

CODE MIXING USED BY K-POP LOVERS ON SOCIAL MEDIA

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Abstract

Code mixing is a global phenomenon since social media emerged as a communication medium for K-Pop lovers in Indonesia. It happens when a speaker/writer uses two or more languages in an utterance/sentence. This research is aiming to explore the types and reasons for code-mixing. The researchers applied the qualitative method using content analysis. The result shows that the participants mixed three codes: Korean, English, and Bahasa Indonesia. Intrasentential or insertion of other codes in the main code is used dominantly by the participants. Other types such as intersentential, phonological change, alternation, and congruent lexicalization are not used since the participant did not have any capacity to combine Korean morphemes with Bahasa Indonesia morphemes. Additionally, the reason for using code mixing is analyzed and shows that the participant wants to show their group identity and to talk about certain topics.

Keywords: *Code-mixing, K-Pop lovers, Social Media*

Introduction

The era's stepping stone, globalization, continues to evolve. The Times has developed in almost every way, spreading to almost every part of the world. We should learn more about what is currently famous around the world as technology gets better than past. One is in the music business, particularly in pop music, which has fans all over the country. Korean pop music, also known as K-Pop, can compete globally (Ardia, 2014).

According to Shim (2016), the term "Hallyu," also known as the "Korean wave," is prevalent in South Korean culture. One of the things that are becoming more and more popular all over the world, including in Indonesia, is this culture. Indonesia has been rocked by Hallyu, which includes K-pop. This phenomenon is because numerous emerging musicians from South Korea have performed in girl/boy bands

over time, serving as role models or idols for Indonesians (Hartati & Ahdar, 2021). Many young people and men have idolized the idols. Exo, BTS, Twice, Black, and NCT Dream are just a few South Korean girl and boy bands that are still famous today in Indonesia.

How authors could understand the terms used in the social environment of grouped enthusiasts was the focus of this study. In addition, they believe that these terms have a meaning that relates to what they do or feel, which is why they use them frequently in everyday life. On the other hand, this research will be possible to explore the terms and vocabulary used in the music industry; some K-Pop-related terms have a different meaning than others. As a result, the researchers have learned much about the different meanings of each word in two different countries and cultures through this study.

Arundati et al., (2019) examined the behaviour of the fans-club members of EXO in Bandung with the title "Perilaku Celebrity Worship pada Anggota Fandom EXO dalam Komunitas Exo-L Bandung" The approach used in this research is to use a qualitative approach, and the strategy uses phenomenology. The strategy involves careful testing of human experience. The method of data analysis that researchers use is coding. The result of this research asserts that in the special session of Celebrity Worship, the declarations of some informants who like to talk about Exo to others. Their thought is watching music videos (MV), live performances, Exo's new album, and all the variety show related to the singing group.

Another language phenomenon is code mixing used by Indonesian fans of the Korean music group. In this case, the user of code mixing combines two or more codes or languages (Bahasa Indonesia, Korean, and English) in a text or discourse. It is an activity where someone uses more than one language while having a conversation (Ilmiana et al., 2022); usually, things like this are done by young generations to use code mixing as a style of language that is trending in the current millennial era (Dewi & Permatasari, 2020). Additionally, Siddiq et al., (2020) mentioned that there are three code mixing types: intra-sentential, intra-lexical, and phonological change. Moreover, the reasons for using code mixing are talking about a particular topic, quoting

somebody else, being empathic about something (expressing solidarity), interjection, repetition used for clarification, the intention of clarifying the speech content for the interlocutor and expressing group identity (Girsang, 2015).

The research on code mixing in social media has been conducted by Sutrisno & Ariesta (2019) under the title "Beyond the Use of Code Mixing by Social Media Influencers in Influencers on Instagram". The study's objective is to examine Instagram influencers' code-mixing strategies. According to the findings of this study, influencers employ code-mixing to demonstrate to Indonesians, particularly their followers, that learning English can be fun and that anyone can practice it. They also want Indonesians to grow as individuals by learning English. Another factor in their preference for code-mixing is a habit. The Influencers use code-mixing on Instagram at specific times, like during lunch and after hours, when they and their followers are most active on the platform. Influencers used code-mixing to get their followers interested in and motivated to improve their English, which is one way to practice their English on social media (Anggerani et al., 2022). After that, it becomes one of the methods for different language learning through social media.

Method

The study employed qualitative methodology. It is seen as the most appropriate methodology because the researchers wanted to understand the terminology or linguistic codes specific to their culture (K-Pop). The researchers then seek to discover the language or code employed to translate one language's meaning into another. A finding was made to look for the truth in a few K-Pop-related venues, not just to be heard but to see.

Data for this study was gathered through observation to discover the types of code mixing used in social media and interview to explore the reason of using code mixing. Researchers have established observational locations and data sources namely from several K-Pop lovers' social media groups in WhatsApp and Telegram and several selective members as the interviewees. The meaning of any words or phrases uttered by fans and their reasons then were determined after being recorded.

After the term had been recorded and understood in meaning, researchers went on to discuss in a WhatsApp group or focus group discussion, presenting the result that the observations obtained. Then all the results of the discussion researchers ranged in the tables and presented in the result section. Using those tables helps the researchers classify data resources, analyze collected data, and draw a conclusion.

Results

Code-mixing is a language phenomenon found in Indonesian fans of a Korean music group. The collected data shows that the fans use three codes: Bahasa Indonesia, Korean, and English. Since language connectedness as the impact of globalization has emerged, many fans of international musicians in Indonesia, including K-Pop, popularize code mixing moreover in the young's environment. Kottak (2012) assumed that contemporary media play a role in stimulating and organizing local and community activities of many sorts. Eventually, through YouTube, Facebook, Twitter, and other global networks, the idols from Korea became role models in language style to their fans in Indonesia. Here are the codes of Korean, Bahasa Indonesia, and English mixed by the community members:

Table 1. Code Mixing Used by K-Pop Lovers

No	Word	Sentences	Analysis
1	Miahnhae	Hahah, miahnhae . Nggak ada.	A meaningful expression of forgiveness for the ignorance of what the other person wants to talk about. It is also used to occur societies that leave no impression of being unappreciated.
2	Hiatus	Sudah agak lama yah Exo hiatus .	Hiatus means break time. This word must be familiar to the K-Pop enthusiasts, since it is often used by any K-Pop community in the context of their idolized boyband taking a short break from entertainment.
3	Yeorobun	Yeorobun , apa kabar kalian hari ini?	Yeo-reo-bun or the pronunciation of <i>yorobun</i> means "everyone". To be more

			precise, yorobun can mean “everybody/everyone” or “guys” in English. So if we wanted to greet a lot of people at once, we could say: “annyeong, yorobun!”
4	Annyeong	Annyeong Exo L, kalian lagi ngapain nih?	K-Pop fans must be hearing <i>annyeong</i> often it means “hi” or “hello” in everyday language but it is a greeting in an informal context because of its polite or formal form of <i>annyeong</i> this is <i>annyeong haseyo</i> .
5	Daebak	Daebak!! Exo comeback dengan album barunya berjudul “Don’t Fight the Feeling”	<i>Daebak</i> is used very often in a K-Pop fan community because it is also a word that shows that we are ‘surprised’ by what we do not expect. However, the ‘surprise’ here was meant to eman more than awe or impress. Simply in English, it is similar to “awesome” or “wow!” or “great”.
6	Omo	Omo! Chanyeol naik pangkat jadi sersan pas dia wamil.	Sometimes when one of the K-Pop fans is surprised by unexpected news, they usually say the word <i>omo</i> . In English, it can have the same meaning as ‘holy shit!’ or ‘geez!’ that had an involuntary reaction.
7	Gwenchana	Gwenchana , tahun depan kamu pasti bisa beli album ‘Don’t Fight the Feeling’	This term is also one of the most familiar words we hear either in Drakor or in the K-Pop fan community. <i>Gwen-cha-na?</i> could mean “are you ok?” and it can also means “it’s okay”. This word is used to ensure the condition of the other person, or it also means the impression of caring for our fellow K-Pop fans. After that, the word <i>Gwenchana</i> can also be used to calm the minds of people we have spoken to back then.

8	Namjachingu	Semua member EXO itu namjachingu aku yah..	<i>Namjachingu</i> is no stranger to K-Pop fans because the term means 'boyfriend'. Meanwhile, remembering him is easy enough. If without 'chingu', <i>namja</i> means 'man' but when it comes to 'chingu' so you can settle for ' <i>namjachingu</i> ' in English means "boyfriend".
9	Chingu	Chingu , punya lagunya EXO yang judulnya kokobop?	This one word is used very often among Drakor's lovers and also K-Pop fans because the ' <i>chingu</i> ' word means "friend". It is used only to call our fellow peers.
10	Nee	Nee , aku punya lagunya, kalau kamu?	The word <i>nee</i> in Indonesian Lannguage means "iya". It is used by fellow K-Pop fans to respond to those to whom they talk, especially when it comes to their own idol. It is the same as "yes" in English, either in agreement or amplifying.
11	Aeri/Eri	Aeri , kalian udah tahu kalau Suho udah balik wamil?	EXO-L is the official name of the EXO fan that was formally announced by the agency as SM Entertainment. However, one member of the Exo is Byun Baekhyun calling his fans <i>aeri/eri</i> . An "i" addition at the end of the name suggests a closeness where the Baekhyun wants to feel more familiar with his fans.
12	Gomawo	Gomawo , kalian sudah berpartisipasi untuk terus dukung EXO.	<i>Gomawo</i> means 'terima kasih' in Indonesian Language. It is used when a person wants to thank the other person. In Korean, this word is quite important and is often used. Its variety of shapes and uses must also be adapted to the situation and to whom the person is speaking. Korean used to say thank you with ' <i>Gomawo</i> ' or ' <i>kamsahabnida</i> '. A ' <i>kamsahabnida</i> ' line at the most formal level. Usually used in official situations

			such as speech, announcement, or presentation.
13	Fandom	Kamu fandom mana nih?	The first of many K-Pop fans is <i>fandom</i> . <i>Fandom</i> is what we call a group that we like and we follow. This fandom is sometimes described as "home" to K-Pop fans. Every fandom of K-Pop group has different name. For example, EXO fans named fandom EXO-L, the TWICE fans is ONCE, etc.

Discussion

Code-mixing could be classified as intra-sentential code-switching or intra-sentential code alternation. The types of code mixing are various, following several experts' opinions. First, Hoffman (in Perlina & Agustinah, 2022) classified code mixing into three forms: intra-sentential, intra- lexical, and phonological change. The collected data implies that the participants' significant type of code mixing is intra-sentential since Indonesian fans of Korean music mainly insert a word in Indonesian sentences as the main code. Only one datum shows the mixing of Korean language structure, namely at the sentence "Gwenchana, tahun depan kamu pasti bisa beli album 'Don't Fight the Feeling.'" where Gwenchana represents the clause "are you okay?". Secondly, Muysken (2000) categorized code mixing into insertion, alternation, and congruent lexicalization. In this investigation, the researchers found that most participants applied insertion code-mixing because only once did the participants insert other language structures in the main code.

The code mixing position could be in sentences' first, middle, and last parts (Lispki, 2005). The example of using code mixing in the first of sentence is "Gomawo, kalian sudah berpartisipasi untuk terus dukung EXO". The word gomawo in Korean is a code-mixing trend for K-Pop lovers that means thank you. It also could be in the middle of a sentence, for example, "Semua member EXO itu namjachingu aku yah". Here, najachingu means boyfriend in English. While using code mixing in the last part

of the sentence can be seen in the sentence "Sudah agak lama yah EXO hiatus", where hiatus means break time. From the analysis procedures, the researchers assumed the lack of the participant's knowledge of the Korean language's structure triggers the occurrence of insertion code-mixing. The mixed codes are Korean words, not Korean language structures.

K-Pop enthusiasts have been using code-mixing in their life. Some reasons they use it are talking about a particular topic, quoting somebody else, being empathic about something (expressing solidarity), interjection, repetition used for clarification, the intention of clarifying the speech content for the interlocutor, and expressing group identity. K-Pop lovers, as fanatic fans, will automatically follow the idol and talk about that. Therefore, the several reasons why code mixing used become a dominant doing among K-Pop lovers in their life. In short, it can be concluded that the researchers have found the widespread language phenomena in the young generation. It uses code-mixing to communicate by combining two or more codes or languages for specific reasons.

Many researchers in various language settings have conducted code-mixing (and code-switching) studies. However, the previous research focused on mentioning types and reasons for code-mixing without connecting these findings with the speaker's language competencies in both languages. From the findings, the researchers assumed that inter-sentential code mixing rarely occurred since that K-Pop lovers do not know how to construct Korean sentences in Bahasa Indonesia as the main code. Consequently, the forms of codes are only in words and phrases, not clauses or sentences. Additionally, the main reason for code-mixing in this context is related to the youth's language attitude toward Korean as the pop culture. The Korean language reflects a trend and represents pride for the speaker.

Conclusion

Globalization possibly causes language contact or connectedness. As a result, code-mixing has become a common phenomenon in the context of K-Pop Lovers in Indonesia on social media. The researchers found Korean and English codes are mixed with Bahasa Indonesia. The code from Korean languages are miahnhae, hiatus,

yeorobun, annyeong, daebak, omo, gwenchana, namjachingu, chingu, nee, aeri/eri, and gomawo. Meanwhile, the English code used is fandom. From some types of code mixing, intra-sentential are mainly used since the Indonesian fans did not have morphological knowledge to insert Korean codes into Bahasa Indonesia's words to form intra-sentential code-mixing, and the phonological capacity to form a phonological change in their text on social media.

This research's limitation is the procedures of collecting data using content analysis of documented sentences on social media. Then, the researchers recommend following researchers to implement other instruments, such as deep interviews with K-Pop Lovers, to explore the comprehensive motifs for using code mixing more accurately. Observation is also suggested to be conducted in the K-Pop Lovers' environment when they gather to record their utterance. As a result, the phonological change can be observed as a part of code-mixing.

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