다, *se sal beoreut yeodeunkkaji ganda*.

⁹⁰ The differences are marked in the lyrics in bold.

⁹¹ 님과 함께, *Nimgwa hamkke*. Nam Jin 남진, “*Nimgwa hamkke* 님과 함께,” *Teurotsesang* 트롯세상, April 29, 2019, YouTube video, <https://www.youtube.com/watch?v=u1-YoabgB48>.

⁹² 남진, *Nam Jin*. *September 27, 1946, one of the most popular trot singers in Korea in the 1960s and 70s.

hill covered in clouds, where, instead of a house, the green frog wants to build a well as deep and wide as the ocean. And instead of the ‘mere’ hundred years, proposed in Nam Jin’s lyrics, the green frog would like to spend all of eternity⁹³ with his love.

The mention of the well and the ocean on line 20 of the song is not accidental. As previously described in the chapter dedicated to Jannabi’s *Mirror*, the reference belongs to another classic fable about a frog living in a well, its living space, options, and mindset all being significantly limited. In the lyrics, however, the well built on the hill covered in clouds should have the properties of an ocean: deep and wide, making the place both like the well, and therefore exclusive to the protagonist, not requiring much thought, and like the ocean, large and full of opportunities.

3.2.1.1.4 Verse 2

Pentagon: <i>Naughty Boy</i> – verse 2			
	Original lyrics	Transcription	Author’s translation
23	Um chi ki um chi ki	Um chi ki um chi ki	Um chi ki um chi ki
24	강요하지 마세요	<i>Gangyohaji maseyo</i>	Please don’t force me
25	Um 치킨 um 치킨	Um <i>chikin</i> um <i>chikin</i>	Um chicken um chicken
26	치킨이나 드세요	<i>Chikinina deuseyo</i>	Just eat your chicken
27	나를 왜 나쁘게 바라보는데	<i>Nareul wae nappeuge baraboneunde</i>	Why do you view me as bad
28	누가 뭐라 하든 doesn't matter	<i>Nuga mwora hadeun doesn't matter</i>	It doesn’t matter what anybody says
29	난 절대로 하란 대로 하지 않지	<i>Nan jeoldaero haran daero haji anchi</i>	I never do as I’m told
30	팔랑 팔랑 팔랑귀 속아도 칠전팔기	<i>Pallang pallang pallangwi sogado chiljeonpalgi</i>	Flappy flappy flappy ears, even when you deceive me I stand up strong again
31	도시라솔파미레도 노아피 왜 이래	<i>Dosirasolpamiredo noapi wae irae</i>	Dotilasolfamiredo noapi, why are you like this
32	청바지에 청재킷 걸친 개구리	<i>Cheongbajie cheongjaekit geolchin gaeguri</i>	A frog in blue jeans and denim jacket

Verse 2 once again returns to the theme of the conflict between generations mentioned earlier. On line 23, the sound of the mechanical movement of a robot is expressed by the

⁹³ 천년만년, *cheonnyeonmannyeon*. Literally thousand and ten thousand years.

Korean interjection “um chi ki um chi ki”. The robotic sounds are supposed to express that the old generation would like the young people to resemble robots who only do what they are programmed to do by the older population. On the next line, this forceful behaviour is once again rejected in a polite tone. Lines 25 and 26 then change the interjection from line 23 to “um chicken um chicken” and suggest the elders should just eat their chicken and mind their own business.

Lines 27-29 are self-explanatory but line 30 deserves closer attention. The word meaning literally flappy ears,⁹⁴ is used for a particularly gullible person who agrees with others’ opinions too easily. But despite being easily deceived, the protagonist’s nature is persevering. The Hanja proverb⁹⁵ used in the lyrics, refers to a strong, unshakable character who never gives up in spite of the difficulties he meets on the way to his goal.

On line 31, the green frog reverses the tone progression in a scale, from the usual “do-re-mi-fa-sol-la-ti-do” to “do-ti-la-sol-fa-mi-re-do”, and the word piano by syllables: no-a-pi. Jeans and a denim jacket worn by the frog on line 32 are emblematic pieces of clothing associated with youthfulness, unconventionality, and rebellion.⁹⁶ Korean words for the titular green frog, blue jeans, and denim jacket are all linked by the syllable *cheong*, from a bluish-green colour.⁹⁷ Although the colour itself does not have this connotation, the green frog as well as the blue denim clothes are connected with the image of unconventionality and a rebellious spirit.

⁹⁴ 팔랑귀, *pallanggwi*.

⁹⁵ 칠전팔기; 七顛八起, *chiljeonpalgi*. Literally fall down 7 times but get up 8 times.

⁹⁶ Rachel Dawson, “The denim jacket has always been a symbol of edgy youthfulness,” *Khaleej Times*, January 14, 2018, <https://www.khaleejtimes.com/fashion/the-denim-jacket-has-always-been-a-symbol-of-edgy-youthfulness>.

⁹⁷ 청개구리, *cheonggaeguri*; 청바지, *cheongbaji*; 청재킷, *cheongjaekit*; 청록색, *cheongnoksae*. This colour is associated with shades of green and blue.

3.2.1.1.5 Bridge

Pentagon: <i>Naughty Boy</i> – bridge			
	Original lyrics	Transcription	Author’s translation
33	Oh 난 변했어요	<i>Oh nan byeonhaesseoyo</i>	Oh I’ve changed
34	그러니 날 좀 바라봐 줘요	<i>Geureoni nal jom barabwa jwoyo</i>	So have a look at me please
35	느리게 느리게 사랑하지	<i>Neurige neurige saranghaji</i>	I love slowly, slowly
36	우린 하나같이 노래를 해	<i>Urin hanagachi noraereul hae</i>	Let’s all sing as one
37	네 앞엔 언제나 keeping it low	<i>Ne apen eonjena keeping it low</i>	In front of you always keeping it low
38	네가 원하는 건 뭐든 되고 싶어	<i>Nega wonhaneun geon mwodeun doego sipeo</i>	I want to become all you want me to be
39	그냥 내 곁에만 늘 있어 줘	<i>Geunyang nae gyeoteman neul isseo jwo</i>	Just stay with me forever
40	난 약속하리오	<i>Nan yaksokario</i>	I promise you
41	영원히 받들겠소 oh	<i>Yeongwonhi batdeulgetso oh</i>	I will always honour you oh
42	If I die tomorrow	If I die tomorrow	If I die tomorrow
43	청개구리 청개구리	<i>Cheonggaeguri cheonggaeguri</i>	Green frogs, green frogs
44	영원히 살자 배불리	<i>Yeongwonhi salja baebulli</i>	Let’s always live with our stomachs full
45	청개구리 청개구리	<i>Cheonggaeguri cheonggaeguri</i>	Green frogs, green frogs
46	손에 물 안 묻히고 손각지 끼고	<i>Sone mul an mutigo sonkkakji kkigo</i>	Don’t get your hands wet, let’s clasp our hands together

At the beginning of the bridge, the green-frog-like character has finally changed, presumably to get a chance at love with the girl of his dreams. He tells the lady that he will become whoever she wants him to be if only she stays with him forever. On lines 40 and 41, the speech level is distinct from the rest of the song. Here, a different polite style⁹⁸ is used as a way to make the promise to honour the loved one sound more official and formal in contrast to the relaxed styles of speech used throughout the lyrics. Line 42 is

⁹⁸ 하오체, *haoche*. The third highest speech level in Korean used between adults of the same social status. Nowadays very uncommon in daily life situations, it is not used by younger generations of Koreans.

borrowed from Korean rapper Beenzino's song *If I Die Tomorrow*⁹⁹ about growing up and reflecting on the good and the bad he has been through, which ties nicely with the character development in the latter part of *Naughty Boy*.

The full version of the saying used on line 46 is “without getting a single drop of water on your hands”¹⁰⁰ used to describe a person who lives without experiencing any hardship. The last 4 lines of the bridge can be understood in two ways: either as a promise of a comfortable life to the loved one or as encouragement to all the green frogs in the world who also refuse to conform to the expectations of the general population. By clasping hands in unity with other people of the same self-willed mindset, the whole young generation could enjoy carefree lives.

3.2.2 Pentagon and Western music

Mixing of predominantly Western genres is a common practice on the Korean popular music scene. Western music styles being incorporated into songs is one of the defining features of K-pop. In some cases, this practice is more direct than just the song composition taking on properties of a certain style or genre. One of these ways which can be included into the definition of intertextuality is sampling: borrowing a distinct part of another song and incorporating the section into a new one.¹⁰¹

Through sampling, Pentagon pay homage to two famous songs: the instrumental intro of *Critical Beauty*¹⁰² (2017) was borrowed from Elvis Presley's *Jailhouse Rock* (1957) and the melody from the bridge portion of the song *No Diggity* (1996) by American R&B group Blackstreet found its way into Pentagon's *Call My Name* from 2022, the lyrics also mentioning the title of the sampled song. *The Game*, the next song to be analysed, does not use sampling but borrows the dialogic structure and motifs from British band Queen's *Bohemian Rhapsody*.

⁹⁹ Beenzino, “If I Die Tomorrow,” Beenzino – topic, July 18, 2017, YouTube video, <https://www.youtube.com/watch?v=1xRBL5KbCg>.

¹⁰⁰ 손에 물 한 방울 안 묻히다, *sone mul han bangul an mutida*.

¹⁰¹ Although in some cases sampling can border on plagiarism, in most cases it is equal to quoting a well-known phrase from a famous literary piece and only presenting the quotation in a new context.

¹⁰² 예뻐죽겠네, *Yeppeojukgenne*.

3.2.2.1 *The Game* (2022)

Pentagon’s *The Game* appears on their twelfth extended play *In:vite U* from 2022. The song stands out due to its novelty composition and mixing of genres: dominated by rock and electronic sound, and complemented by operatic parts and choir singing. The official description on the group’s website states that the track “compares happenings full of tensions in our life to a game”.¹⁰³ The meaning and the story are relayed by the intertextual references included in the song, specifically when compared to Queen’s *Bohemian Rhapsody* from 1975.¹⁰⁴

3.2.2.1.1 Intro, verse 1

Pentagon: <i>The Game</i> – intro			
	Original lyrics	Transcription	Author’s translation
1	(Lascia ch'io sorte	(Lascia ch'io sorte	(Let me fate
2	Sospiri la libertà)	Sospiri la libertà)	Sigh for the freedom)

The Game opens with a variation on a famous aria called *Lascia ch'io pianga* (Let me weep) from *Rinaldo*, an opera by George Frideric Handel with the Italian libretto written by Giacomo Rossi. Apart from being a well-known concert piece, the aria is familiar to Korean listeners because it was included as the intro to the 1999 song *Tears* by Korean pop-rock band Flower.¹⁰⁵ *The Game* follows this example but unlike the older song in which the first verse of the aria is used in its entirety, here it appears with an altered melody and lyrics.

¹⁰³ “In:vite U,” Cube Entertainment, accessed June 13, 2022, <http://www.cubeent.co.kr/pentagonalbum/4237684>.

¹⁰⁴ Queen, “Bohemian Rhapsody,” Queen Official, August 1, 2008, YouTube video, <https://www.youtube.com/watch?v=fJ9rUzIMcZQ>. The popularity of this song was further amplified in Korea by the success of the 2018 film of the same name. This biographical musical drama about the famous British band and its frontman Freddie Mercury achieved immense popularity in Korea, ranking among the top 10 best-selling foreign films on the Korean market in the history (Simon Denyer, “‘Bohemian Rhapsody’ fever sweeps Japan and South Korea,” *Washington Post*, January 3, 2019, <https://www.washingtonpost.com/world/2019/01/03/bohemian-rhapsody-fever-sweeps-japan-south-korea/>). At the height of the film’s popularity the song was covered by a number of Korean artists, including Pentagon’s vocalist Jo Jinho and the band Jannabi.

¹⁰⁵ 눈물, *Nunmul*. *Peullawo* 플라워, “*Nunmul* 눈물,” OGAM Entertainment, July 12, 2021, YouTube video, 0:00-0:27, <https://www.youtube.com/watch?v=-kTHD27EvU>.

The original lyrics of the opening lines of the aria can be literally translated as “Let me weep over my cruel fate and let me sigh for freedom”.¹⁰⁶ While the original melody is, in spite of the sorrowful lyrics, in a major key, in *The Game* the operatic intro is shortened, and the melody changed to a minor key. Due to the fact that five of the words from the original libretto are omitted, the sentence in Italian “Lascia ch’io sorte sospiri la libert ” used in the song is incorrect, as in the first part of the phrase the verb ‘pianga’ – to weep, is missing. However, the changes made in the aria are likely only a stylistic choice and the original meaning of the Italian phrase is intended to be kept, or alternatively the meaning of the aria might not have been considered at all and it was used only as the initial link to opera within the song.

Apart from the opening aria, other parts sung in the style of opera appear throughout the song.¹⁰⁷ These parts also hint at the song’s connection to *Bohemian Rhapsody*, as the progressive rock suite notably includes operatic segments as well, some of which are directly referred to in *The Game*.

Pentagon: <i>The Game</i> – verse 1			
	Original lyrics	Transcription	Author’s translation
3	자, 주고받고 섞고 숨 막힐 듯한 tension	<i>Ja, jugobatgo seokgo sum makil deuthan tension</i>	OK, give and take, shuffle, breathless tension
4	다 속고 속이는 알 수 없는 gesture	<i>Da sokgo sogineun al su eomneun gesture</i>	A secret gesture deceiving everyone
5	전부를 걸었어 다	<i>Jeonbureul georeosseo da</i>	I’m risking everything
6	느낌이 왔어 나	<i>Neukkimi wasseo na</i>	I got the feeling
7	Let's keep it up or give it up	Let's keep it up or give it up	Let's keep it up or give it up
8	우린 갈릴레오 피가로	<i>Urin gallileo pigaro</i>	We are Galileo Figaro

Queen’s *Bohemian Rhapsody* tells a story about a young man who committed a murder and is now facing his fate as his soul descends to hell. The lyrics have a dialogic structure, introducing multiple voices throughout the lyrics: a narrator, the protagonist, and supernatural beings judging his soul and arguing about his fate. *The Game* seems to emulate the multiple voices of *Bohemian Rhapsody*: the voice of the narrator in the intro,

¹⁰⁶ Lascia ch’io pianga mia cruda sorte, e che sospiri la libert .

¹⁰⁷ In this chapter, these lyrics are in bold.

the protagonist player or a representative human being in the verses and bridge, and a gamemaster or a supernatural being with control over human lives in the chorus. These voices are each connected with different dynamics and composition of the song's instrumental line: the narrator singing in the style of opera, the protagonist occupying the quieter parts of the song, accompanied only by a simple beat and a bass or piano line, while the gamemaster's parts have a significantly louder sound, filled with choir singing and heavy percussions.

The first verse starts drawing the metaphor of the titular game which flows throughout the rest of the song. While there is no direct mention of it, from the phrases which appear on lines 3-7, such as give and take, shuffle, deceive everyone, and keep it up or give it up, it can be assumed that poker or a similar gambling card game served as the main inspiration. The atmosphere and progress of such a game is described by a player participating in the gameplay which is in itself a metaphor for life. He decides to go "all-in", risking all he has to either lose everything or win a lot.

Returning to the operatic voice, a direct reference to the Queen's famous progressive rock suite is made on line 8. Galileo and Figaro, the names of the famous Italian astronomer and a fictional character popularised by Mozart's opera *The Marriage of Figaro* respectively, are used in *Bohemian Rhapsody*'s operatic segment. There, these mentions serve as a sarcastic mockery of opera. In *The Game*, Pentagon proclaim "We are Galileo Figaro", positioning themselves as a reflection of the British band. Just like in *Bohemian Rhapsody*, the two names are only used as a link to the image of opera in general without holding a deeper meaning.

3.2.2.1.2 Pre-chorus, chorus

Pentagon: <i>The Game</i> – pre-chorus, chorus			
	Original lyrics	Transcription	Author’s translation
9	Run run run like a devil	Run run run like a devil	Run run run like a devil
10	Run run run like a devil	Run run run like a devil	Run run run like a devil
11	Run run run like a devil	Run run run like a devil	Run run run like a devil
12	하하 재밋는 game	<i>Haha jaeminneun game</i>	Haha funny game
13	나나 나나나나 나 나	<i>Nana nananana na na</i>	Nana nananana na na
14	Let's play funny game	Let's play funny game	Let's play funny game
15	나나 나나나나 나 나	<i>Nana nananana na na</i>	Nana nananana na na
16	더 살리고 막 달리고 다 날리고	<i>Deo salligo mak dalligo da nalligo</i>	Livelier, just run, gamble it all away
17	Let's play funny game	Let's play funny game	Let's play funny game
18	나나 나나나나 나 나	<i>Nana nananana na na</i>	Nana nananana na na

While the first verse is accompanied only by a bold bass guitar line and occasionally backing vocals, following the operative phrase which closes the first verse, the instrumental line as well as the backing vocals pick up significantly. The phrase “run like a devil” is repeated three times, supported by choir singing and string instrumental, giving this segment a much fuller sound and supporting the change of the voice in this section.

The chorus is not presented by the voice of the player but by a sinister gamemaster who controls the figurative game. This character is not just a croupier dealing the cards in a casino, as poker is just a metaphor for the dramatic moments in life. The supernatural figure seems to be enjoying this role, toying with the player’s fate while laughing at them. The quote “I want to play a game” from the American horror series *Saw* where the voice of an evil puppet challenges people and forces them to fight for their lives, always initiated by this phrase, comes to mind in connection with the chorus. The gamemaster here urges the player to give it his best effort, to run fast and gamble away all he has, obviously not hoping for the protagonist’s happy ending. The mention of the devil in the pre-chorus once again points towards the connection with *Bohemian Rhapsody* which includes the phrase “Beelzebub has a devil put aside for me”.

3.2.2.1.3 Verse 2

Pentagon: <i>The Game</i> – verse 2			
	Original lyrics	Transcription	Author’s translation
19	췁 조용히 빠르게 달려 (로시난테)	<i>Swit joyonghi ppareuge dallyeo (rosinante)</i>	Shh quietly, quickly run (Rosinante)
20	이게 머니 다 담아 dollar (티 나지 않게)	<i>Ige meoni da dama dollar (ti naji anke)</i>	Put in all the money, dollar (don’t make it obvious)
21	오늘 날을 잡아버렸다	<i>Oneul nareul jababeoryeotda</i>	I decided today is the day
22	이 게임을 다 뒤집어 놔	<i>I geimeul da dwijibeo nwa</i>	Let’s turn this game around
23	(더 달려 달려 달려 로시난테)	<i>(Deo dallyeo dallyeo dallyeo rosinante)</i>	(Run, run, run more, Rosinante)
24	전부를 걸었어 다	<i>Jeonbureul georeosseo da</i>	I’m risking everything
25	느낌이 왔어 나	<i>Neukkimi wasseo na</i>	I got the feeling
26	Let's keep it up or give it up	Let's keep it up or give it up	Let's keep it up or give it up
27	우린 갈릴레오 피가로	<i>Urin gallileo pigaro</i>	We are Galileo Figaro

The thundering sounds of the chorus are once again calmed down in the second verse and the protagonist is back on scene with his devotion to win the game. The operatic parts here talk to Rosinante, Don Quixote’s horse. The old, half-starved, sickly horse accompanying the wannabe knight on his foolish journey is seen as a symbol of the hard life of a commoner and a reflection of Don Quixote’s irrationality.

The novel is a parodic depiction of the epic medieval novels in which the hero fights against evil and prevails. Cervantes painted a metaphor of a desperate yet persistent struggle of daily life by having the protagonist go on a senseless journey, including the fight against the iconic windmills. The theme of life’s struggles and the human desire to win in this figurative game is central to the song lyrics as well.

Jung Wooseok, the song’s lyricist, admits in an interview to having read the Spanish novel, but says it was not the direct inspiration for the lyrics. He adds that the horse’s name came to mind in connection with the phrase “run like a devil”.¹⁰⁸ This points to the

¹⁰⁸ Taylor Galsby, ““That’s What Success Looks Like!” Pentagon Interviewed,” *Clash Music*, February 21, 2022, <https://www.clashmusic.com/features/thats-what-success-looks-like-pentagon-interviewed>.

inspiration coming from the lyrics of the 2005 song titled *Rosinante* by a Korean duo of ballad singers known as Panic. The title track of their fourth full album describes the dedication of Don Quixote to fight through all the troubles of the upcoming journey together with Rosinante and includes the phrases “Let’s run towards the windmills of La Mancha . . . let’s run against the pouring storm”.¹⁰⁹ The song therefore draws on the Korean song based around the novel’s theme, rather than the literary work itself.

3.2.2.1.4 Bridge

Pentagon: <i>The Game</i> – bridge			
	Original lyrics	Transcription	Author’s translation
28	Run run like a devil	Run run like a devil	Run run like a devil
29	Run run run like a devil	Run run run like a devil	Run run run like a devil
30	찰나의 순간에 timing	<i>Challau</i> <i>sungane</i> timing	The timing of a passing moment
31	잠간의 환희와 재미	<i>Jamkkanui hwanhuiwa jaemi</i>	The joy and fun of an instant
32	Run run run like a devil	Run run run like a devil	Run run run like a devil
33	Run run run like a devil	Run run run like a devil	Run run run like a devil
34	Run run run like a devil	Run run run like a devil	Run run run like a devil
35	This is the game	This is the game	This is the game

In the bridge, the instrumental line is once again significantly quieter, suggesting the game’s protagonist as the owner of these lines. Here he finally seems to have understood the rules posed by the gamemaster, at first mulling over the line “run like a devil”, slowly adopting it as his own strategy necessary to win the game. The other essential things are then pronounced to be the correct timing and joy and fun, even if they are only momentary. As dramatic as life and some situations might get, we still must be able to enjoy it. The choir singing joins the next three repetitions of “run like a devil”, gradually becoming louder. After mad laughter inserted into the audio, the voice of the gamemaster announces “This is the game”, just before the song explodes with sound in the last chorus.

¹⁰⁹ 라만차의 풍차를 향해서 달려보자 . . . 쏟아지는 폭풍을 거슬러 달리자, *ramanchai pungchareul hyanghaeseo dallyeoboja . . . ssodajineun pokpungeul geoseulleo dallija*. Paenik 패닉, “*Rosinante* 로시난테,” The Sobremet, July 23, 2015, YouTube video, 0:48-1:19, <https://www.youtube.com/watch?v=GKnfADHZ1Jk>.

4 Intertextuality in the analysed lyrics

The analysis of the lyrics in chapter 3 serves as a detailed guide to each of the texts, offering a deeper dive into the context as well as into components not fitting into the definition of intertextuality established in chapter 2, such as idioms or general cultural references. This section will focus specifically on the intertextual references made in the four songs, linking them to the intertextual figures and observing how the meaning is shaped by the hypotexts. A table summarising the most notable intertextual references found in each text is included for each song, containing information about each reference's hypotext or origin, the country where the reference originally comes from, and the respective intertextual figure.¹¹⁰

4.1 Meaning shaped by intertextuality

As the previous chapter already dealt with the intertextual references in depth as part of the analysis, this chapter will focus on the ways in which intertextuality influences the meaning of each set of lyrics.

4.1.1 *Mirror*

Fig.	Reference	Hypotext/origin	Country
S	Mirror	Korean poetic motif	KR
A	Self-reflection	<i>Self-portrait</i> (poem)	KR

As the shortest and most singularly themed song of the analysis, *Mirror* does not rely on multiple diverse intertextual references as is the case for the other songs. The whole text is shaped by the use of the symbolism of a mirror and the parallel with Yun Dongju's *Self-portrait*. A mirror presents a motif used by a number of modern Korean poets as a way of overcoming isolation and division.¹¹¹ Yun's poem then served as the inspiration behind the protagonist's developing relationship with his reflection in the mirror; the combination of the two references shapes the entire lyrics.

¹¹⁰ Allusion = A, parody = P, quotation = Q, symbolism = S.

¹¹¹ Park, "The Aspect of Overcoming Isolation and Division that are Shown in the Image of Mirror in Modern Poetry — focusing on the reflection of mirror and physical images of mirror," 229-232.

4.1.2 *A Ballad of Non Le Jon*

Fig.	Reference	Intertext/origin	Country
P	The Beatles	Rock band	GB
P	English written in Hangul	Language and alphabet	GB (KR)
A	<i>Magical Mystery Tour</i>	Song and album by The Beatles	GB
S	Mephisto	Faust (folk tale)	DE
Q	No business like show business	<i>There's No Business Like Show Business</i> (song from a musical)	US
Q	Entertain'ment' us	<i>Smells Like Teen Spirit</i> (song by Nirvana)	US
Q	To the topper most of the popper most	John Lennon	GB

A Ballad of Non Le Jon is clearly connected to The Beatles, the majority of the intertextual references pointing towards the British band. Jannabi speak directly to the musicians, use their language, and repeat John Lennon's motivational quote. An allusion to the song and album *Magical Mystery Tour* can also be assumed, as the instrumental composition of the 2021 song is vaguely similar to the 1967 song, and just like the tour that the album of the same name takes its listeners on, Jannabi's album on which *A Ballad of Non Le Jon* appears also invites the listeners on a journey through a land of fantasy.

The pairing of Mephisto and the quote "No business like show business" then creates the image of a present-day Faustian trade for fame and popularity in the entertainment industry. The altered quote from *Smells Like Teen Spirit* by Nirvana then aims to both connect Jannabi to another famous rock band while (just like with The Beatles) adding an element which makes the reference their own.

4.1.3 *Naughty Boy*

Fig.	Reference	Intertext/origin	Country
P	Green frog	<i>The Green Frog</i> (fable)	KR
Q	The frog sings croak, croak	<i>Frog song</i> (children's song)	KR
S	A well like the ocean	<i>The Frog in a Well</i> (fable)	CN
P	<i>With You</i> – chorus	<i>With You</i> (song by Nam Jin)	KR
S	If I Die Tomorrow	<i>If I Die Tomorrow</i> (song by Beenzino)	KR

In *Naughty Boy*, Pentagon took the concept of the green frog which does everything in the opposite way and applied it throughout the song. They interpreted this kind of behaviour differently from the original, turning the frog from a disobedient antihero into the hero of the young generation who is independent and refuses the older generation's irrational ways of thinking. The chorus is then a combination of three different references at once: in the rebellious way of the green frog, lyrics of the famous trot song by Nam Jin were altered with references to the fable about the frog living in a well.

The quote from the children's song about a frog used in the first half of the song where the immaturity of the protagonist is emphasised ties in with the concept perfectly. The mention of Beenzino's *If I Die Tomorrow*, made towards the end of the song where the green frog announces that he has changed, then instead carries the symbolism of maturing and reflecting on the mistakes of one's past.

4.1.4 *The Game*

Fig.	Reference	Intertext/origin	Country
Q	<i>Lascia ch'io pianga</i>	<i>Rinaldo</i> (opera)	IT
P	<i>Bohemian Rhapsody</i>	Song by Queen	GB
Q	Galileo Figaro	<i>Bohemian Rhapsody</i> (song by Queen)	GB
S	Rosinante	<i>Don Quixote</i> (novel)	ES
S	Let's play funny game	<i>Saw</i> (horror film series)	US

The Game is built around Queen's *Bohemian Rhapsody*: drawing on the song's dialogic structure and quoting the reference to Galileo and Figaro. Queen did not aim for any

deeper meaning by including these two names in their lyrics and Pentagon only bluntly repeat what they heard in *Bohemian Rhapsody*. The references to the Italian aria and the fictional horse from the Spanish novel both hold a meaning relevant to the song's theme, each being a symbol of the hardship of common peoples' struggle in life. It is however not certain if this symbolism was considered by the songwriter or if the aria and Rosinante are only included in the song to further emphasise the connection with opera and Europe.

The line "Let's play funny game" from the song's chorus then alludes to the American horror series *Saw* in which a similar phrase is used. In the films, people are forced to play games in order to save their lives. In *The Game* the metaphor of human lives as a gambling game ties in with the reference from the horror series in the voice of the evil gamemaster.

4.2 Intertextual figures in the analysed lyrics

Not all of the seven main types of intertextual figures described in chapter 2 were identified in the analysed lyrics. Pastiche and plagiarism are not present among the analysed texts. Although some of the Korean lyrics draw on hypotexts written in other languages, the references are either made in the language of the original or the words are only transcribed to Hangul. Translation and calque will therefore also be omitted in this section. The intertextual references found in the texts can be assigned to the categories of allusion, parody, quotation, and symbolism, and were marked as such in the previous section.

4.2.1 Parody

The intertextual references which can be identified as parody, borrowing the properties of a previously written text, have a pivotal role in three of the analysed texts. In *A Ballad of Non Le Jon*, Jannabi use The Beatles' style of music and language, and make them their own. Pentagon's *Naughty Boy* incorporates two parodies: the titular green frog's connotation was changed from negative to positive and the famous trot song's lyrics were rewritten to fit the green frog's antics. *The Game* is then a straightforward parody of Queen's *Bohemian Rhapsody*, emulating its dialogic structure and combination of genres.

4.2.2 Allusion

The representative allusions in the analysed texts are the connections of Jannabi's *Mirror* with Yun Dongju's *Self-portrait* and *A Ballad of Non Le Jon* (or even more so *The Land of Fantasy*) with The Beatles' *Magical Mystery Tour*. While *Self-portrait* presents a focal point for understanding *Mirror*'s lyrics, the connection with *Magical Mystery Tour* is only an added layer of paying homage to the Beatles' music without a significant influence over the song's meaning.

4.2.3 Quotation

Except for the quote by John Lennon in *A Ballad of Non Le Jon*, all the other instances are notably quotes from other songs. The quoted hypotexts are significantly diverse in style and place of origin: an Italian aria, a song from a Broadway musical, a Korean children's song, an American alternative rock song, and a British progressive rock suite. Similarly to allusions, the quotations in the analysed texts do not all hold the same level of significance for the lyrics in which they appear, but most often are only used to fill-in the details which complete the picture drawn by other references.

4.2.4 Symbols

Symbols borrowed from other sources appear in all four of the analysed lyrics. Similarly to quotations, all but one of the instances can be linked to a single kind of hypotext: literature. The mirror from the song of the same name is often used in modern Korean poetry, Yun Dongju being one of the poets most often associated with its use. Mephisto mentioned in *A Ballad of Non Le Jon* is the demon from medieval German legends, the story later adapted in various forms, most often novels, plays, and films. The frog in a well from *Naughty Boy* comes from the ancient Chinese text *Zhuangzi*. Rosinante referred to in *The Game* is then from the world-famous Spanish novel *Don Quixote*. The only non-literary reference of the symbolic kind appears in *The Game* as well: the phrase about playing a game with a sinister connotation has its origin in the horror film series *Saw*.

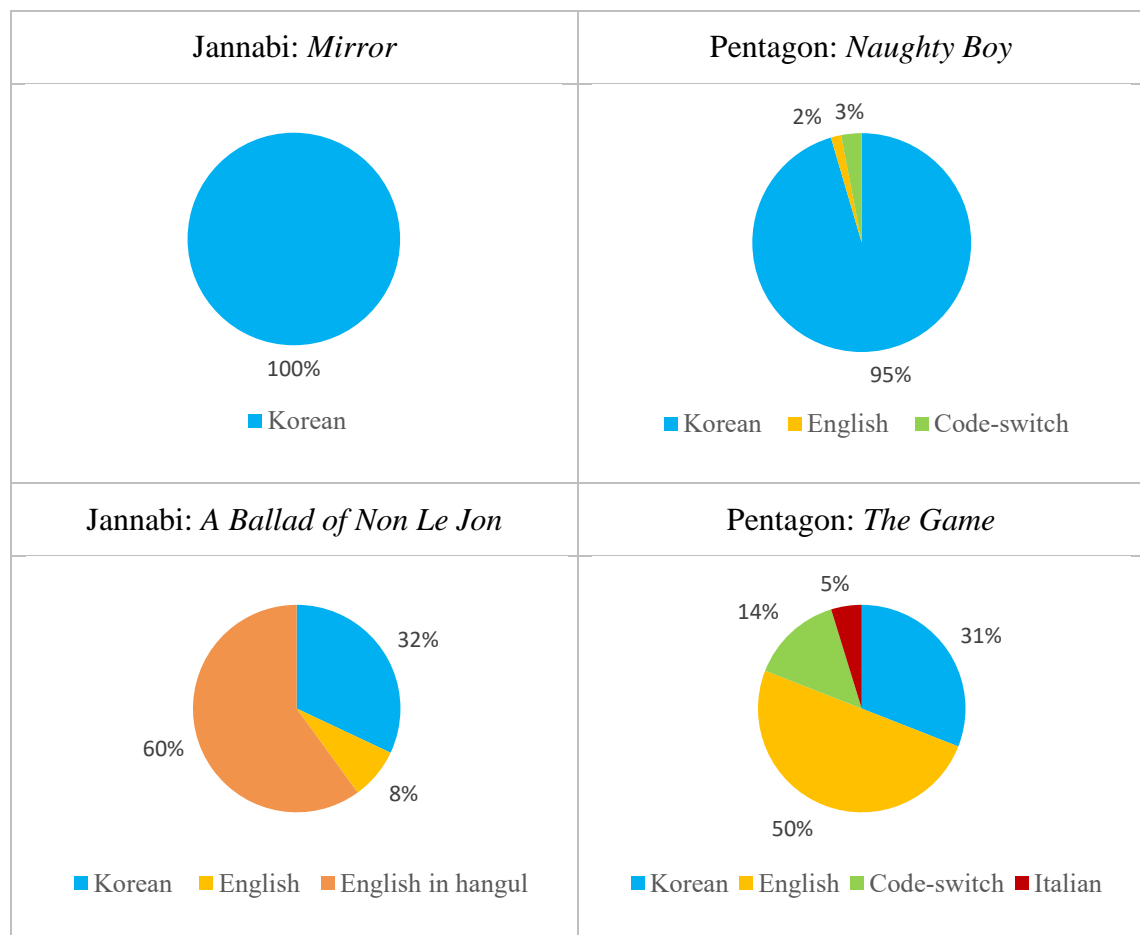
4.3 Origins of the hypotexts

The country of origin of each hypotext is marked in the tables summarising the use of intertextuality for each set of lyrics earlier in this chapter. *Mirror* and *Naughty Boy* notably only draw on intertexts from local East Asian sources, all except the fable about

the frog in a well having distinctly Korean origins. On the other hand, *A Ballad of Non Le Jon* and *The Game* both draw on intertexts from the Western world: Great Britain, USA, Germany, Italy, and Spain.

4.3.1 Use of languages

While four songs are a small sample to be able to point out and generalise many features specific for a certain type of intertextuality, the use of languages in the analysed lyrics does appear to show a definitive trend. The theme of each song and more importantly the origin of the hypotexts correlate with the languages used in the lyrics. The following set of graphs illustrates the percentages of song lines per language present in each lyrics.¹¹²



Graph 1 – Use of languages in the lyrics

¹¹² Lines which only contain interjections such as “nanana”, which are written either in Hangul or Latin alphabet but are not exclusive to any language were excluded from the data for the graphs.

The two songs which largely draw on materials and motifs with East Asian origins are almost exclusively written in Korean. Jannabi's *Mirror* does not contain a single word in English. A single line fully in English¹¹³ is then contained in Pentagon's *Naughty Boy*, two other lines include a code-switch – both English and Korean are used within a single phrase.

On the other hand, the two songs which primarily refer to sources from the Western cultures are much more diverse when it comes to the use of languages. The specific use of English in Jannabi's *A Ballad of Non Le Jon* was already mentioned in the analysis of the lyrics: the majority of the song lines are written in English transcribed to Hangul, more than two thirds of the song is therefore in English. In Pentagon's *The Game* as much as half of the lyrics are in English and six of the song lines include a code-switch; lines in Korean are in the minority. The two lines in Italian used in the intro of the song then complete the song's diverse linguistic composition.

While many Korean artists nowadays opt to use English in their lyrics, when the songs draw on motifs and texts from the West, the preference for the use of English is apparent. Conversely, when the sources referred to in the lyrics are of distinctly Korean or East Asian origins, little to no English is included in the lyrics.

¹¹³ Although the line is in English, it nevertheless refers to the song by Korean rapper Beenzino, *If I Die Tomorrow*.

5 Conclusion

5.1 Summary

Intertextuality is a phenomenon primarily observed in the literary fields. The phenomenon however appears in song lyrics as well. The aim of this thesis was to analyse a selected sample of song lyrics by two contemporary Korean bands and observe the intertextual references contained in these texts, paying attention to the origins of the references as well as the ways in which they are incorporated into the lyrics and how they help shape their meaning.

In chapter 1 the topic was introduced including a discussion of research done on the topic of intertextuality in song lyrics and Korean music. The artists whose works were selected for analysis represent the current young generation of Korean singer-songwriters, one of the bands being from the independent rock scene and the other a K-pop group.

Chapter 2 described the term intertextuality. Seven types of intertextual figures most commonly used in literary studies of intertextuality were defined.

Chapter 3 was dedicated to an in-depth analysis of the selected song lyrics: Jannabi's *Mirror* and *A Ballad of Non Le Jon*, and Pentagon's *Naughty Boy* and *The Game*. The context and all the relevant aspects of the lyrics were explained in detail to provide a sufficient basis for understanding these texts.

The intertextual references identified in the analysed lyrics were then further explored in chapter 4. A summary of the intertextual references in each of the texts was provided, including their categorization into the intertextual figures described in chapter 2. The linguistic composition of each set of lyrics was discovered to clearly correlate with the origins of the intertextuality found in the individual lyrics.

5.2 Concluding remarks

Although lyrics are oftentimes considered by songwriters to be the most important aspect of a song, the full extent of the lyrics' meaning is rarely explored by listeners when it comes to pop music. The task of discovering any hidden messages and references is even more difficult for global audiences of Korean music who do not share the same language and culture as the singers. This might be one of the reasons why the current generation of artists increasingly draws on motifs from Western cultures in their music.

As shown in this thesis, however, this trend is not true for all songs as lyrics which are based around topics familiar almost exclusively to Korean listeners are also still being released by contemporary bands, including by those labelled as K-pop. The distinctly glocalised structure of the Korean music and entertainment industry seems to have become a stable element of the culture and is unlikely to disappear in the near future.

The detailed analysis of the lyrics in this paper clearly demonstrates the depth of meaning and poetic capacity of some artists. The complexity of the songs' themes as well as the varied interactions with the hypotexts provide evidence of the existence of a segment of young Korean musicians striving for depth and a higher level of artistry. It is likely that this creativity is also present in the works of other artists on the Korean music scene. A more extensive research of Korean song lyrics would be necessary to be able to holistically evaluate the extent of the overall poeticism and well-constructed meaning involved in Korean songs.

While the analysed sample only consists of four songs and therefore only an educated guess can be made about the general trends of intertextuality, there appears to be a connection between the use of Western realia and references made and the amount of English used in the lyrics. Observing the trend of the use of English in connection to the theme of the songs might also be an interesting topic for future research.

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List of appendices

Appendix – Full texts of lyrics used for analysis.....	i
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Appendix: Full texts of the lyrics used for analysis

Jannabi: *Mirror* (2019)

Original lyrics	Transcription	Author's translation
<p>얼룩진 얼굴로 심통이 나서는 웬 못된 어른이 우두커니 날 꼬나봐요 어쩔 줄 몰라서 씩 웃어 주면요 그게 또 제 맘에 들었는지 따라 웃대요</p>	<p><i>Eollukjin eolgullo simtongi naseoneun</i> <i>Wen motdoen eoreuni udukeoni nal kkonabwayo</i> <i>Eojeol jul mollaseo ssik useo jumyeonyo</i> <i>Geuge tto je mame deureonneunji ttara utdaeyo</i></p>	<p>With a spotted face and a petulant temper Why is this wicked adult glaring at me blankly I don't know what else to do so I smile a little It seems like he liked it, he smiles back</p>
<p>어울려 놀 만한 친구를 찾아봐요 혼자선 더 이상 견딜 수 없을 거야</p>	<p><i>Eoulyeo nol manhan chingureul chajabwayo</i> <i>Honjaseon deo isang gyeondil su eopseul geoya</i></p>	<p>I'm looking for a friend I'd get on with and play I can't bear to be alone any more</p>
<p>해 밝은 얼굴로 기대에 차서는 떨떨어진 어린 애 하나가 또 날 바라봐요 해 줄 게 없단다 다그쳐 보면요 그게 또 얼마나 싫었는지 그새 심통이 나요</p>	<p><i>Hae balgeun eolgullo gidae chaseoneun</i> <i>Deoltteoreojin eorin ae hanaga tto nal</i> <i>barabwayo</i> <i>Hae jul ge eopdanda dageuchyeo bomyeonyo</i> <i>Geuge tto eolmana sileonneunji geusae simtongi</i> <i>nayo</i></p>	<p>With a face bright as the sun and full of expectations Now a stupid young kid is staring at me There is nothing I can do for him, so I just stare back Just how much he hated it, the petulant temper has returned</p>
<p>어울려 놀 만한 친구를 찾아봐요 혼자선 더 이상 견딜 수 없을 거야</p>	<p><i>Eoulyeo nol manhan chingureul chajabwayo</i> <i>Honjaseon deo isang gyeondil su eopseul geoya</i></p>	<p>I'm looking for a friend I'd get on with and play I can't bear to be alone any more</p>

Jannabi: A Ballad of Non Le Jon (2021)

Original lyrics	Transcription	Author's translation
디어 미스터 존, 미스터 폴 잘들 지내셨는지요 위 아 인 더 인더스트리! 나 그대 뜻에 다다랐어요 암 비틀 보이	<i>Dieo miseuteo jon, miseuteo pol</i> <i>Jaldeul jinaesyeonneunjiyo</i> <i>Wi a in deo indeoseuteuri!</i> <i>Na geudae tteuse dadarasseoyo</i> <i>Am biteul boi</i>	Dear Mister John, Mister Paul Have you been well? We are in the industry! I have reached your level I'm Beatle boy
메피스토, 와이 유 패스 미 바이? 제겐 묻지 않더군요 노 비즈니스 라이크 쇼 비즈니스! 그래서 내 식대로 해냈어요 암 비틀 보이	<i>Mepiseuto, wai yu paeseu mi bai?</i> <i>Jegen mutji anteogunyo</i> <i>No bijeuniseu raikeu syo bijeuniseu!</i> <i>Geuraeseo nae sikdaero haenaesseoyo</i> <i>Am biteul boi</i>	Mephisto, why you pass me by? Why don't you ask me? No business like show business! So I achieved it my own way I'm Beatle boy
뭐가 뭔지 모르겠을 땐 텔레비전 셀레브리티 더 프라이어즈 이즈 저스트 원 핑거 나는 거뜬해요 오 비틀 보이	<i>Mwoga mwonji moreugesseul ttaen</i> <i>Tellebijeon sellebeuriti</i> <i>Deo peuraiseu ijeu jeoseuteu won pinggeo</i> <i>Naneun geotteunhaeyo</i> <i>O biteul boi</i>	When we were completely lost Television celebrity The price is just one finger That's easy for me Oh Beatle boy
"레이디스 앤 젠틀맨! 플리즈 웰컴! 더 비틀 보이!"	<i>"Reidiseu aen jenteulmaen!</i> <i>Peullijeu welkeom! Deo biteul boi!"</i>	"Ladies and gentlemen! Please welcome! The Beatle boy!"
디어 미스터 조지! 미스터 링고! 사랑하는 나의 친구 돈 비 시리어스 마이 올드 프렌드. 고결한 우리의 음악으로 Entertain'ment' us!	<i>Dieo miseuteo joji! Miseuteo ringgo!</i> <i>Saranghaneun nau chingu</i> <i>Don bi sirioseu mai oldeu peurendeu.</i> <i>Gogyeolhan uriui eumageuro</i> <i>Entertain'ment' us!</i>	Dear Mister George! Mister Ringo! My beloved friends Don't be serious my old friend. With our noble music Entertain'ment' us!
To the topper most of the popper most! 예스 아임 리빙 얼론! 오 비틀 보이!	<i>To the topper most of the popper most!</i> <i>Yeseu aim ribing eollon!</i> <i>O biteul boi!</i>	To the topper most of the popper most! Yes, I'm living alone! Oh Beatle boy!

Pentagon: Naughty Boy (2018)

Original lyrics	Transcription	Author's translation
오 더하기 오는 구구 개 짖는 소리는 꿀꿀 시끄럽다 하면 눈누난나 그 누구의 말도 안 듣고	<i>O deohagi oneun gugu Gae jinneun sorineun kkulkkul Sikkeureopda hamyeon nunnunanna Geu nuguui maldo an deutgo</i>	Five plus five is nine, nine The sound dogs make is oink-oink When you say I'm too loud, lalalala I don't listen to anybody
나를 따라 해봐 한 번 더 따라 해봐 똑같은 짓 시키지 말고 그냥 가세요	<i>Nareul ttara haebwa Han beon deo ttara haebwa Ttokgateun jit sikiji malgo geunyang gaseyo</i>	Repeat after me Repeat after me once more Stop asking me to do the exact same, just go away
잔소리는 됐고 오지랴은 별로	<i>Jansorineun dwaetgo ojirapeun byeollo</i>	Don't lecture me, stop being nosy
개굴개굴 개구리 노래를 한다 데굴데굴 굴러가 박힌 돌 뺀다 살다 보면 착한 놈 많이 있지만 결국 그런 놈들 다 변하더라	<i>Gaegulgaegul gaeguri noraereul handa Deguldegul gulleoga bakin dol ppaenda Salda bomyeon chakan nom mani itjiman Gyeolguk geureon nomdeul da byeonhadeora</i>	The frog sings croak, croak A rolling stone removes the stuck one You will meet many nice guys in your life But in the end these guys all change
청개구리 개구리 말 안 듣지 아무렇게나 막 뒤집어 놓기 청개구리 개구리 말 안 들었지만 네 덕분에 세 살 버릇 고쳤네	<i>Cheonggaeguri Gaeguri mal an deutji Amureokena mak dwijibeo noki Cheonggaeguri Gaeguri mal an deureotjiman Ne deokbune se sal beoreut gochyeonne</i>	Green frog The frog doesn't listen He just turns everything upside down Green frog The frog didn't listen But thanks to you fixed the habit from age of 3
저 구름 동산 위에 바다 같은 우물을 짓고 아리따운 우리 님과 천년만년 살고 싶어	<i>Jeo gureum dongsan wie Bada gateun umureul jitgo Arittaun uri nimgwa Cheonnyeonmannyeon salgo sipeo</i>	On that hill covered in clouds I'll build a well like the ocean With the beautiful you I want to live for eternity
Um chi ki um chi ki 강요하지 마세요	<i>Um chi ki um chi ki Gangyohaji maseyo</i>	Um chi ki um chi ki Please don't force me

Um 치킨 Um 치킨 치킨이나 드세요	Um <i>chikin</i> Um <i>chikin</i> <i>Chikinina deuseyo</i>	Um chicken um chicken Just eat your chicken
나를 왜 나쁘게 바라보는데 누가 뭐라 하든 Doesn't matter 난 절대로 하란 대로 하지 않지 팔랑 팔랑 팔랑귀 속아도 칠전팔기 도시라솔파미레도 노아피 왜 이래 청바지에 청재킷 걸친 개구리	<i>Nareul wae nappeuge baraboneunde</i> <i>Nuga mwora hadeun</i> Doesn't matter <i>Nan jeoldaero haran daero haji anchi</i> <i>Pallang pallang pallangwi sogado chiljeonpalgi</i> <i>Dosirasolpamiredo noapi wae irae</i> <i>Cheongbajie cheongjaekit geolchin gaeguri</i>	Why do you view me as bad It doesn't matter what anybody says I never do as I'm told Flappy flappy flappy ears, even when you deceive me I stand up strong again Dotilasolfamiredo noapi, why are you like this A frog in blue jeans and denim jacket
저 구름 동산 위에 바다 같은 우물을 짓고 아리따운 우리 님과 천년만년 살고 싶어	<i>Jeo gureum dongsan wie</i> <i>Bada gateun umureul jitgo</i> <i>Arittaun uri nimgwa</i> <i>Cheonnyeonmannyeon salgo sipeo</i>	On that hill covered in clouds I'll build a well like the ocean With the beautiful you I want to live for eternity
청개구리 개구리 말 안 듣지 아무렇게나 막 뒤집어 놓기 청개구리 개구리 말 안 들었지만 네 덕분에 세 살 버릇 고쳤네	<i>Cheonggaeguri</i> <i>Gaeguri mal an deutji</i> <i>Amureokena mak dwijibeo noki</i> <i>Cheonggaeguri</i> <i>Gaeguri mal an deureotjiman</i> <i>Ne deokbune se sal beoreut gochyeonne</i>	Green frog The frog doesn't listen He just turns everything upside down Green frog The frog didn't listen But thanks to you fixed the habit from age of 3
저 구름 동산 위에 바다 같은 우물을 짓고 아리따운 우리 님과 천년만년 살고 싶어	<i>Jeo gureum dongsan wie</i> <i>Bada gateun umureul jitgo</i> <i>Arittaun uri nimgwa</i> <i>Cheonnyeonmannyeon salgo sipeo</i>	On that hill covered in clouds I'll build a well like the ocean With the beautiful you I want to live for eternity
Oh 난 변했어요 그러니 날 좀 바라봐 줘요 느리게 느리게 사랑하지 우린 하나같이 노래를 해	Oh <i>nan byeonhaesseoyo</i> <i>Geureoni nal jom barabwa jwoyo</i> <i>Neurige neurige saranghaji</i> <i>Urin hanagachi noraereul hae</i>	Oh I've changed So have a look at me please I love slowly, slowly Let's all sing as one

<p>네 앞엔 언제나 keeping it low 네가 원하는 건 뭐든 되고 싶어 그냥 내 곁에만 늘 있어 줘 난 약속하리오 영원히 받들겠소 Oh If I die tomorrow</p>	<p><i>Ne apen eonjena keeping it low</i> <i>Nega wonhaneun geon mwodeun doego sipeo</i> <i>Geunyang nae gyeoteman neul isseo jwo</i> <i>Nan yaksokario</i> <i>Yeongwonhi batdeulgetso Oh</i> If I die tomorrow</p>	<p>In front of you always keeping it low I want to become all you want me to be Just stay with me forever I promise you I will always honour you oh If I die tomorrow</p>
<p>청개구리 청개구리 영원히 살자 배불리 청개구리 청개구리 손에 물 안 묻히고 손깍지 끼고</p>	<p><i>Cheonggaeguri cheonggaeguri</i> <i>Yeongwonhi salja baebulli</i> <i>Cheonggaeguri cheonggaeguri</i> <i>Sone mul an mutigo sonkkakji kkigo</i></p>	<p>Green frogs, green frogs Let's always live with our stomachs full Green frogs, green frogs Don't get your hands wet, let's clasp our hands together</p>
<p>저 구름 동산 위에 바다 같은 우물을 짓고 아리따운 우리 님과 천년만년 살고 싶어</p>	<p><i>Jeo gureum dongsan wie</i> <i>Bada gateun umureul jitgo</i> <i>Arittaun uri nimgwa</i> <i>Cheonnyeonmannyeon salgo sipeo</i></p>	<p>On that hill covered in clouds I'll build a well like the ocean With the beautiful you I want to live for eternity</p>
<p>저 구름 동산 위에 바다 같은 우물을 짓고 아리따운 우리 님과 천년만년 살고 싶어</p>	<p><i>Jeo gureum dongsan wie</i> <i>Bada gateun umureul jitgo</i> <i>Arittaun uri nimgwa</i> <i>Cheonnyeonmannyeon salgo sipeo</i></p>	<p>On that hill covered in clouds I'll build a well like the ocean With the beautiful you I want to live for eternity</p>

Pentagon: *The Game* (2022)

Original lyrics	Transcription	Author's translation
(Lascia ch'io sorte Sospiri la libertà)	(Lascia ch'io sorte Sospiri la libertà)	(Let me fate Sigh for the freedom)
자, 주고받고 섞고 숨 막힐 듯한 Tension 다 속고 속이는 알 수 없는 Gesture 전부를 걸었어 다 느낌이 왔어 나 Let's keep it up or give it up 우린 갈릴레오 피가로	<i>Ja, jugobatgo seokgo sum makil deuthan Tension</i> <i>Da sokgo sogineun al su eomneun Gesture</i> <i>Jeonbureul georeosseo da</i> <i>Neukkimi wasseo na</i> Let's keep it up or give it up <i>Urin gallileo pigaro</i>	OK, give and take, shuffle, breathless tension A secret gesture deceiving everyone I'm risking everything I got the feeling Let's keep it up or give it up We are Galileo Figaro
Run run run like a devil Run run run like a devil Run run run like a devil 하하 재밌는 Game 나나 나나나나 나 나 Let's play funny game 나나 나나나나 나 나 더 살리고 막 달리고 다 날리고 Let's play funny game 나나 나나나나 나 나	Run run run like a devil Run run run like a devil Run run run like a devil <i>Haha jaeminneun Game</i> <i>Nana nananana na na</i> Let's play funny game <i>Nana nananana na na</i> <i>Deo salligo mak dalligo da nalligo</i> Let's play funny game <i>Nana nananana na na</i>	Run run run like a devil Run run run like a devil Run run run like a devil Haha funny game Nana nananana na na Let's play funny game Nana nananana na na Livelier, just run, gamble it all away Let's play funny game Nana nananana na na
셋 조용히 빠르게 달려 (로시난테) 이게 머니 다 담아 Dollar (티 나지 않게) 오늘 날을 잡아버렸다 이 게임을 다 뒤집어 놔 (더 달려 달려 달려 로시난테)	<i>Swit joyonghi ppareuge dallyeo (rosinante)</i> <i>Ige meoni da dama Dollar (ti naji anke)</i> <i>Oneul nareul jababeoryeotda</i> <i>I geimeul da dwijibeo nwa</i> <i>(Deo dallyeo dallyeo dallyeo rosinante)</i>	Shh quietly, quickly run (Rosinante) Put in all the money, dollar (don't make it obvious) I decided today is the day Let's turn this game around (Run, run, run more, Rosinante)

<p>전부를 걸었어 다 느낌이 왔어 나 Let's keep it up or give it up 우린 갈릴레오 피가로</p>	<p><i>Jeonbureul georeosseo da</i> <i>Neukkimi wasseo na</i> Let's keep it up or give it up <i>Urin gallileo pigaro</i></p>	<p>I'm risking everything I got the feeling Let's keep it up or give it up We are Galileo Figaro</p>
<p>Run run run like a devil Run run run like a devil Run run run like a devil 하하 재밌는 Game 나나 나나나나 나 나 Let's play funny game 나나 나나나나 나 나 더 살리고 막 달리고 다 날리고 Let's play funny game 나나 나나나나 나 나</p>	<p>Run run run like a devil Run run run like a devil Run run run like a devil <i>Haha jaeminneun Game</i> <i>Nana nananana na na</i> Let's play funny game <i>Nana nananana na na</i> <i>Deo salligo mak dalligo da nalligo</i> Let's play funny game <i>Nana nananana na na</i></p>	<p>Run run run like a devil Run run run like a devil Run run run like a devil Haha funny game Nana nananana na na Let's play funny game Nana nananana na na Livelier, just run, gamble it all away Let's play funny game Nana nananana na na</p>
<p>Run run like a devil Run run run like a devil 찰나의 순간에 timing 잠깐의 환희와 재미 Run run run like a devil Run run run like a devil Run run run like a devil This is the game</p>	<p>Run run like a devil Run run run like a devil <i>Challaui sungane timing</i> <i>Jamkkanui hwanhuiwa jaemi</i> Run run run like a devil Run run run like a devil Run run run like a devil This is the game</p>	<p>Run run like a devil Run run run like a devil The timing of a passing moment The joy and fun of an instant Run run run like a devil Run run run like a devil Run run run like a devil This is the game</p>
<p>나나 나나나나 나 나 Let's play funny game 나나 나나나나 나 나 더 살리고 막 달리고 다 날리고 Let's play funny game</p>	<p><i>Nana nananana na na</i> Let's play funny game <i>Nana nananana na na</i> <i>Deo salligo mak dalligo da nalligo</i> Let's play funny game</p>	<p>Nana nananana na na Let's play funny game Nana nananana na na Livelier, just run, gamble it all away Let's play funny game</p>

<p> 나나 나나나나 나 나 나나 나나나나 나 나 Let's play funny game 나나 나나나나 나 나 </p>	<p> <i>Nana nananana na na</i> <i>Nana nananana na na</i> Let's play funny game <i>Nana nananana na na</i> </p>	<p> Nana nananana na na Nana nananana na na Let's play funny game Nana nananana na na </p>
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