



TYPES AND MOTIVATIONS OF ENGLISH SWITCHING IN SEVENTEEN'S ATTACCA KPOP MINI ALBUM

A THESIS

**In Partial Fulfillment of the Requirements
for S-1 Degree Majoring Linguistic Studies in the English Department, Faculty
of Humanities Diponegoro University**

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PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 2022

Ayu Ihda Filkhiyami

MOTTO AND DEDICATION

Jump first, think later.

Haechan Lee of NCT

This thesis is dedicated to

Myself

APPROVAL

TYPES AND MOTIVATIONS OF ENGLISH SWITCHING IN SEVENTEEN'S ATTACCA KPOP MINI ALBUM

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Semarang, July 2022

Ayu Ihda Filkhiyami

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ABSTRACT

This study analyses code-switching in a well-written lyric. Code-switching that occurs in a lyric is different from code-switching that occurs in a conversation because code-switching in a lyric is created and planned by a lyricist. It becomes a marketing strategy in music industry, for example K-pop popular songs that switch from Korean language to English language to make it ear catching to the listeners.

The object of this study is six lyrics from K-pop six songs in Seventeen's *Attacca* mini album. The purposes of this study are to classify types of code-switching by Charlotte Hoffman (1991) and to examine possible motivations for using English switching in the lyrics by James Stanlaw (2004). This study is categorized into qualitative audiovisual study and uses purposive sampling technique. The researcher only focuses on lyrics that contain English switching.

According to data gathering, the researcher found two types of code-switching in Seventeen's *Attacca* mini album. They are intra-sentential switching and inter-sentential switching. according to data analyses, there are six possible motivations for using English switching that the researcher finds in the songs. They are an audacious device, a symbolic device, a poetic device, an exotic device, English switching for creating new structural forms, and re-exotic device.

Key Words: Code-switching, Code-mixing, Motivations, K-pop, songs, lyrics

CHAPTER I

INTRODUCTION

In chapter one, the writer explains background of the study underlying this thesis, research questions and objective of the study as well. The writer provides five previous studies to keep a novelty of this study from the previous ones. Finally, the writer presents writing organization of this study.

1.1 Background of the Study

Multilingual speech communities typically use a particular code in verbal or non-verbal communication. Bilingual people may also decide to switch and mix from one code to another. This phenomenon is known as code-switching. Code-switching is the use of words and structures from more than one language or linguistic variety by the same speaker within the same speech situation, conversation or utterances (Callahan, 2004: 5). However, code-switching is not only happened in spoken discourse but also in written discourse. Lyric is one of the examples. There is a fundamental different between the code-switching in lyric and other types of literature and that which occurs in conversation. The former is not spontaneous, but a conscious and predicated strategy and the discourse in which it occurs is edited and recorded. It is deliberate style used by the artist who would have prepared and reflected upon the lyrics before the relapse of the song (Davies, 2008: 3-4). Code-switching in the lyrics becomes a marketing strategy used by songwriters (Are Sea, 2018: 2).

This study focuses on the use of switching and mixing by K-pop lyricists by looking at the tendency of English switching use on it. The writer chooses Attacca album as the object of the study. Attacca is the ninth extended play (EP) by the South Korean boy group Seventeen. It was released on October 22, 2021 by Pledis Entertainment. The EP contains seven tracks with *Rock with you* serving as the album's title track. Code-switching happens on six out of seven songs in this album. Track titled *2 minus 1* is written full in English language.

1.2 Research Questions

The study analysis the following research questions:

1. What are the types of English switching used on Seventeen's *Attacca* album?

2. What are the motivations for using English language on Seventeen's *Attacca* album?

1.3 Objectives of the study

This study has two objectives that can be stated as follow:

1. To classify which types of English code-switching are used on Seventeen's *Attacca* album.
2. To reveal the motivations for using English language on Seventeen's *Attacca* album.

1.4 Previous Studies

There are so many cases and topics have been studied to examine code-switching from some kind of perspectives, but not many of them focus on K-pop songs. In order to give the research gap for this study, the writer try to bring up the six songs on Seventeen's *Attacca* album. Using a sociolinguistic perspective, the writer wants to see what kind of English switching that Seventeen used on the album and the possible motivations for using English switching on the album.

Josefine Kettner (2013) on a thesis entitled *I wiru rokku yuu in Japanese: A study of language mixing in J-pop lyrics* examined English mixing in J-pop using grammatical perspective. The findings indicated that English switching in J-pop violate Japan grammatical rules.

Teeratorn Likhitphongsathorn and Pattama Sappapan (2014) investigated English nativized in 240 lyrics of Thai hits pop songs during 2008 – 2012. They found that reduplication was frequently used for English nativized and lyricists used English switching to write simple sentences in lyrics.

Rekso Harjo Waskito (2015) discussed English switching as an audacious device in Jinsei x Boku album by One Ok Rock. It was found that English switching was used to make the lyrics sound bold, rebellious and assertive.

Wan Rusli and others (2018) found out that the dominant function that used in Malaysian pop songs from 2009 to 2016 was expressive function and the least frequent used is metalinguistics function in both intra-sentential and inter-sentential code-switching. On the other hand, the phatic and emphasizing messages are commonly occur in inter-sentential

switching and the simplification of words and phrases are only frequently used for intra-sentential mixing.

A current study from Rahmawaty Kadir (2021) found that English switching in Indonesia popular songs have positive impact for Indonesian students who learn English as their second language. It can improve their pronunciation, memorize new vocabularies and help them to understand English grammar. The result showed that the types of English switching in fifteen Indonesian pop songs were inter-sentential switching, intra-sentential switching, emblematic switching and English switching involving change of pronunciation. The finding pointed that the function of English switching the songs were discussing particular topics, lexical needs and availability, being emphatic, expressing group identity, simplifying words and expressions and conveying a strong emotion or gaining attention.

1.5 Writing Organization

The researcher organizes this study by following these schemes to get a systemic research paper.

CHAPTER I : INTRODUCTION

Chapter I contains five elements. They are background of the research, research questions, object of the study, previous research, and writing organization.

CHAPTER II : REVIEW OF LITERATURE

Chapter II consists of six detail explanations about code, code-switching and code-mixing, the differences between code-mixing and code-switching, the types of English switching and English mixing, and the possible motivation for the use of English switching.

CHAPTER III : RESEARCH METHOD

Chapter III involves six components to get specific details about the research. Those are classification of the research, data of the research, population of the research, sample and sampling techniques, method of collecting data, and method of analysing data.

CHAPTER IV : RESEARCH ANALYSIS

Chapter IV presents answer which are listed in research questions. This chapter identify the types of code-switching and code-mixing which are used by Seventeen on Attacca album and discover the possible motivations for the use of English switching on Attacca album.

CHAPTER V : CONCLUSION

Chapter V gives the conclusion and suggestion of the study to the readers.

CHAPTER II

REVIEW OF THE LITERATURE

In conducting this study, the writer looks over relevant theories in some books about code-switching and code-mixing. The writer applied theory of type of code-switching by Charlotte Hofman and the theory of possible motivations for using English switching in songs by James Stanlaw from the perspective of sociolinguistics, code and bilingualism.

2.1 Sociolinguistic

Trudgill states that sociolinguistics is intended to provide a better understanding of nature of human language by studying language language in its social context and/or to achieve a better understanding of nature of the relationship and interaction between language and society (2003: 123).

2.2 Code

According to Janet Holmes (2013: 6), code or variety refer to any set of linguistic forms which patterns according to social factors. It is a sociolinguistic term referring to language in context. A code or a variety is a set of linguistic forms used under specific social circumstances. It is a broad term which includes different accents, different linguistic styles, different dialects and different languages which contrast with each other for social reasons. It has proved a very useful sociolinguistic term because it is linguistically neutral and covers all the different realisations of the abstract concept “language” in different social contexts.

2.3 Bilingualism

Hamers and Blanc (1987: 6) define bilingualism as state of linguistic community in which two languages are in contact with the result that codes can be used in the same interaction and that a number of individuals is bilinguals.

2.4 Code-switching and Code-mixing

As the of bilingualism and multilingualism of discourse in a social communication, code-switching and code-mixing often occur. Such phenomena occur when societies live in bilingual and multilingual sphere in which some languages are used to express in communication. People who live in bilingual area tend to switch one language to the other.

The term code-switching can be defined as the alternation of two or more languages in discourse, while code-mixing is the alternate languages or change languages without change the topic and situation in word or phrase in sentence (R.N. Ria, 2016: 2).

2.5 Types of Code-switching by Charlotte Hoffman (1991)

Hoffman's theory (1991: 109 - 113) about code-switching was characterised by linguistic features explained in the following:

2.5.1 Emblematic switching

It is tags or exclamation. In this kind of code-switching, tags and certain set phrases in one language are inserted into an utterance (Charlotte Hoffman, 1991: 113) as when an adult Spanish- American English speaker says "... Oh! Ay! It was embarrassing! It was very nice, though, but I was embarrassed!" (Silvia-Corvalán as cited in Hoffman, 1991: 112)

2.5.2 Intra-sentential mixing

It occurs within a sentence (Charlotte Hoffman, 1991: 112), as when an English-Spanish bilingual says "I started going like this, *Y luego decla* (and then he said), look at the smoke coming out my fingers (Valdés Fallis as cited in Hoffman, 1991: 111).

2.5.3 Inter-sentential switching

It occurs between sentence where each clause or sentence are in one language or another (Charlotte Hoffman, 1991: 112) as when an adult English-Spanish says "*Tenis zapatos blancos* (I had tennis white shoes), *un poco* (it was slightly), they were off-white, you know (Silvia-Corvalán as cited in Hoffman, 1991: 112).

2.6 Motivations for the Use of English Switching by James Stanlaw (2004)

James Stanlaw considers eight possible motivations for using English in Asian popular pop songs. Based on his book *Asian Englishes Today Japanese English Language and Culture Contact* (2004: 104 – 122), there are a number of distinct yet overlapping explanations suggest themselves for discussion, including: (i) English as an audacious device; (ii) English as a symbolic device; (iii) English as a poetic device; (iv) English as an exotic device; (v) English as a means of creating new structural forms; (vi) English as a relexification device and English as a process of re – exoticization; (vii) English loanwords to

say about the aspect of modern consumer culture; and (viii) English words to describe the images of domestic life. The writer discusses each of device in turn.

2.6.1 English switching as an Audacious Device

On his book, Stanlaw (2004: 104) claims that English language provides bold, daring, rebel, taboo and vulgar linguistic resources for Asian lyricists to say something that is not commonly talk about in moderate Asian culture. For example, *I Got Love* from the South Korean female soloist Taeyeon SNSD is considered as taboo expression because the song expresses the singer's intense feeling like what Area Sea explains on her thesis (2018: 47 – 48). The imperative verb phrase *come and turn me on* means to move closer and make someone feel sexually attracted or sexually excited. It has sensual vibe to bring up dark and sultry side (Herman as cited in Sea, 2018: 3). The songwriter uses English to make it implicit so the song is not banned by South Korean music shows and can be aired in South Korean National TV.

2.6.2 English switching as a Symbolic Device

Asian songwriters write their lyrics in English to represent or symbolize another meaning because there is no exact equivalent word in native language (Stanlaw, 2004: 105). For instance, the girl in song *Boys Don't Cry* from the Japanese female duo, *Wink*, uses the English pronoun *You* to address her ex – boyfriend. English pronoun *You* represents Japanese pronoun *Anata* (Stanlaw, 2004: 105). The singers cannot use *Anata* because it is too intimate for a situation where a break – up is taking place and it is the address term used by a wife to her husband.

2.6.3 English switching as A Poetic Device

According to Stanlaw (2004: 109), English language is often used in lyrics for a creative poetic device which allow Asian songwriters access to a wider range of allusions and images that is not available in their first languages. Stanlaw (2004: 109) gives one perfect example for this case. *Sand Castles* from Japanese female soloist *Yumi Matsutoya*. She uses English sentences *somebody to kiss, somebody to hug, somebody to love* in the chorus to say that she needs a reassurance from her boyfriend before she ready to express her love through physical touch.

2.6.4 English switching as An Exotic Device

Asian songwriters use English switching in the songs to create a special atmosphere (Stanlaw, 2004:109). For example, *Sand Castle* from *Yumi Matsutoya*. Stanlaw (2004: 109) says that this song is inspired by a cliché love story. It is about a couple who thought they were perfect match for each other. They were almost getting married but broke up. This is a very common sad love story but the fragile and dreamlike images evoked by the English noun phrase *Sand Castle*.

2.6.5 English switching for Creating New Structural Forms

Stanlaw (2004: 113) claims that English contributes to create new structural forms in lyrics that is not available in the native language, such as *Dawn Purple* from *Yumi Matsutoya*. English lines carry rhyming structures in the refrain.

Close to me

Motto chikaku kanjiru no anata no koto

Where to be

Nagai tabi-e okuri-desu yoake dakara

Fly away

Mezameta toki watashi ga moo mienakute mo

One fine day

Shimpai sezu tabidatsu no yo doa-o akete

2.6.6 English as means of a relexification device and a process of re – exoticization

Stanlaw (2004: 117) assumes that Asian lyricists intentionally translate their native words that are not commonly used in daily life to English to create a new atmosphere in songs and to make it more understandable to listeners. For example, *Dawn Purple* from Yuming. The title is written in English that refer to the lyric line *murasaki no sora* (purple sky). It is translated to English because purple is not familiar to Japanese people (Stanlaw, 2004: 117).

2.6.7 English switching to Express Aspects of Modern Consumer Culture

Stanlaw (2004: 117 – 118) argue that English language plays a linguistic role in expressing consumerism and materialism. *Daiamondo* (Diamonds) from a female band called *Princess Princess* can be a good example that reflected a materialism. In this song, *diamonds* mean the only thing that can moves her heart is an enormous wealth.

2.6.8 English switching to describe the image of domestic life

English is used to describe Asian everyday life to foreign listeners (Stanlaw, 2004: 122). For example, *Yumi Matsutoya's Sand Castles*. She illustrates the flapping *nylon coat* in the windy winter in Japan mimicking the sound of her teardrops (Stanlaw, 2004: 122).

2.7 Components of A Song

Terry Cox (2002: 12) state that a song basically has two basic components. They are words and melody. The words are organized into lyric lines with particular meters and rhyme schemes which ideally match the rhythms and sounds of the notes and “melodic phrases” that make up the melody. Terry Cox (2002: 13) added the third component that comes into play during the writing process is the chord progression, a series of chords (grouping of three or more notes) that harmonizes, accompanies and supports the melody.

CHAPTER III

RESEARCH METHOD

Chapter three discusses type of research, source of data, methods of collecting data and methods of analyzing data. The sampling techniques of this study is to find and process the data as a purpose based on the phenomena occurred.

3.1 Type of Research

Qualitative research is implemented in this study because the writer wants to give systematic, precise and accurate data. The findings and discussion in this research present in the form of descriptive – narrative and visual – nonnumerical data analysis to gain insights into the phenomena of interest (L. R Gay 1987: 381).

3.2 Data, Population, Sample, and Sampling Technique

The data of this research are taken from the ninth studio album *Attacca* (2021) sang by Korean Boy Group Seventeen, but the writer used only the lyrics that wrote in English switching. The population of the data is the lyrics in which the songwriters switch Korean to English. The writer used purposive sampling technique by annotating the selected words, phrase and selected in the lyrics that wrote in English purposively.

3.3 Method of Collecting Data

This study applied non-participant observation method because the object of the research is not directly involved in analyzing data. The writer searched the lyrics on the internet in order to gather the relevant lyrics from the album. After that, the writer started to analyze the songs to divide the types of English switching and the motivations for using English in the lyrics.

3.4 Method of Analyzing Data

The data are analyzed by doing the following steps:

1. The writer collected the data in the form of lyrics from internet.

2. The writer classified the switch and mix Korean – English lyrics based on Hoffman's theory which have been taken.
3. The writer analyzed the possible motivations for using English switching in the lyrics based on Stanlaw's theory.
4. The writer drew the conclusion based on the result of the data analysis.

CHAPTER VI

DATA ANALYSIS

Chapter four gives readers the analysis of the data gathered during the observation by applying the theories mentioned in the chapter two.

4.1 Findings

In order to answer the research questions, the writer analyzed six lyrics in the Seventeen's *Attacca* K-pop mini album. Based on data gathering and data analysis, the writer identified that there are 2 out of 3 types of English switching and there are only 6 out of 8 possible motivations for using English switching found on six songs. Evidence from each language feature will also be presented to give better explanation. The tables are presented below:

Table 1. Types of English switching

No.	Song Titles	Types of English switching	
		Intra-sentential mixing	Inter-sentential switching
1.	소용돌이 (To you)	<ul style="list-style-type: none"> • 소용돌이 (To you) 	<ul style="list-style-type: none"> • 그대 (You), I always need you • So, I always need you 숨이 가쁜 내겐 그대뿐이죠 (When I'm tired, you're
2.	Rock with you	<ul style="list-style-type: none"> • So, 모든 나의 감정너로 읽고 쓰게 해줘 (I'll sing my feeling) 	<ul style="list-style-type: none"> • 뭐든지 다 주고 싶어 나에게 너만 있다면 (If only I can have you, I will give you everything that I have)

			<p>Won't let them break your heart</p> <ul style="list-style-type: none"> • No words are enough for you 노랫말로 담고 싶어 (I want put them into lyrics) • I just want to love you 널 혼자 두지 않아 난 (I don't want to leave you alone) • I just want you, I need you 이 밤은 짧고 너 당연하지 않아 (Our nights is short so I can't take you for granted) • Moonlight, 이 밤에 (Tonight) shine on you • Tonight, I wanna ride with you 그 어디라도 (Wherever we go) • Baby, hold on, baby, hold on (어디에서도) (Wherever we are) • 세상이 끝나더라도 (Even if the world is
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			<p>ending) I wanna ride with you</p> <ul style="list-style-type: none"> • Fall into your eyes 모든 순간들이 오로지 널 향해 있어 (I will do anything for you)
3.	Crush	<ul style="list-style-type: none"> • 나는 너에게 rush (I rush to you) • 너 말곤 전부 다 hush, hush (Everything is hush hush when I'm next to you) • 유일해 넌 내게 (You are the only one for me) only one • 내 마음은 run and gun (My heart run and gun for you) • 오직 feel 로 오직 feel 로 (Feel it, Feel it) • 우리 감정은 all day 쉴 틈 없이 커지고 있어 (Our feeling is growing all day long) 	<ul style="list-style-type: none"> • It's 조금 complicated (It's little bit complicated) • Oh, baby 난 멈출 수 없어 (I can't stop the feeling) (I'm crazy for you) • Tell me what I gotta do 네가 없으면 난 마음이 얼룩져 (If I can't have you, my heart will get hurt)
4.	Pang!	<ul style="list-style-type: none"> • West side 떠다니다 east side (Floating from 	<ul style="list-style-type: none"> • 부풀어, 부풀어, 부- 부풀어 (Blow up, Blow

		<p>west side to east side)</p> <ul style="list-style-type: none"> 아, 잠깐만 wait (Wait a minute), 잠깐만 wait 나 준비됐나 (Wait a minute, am I ready?) 조금만 (little closer) come, come 	<p>up, Blow up) (Let me tell you something)</p> <ul style="list-style-type: none"> 도망가 화성 뒤 (Let's hide behind Mars) I'm a balloon, balloon Keep it away, keep it away 아직 안됐다 (I'm not ready yet)
5.		<ul style="list-style-type: none"> 매일 그대라서 행복하다 (I feel happy every day because of you) (Imperfect Love) 	
6.	그리워하는 것까지 (I can't run away)		<ul style="list-style-type: none"> 그리워하는 것까지 (I'm still longing for you) (I can't run away) 떠나기엔 너무 아름다워서 (We were so beautiful) I won't run away The more things change, the more they stay the same 년 까마득해 난 제자리에 (You're already gone but I'm stuck with you)

Table 2. Possible Motivations in the Album based on Types of Code Switching

Possible Motivations \ Types	Intra-sentential mixing	Inter-sentential switching
Audacious Device	0	6
Symbolic Device	2	5
Poetic Device	1	8
Exotic Device	3	1
Creating New Structural Forms	4	1
Re-exotic Device	2	0
Expressing Aspect of Modern Culture	0	0
Express Images of Domestic Life	0	0

From the data analysis, the result showed that poetic device is the most frequent possible motivations for using English inter-sentential switching in six lyrics. Seventeen uses it because it contains wide range of word that can assist him to create pleasing expressions to listeners.

English as an audacious device mostly happen in Inter-sentential switching. The songwriter uses it to express a dynamic and passionate type of love on Attacca album.

The lyricist uses Inter-sentential switching for a symbolic device because English switching symbolize a freedom to express love and say it out loud to the girl that the songwriter loves the most.

4.2 Discussion

The selected lyrics are analyzed to discover how Seventeen uses English switching in Attacca album. The data focuses on types of English switching and possible motivations for using English in the album.

4.2.1 The types of English switching in Seventeen's *Attacca* Album

This section classified which types of English code-switching were used in writing lyrics on Seventeen's Attacca K-pop mini album. According to result and discussion, there were two types of English switching in the Attacca K-pop mini album. They were intra-sentential mixing and inter-sentential switching.

4.2.1.1 Intra-sentential switching

The researcher found twelve cases of English intra-sentential switching in six lyrics. The researcher will present some examples below.

2.3	So , 모든 나의 감정 너로 읽고 쓰게 해줘 (So, let me write it down and sing it for you)	Intra – sentential mixing
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Seventeen write down English conjunction *so* before the sentence as a reason why he writes a song titled *Rock with you* for the girl he likes. There is Korean conjunction *그래서* for English conjunction *so* but the songwriter chooses English instead.

3.7	내 마음은 run and gun (My heart run and gun for you)	Intra – sentential mixing
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The lyricist uses English switching in the form of English term for action game Valorant *run and gun*. The particle *-은* in the sentence indicates that Korean noun phrase *내 마음* (my heart) is the subject of the sentence. Run and Gun is a phenomenon in FPS games where a player simultaneously moves while shooting an opponent. In the song *Crush*, the game term is used to express feeling. Seventeen wants to make a first move toward the girl he has crush on before other boys do. He gives all his love and his attention to her.

4.3	West side 떠다니다 east side (Floating from west side to east side)	Intra – sentential mixing
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Seventeen writes English adverb phrase *west side* and *east side* mix with Korean verb 떠다닐다 (float) in the song *Pang!* to express his feeling about life. He feels hopeless. He feels like a balloon that floating with no directions at all.

4.6	조금만 (a little bit) come, come	Inter-sentential mixing
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English verb *come* is used by Seventeen in the song *Pang!* after Korean adverb *조금만* (a little bit) to ask the girl he loves to come a little bit closer to him.

4.2.1.2 Inter-sentential switching

The researcher found twenty-two cases of English intra-sentential switching in six lyrics. The researcher will present some examples below.

2.2	No words are enough for you 노랫말로 담고 싶어 (I want put them into lyrics)	Inter – sentential switching
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The English simple sentence is written before the Korean simple sentence as the main idea of the lyric. It describes what the lyricist feel for his girlfriend would lack the words. He loves her more than he can explain.

2.6	Moonlight, 이 밤에 (Tonight) shine on you	Inter – sentential switching
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This lyric contains English simple sentence with Korean adverb of time as an additional information. The singer wants to tell that his girl is more beautiful tonight because the light of the moon reflects on her face brightly.

4.5	Keep it away, keep	Inter-sentential
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	it away 아직 안됐다 (I'm not ready yet)	switching
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Data 4.5 is taken from a song titled *Pang*. The lyric is written in English imperative sentence. The lyricist repeats it twice to tell himself that he should suppress his feeling for the girl he likes because he is overwhelmed with his own feeling.

6.4	The more things change, the more they stay the same 년 까마득해 난 제자리에 (You're already gone but I'm stuck with you)	Inter – sentential switching
-----	---	---------------------------------

English switching in the form of complex sentence can be seen from a song titled *I can't run away*. This sentence contains of two parallel comparatives. This sentence itself means that many things remain consistent even as change happens after the songwriter break up with his girlfriend. Change can be difficult because old seems safe and adapting can be challenging.

4.2.2 The Motivations for using English switching in Seventeen's *Attacca* Album

This section examines the possible motivations for using English language in writing lyrics on Seventeen's *Attacca* K-pop album. According to data gathering, the researcher found an audacious device occurred sixteen times, a symbolic device occurred six times, a poetic device occurred five times, an exotic device occurred five times, creating new structural forms occurred fifteen times, and a re-exotic device occurred five times. The researcher did not find English switching to express aspects of modern consumer culture in South Korea and English switching to describe the images of domestic life in South Korea because Seventeen's *Attacca* mini album talks about general pure love for all people.

4.2.2.1 English switching as an Audacious Device

The researcher found an audacious device occurred five times in six lyrics in Seventeen's Attacca mini album. Some examples are presented below.

2.7	Tonight, I wanna ride with you 그 어디라도 (Wherever we go)	An audacious device
2.10	세상이 끝나더라도 (Even if the world is ending) I wanna ride with you	An audacious device

English becomes a medium to describe some things that are considered taboo in Korean culture. Talking about sex is one of them. The songwriter uses English switching to express romantic and sensually connoted lyric line. It can be seen in the song titled *Rock with you*. The English verb *ride* in here means he wants her to get on top of him and ride him in a sexual way.

2.4	I just want to love you 널 혼자 두지 않아 난 (I don't want to leave you alone)	An audacious device
2.5	I just want you. I need you 이 밤은 짧고 당연하지 않아 (Our nights is short so I can't take you for granted)	An audacious device

The pre-chorus of the song *Rock with you* also brings sensual connotation lyric line. In this part, the lyricist confesses his love to the girl he likes and he desires to spend the night together with her. The lyricist boldly say that he wants to make love with her tonight.

3.6	<p>Tell me what I gotta do</p> <p>네가 없으면 난 마음이 얼룩져 (If I can't have you, my heart will get hurt)</p>	An audacious device
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The data 3.7 is complete English switching that found on pre-chorus in the second stanza in the song *Crush*. The lyricist uses it to directly ask the girl what he should do with his feeling because this is for the first time, he feels this way for a girl. Asking directly to someone we have crush on is not common in Asian culture so the lyricist uses English switching instead in the song to say that he is head over heels in love with her.

4.1	<p>부풀어, 부풀어, 부- 부풀어 (Blow up, Blow up, Blow up) (Let me tell you something)</p>	An audacious device
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The data 4.1 is switched to English completely to boldly speak what lyricist feels inside his heart to the girl he likes in the song *Pang*. It is not usually happened in Asian culture. Asian people are usually shy in showing their love to someone they like. It is not command to tell their feeling to someone that is not officially their girlfriend or boyfriend.

4.2.2.2 English switching as a Symbolic Device

The researcher found a symbolic device occurred seven times in six lyrics in Seventeen's Attacca mini album. The data are explained below.

1.2	그대 (You), I always need you	A symbolic device
1.3	So, I always need you 숨이 가쁜 내겐 그대뿐이죠 (When I'm tired, you're always there for me)	A symbolic device

English pronoun You is a symbolic of people, animals or things in the song *소용돌이* (*To you*). The lyricist uses it because there is no exact equivalent to a pronoun that can explain animate and inanimate in Korean. *소용돌이* (*To you*) is a song that tries to express the message of “Power of Love” in a more comprehensive and diverse way. So rather than referring to a specific subject, the song tries to portray gratitude and all the forms of love that can be found in our lives. This is the fun part that is open to each of the listeners' own interpretations. “You” can be your family, pets, or whoever that can be your strength.

2.8	Baby, hold on, baby, hold on (어디에서도) (Wherever we are)	A symbolic device
2.9	Baby, hold on, baby, hold on (어디서라도) (No matter where we live)	A symbolic device
3.5	Oh, baby 난 멈출 수 없어 (I can't stop the	A symbolic device

	feeling)	
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The lyricist uses English noun Baby in data 2.9 in song *Rock with you* and data 3.5 in the song *Crush* to call someone he has a special interest in to feel an emotion like a western romance. The lyricist uses baby instead of *자기야* (Jagiya) and *여보* (Yeobo) as an alternative vocabulary because they are not a married couple.

4.2.2.3 English switching as A Poetic Device

The researcher found a poetic device occurred nine times in six lyrics in Seventeen's *Attacca* mini album. The findings are stated below.

2.1	뭐든지 다 주고 싶어 나에게 너만 있다면 (If only I can have you, I will give you everything that I have) Won't let them break your heart	A poetic device
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Data 2.1 is a complete English sentence that is found on verse one of the song *Rock with you* in the third stanza. The lyricist uses Hyperbole to promise that he will take good care of his girlfriend's heart. He won't cause her a lot of emotional pain by ending a romantic relationship, or by deeply hurting her in some other way.

2.12	Fall into your eyes 모든 순간들이 오로지 널 향해 있어 (I will do anything for you)	A poetic device
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The data 2.12 is an English lyric taken from the bridge in the first stanza in the song *Rock with you*. The lyricist uses Hyperbole that means he falls in love with the girl only. The boy falls head over heels in love and won't have a glance at other girls.

3.3	It's 조금 complicated (It's little bit complicated)	A poetic device
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Data 2.1 is a complete English sentence that is found on verse one of the song *Crush* in the first stanza. The lyricist uses Hyperbole to point out the tension between the songwriter and the girl he like that cannot be resolved. It is confusing for him because the relationship does not have clear definition yet.

3.5	난 멈출 수 없어 (I can't stop the feeling) (I'm crazy for you)	A poetic device
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Data 3.5 is a complete English sentence that is found on Refrain of the song *Crush* in the second stanza. The lyricist uses Hyperbole to say that the boy likes the girl and he wants the girl to be his girlfriend.

3.9	우리 감정은 all day 쉴 틈 없이 커지고 있어 (Our feeling is growing all day long)	A poetic device
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Data 3.9 is an English adverb of time that is found on Outro of the song *Crush* in the second stanza. The lyricist uses Hyperbole to describe that the feeling the songwriter has for his girlfriend is growing all the time without change.

4.2	도망가 화성 뒤 (Let's hide behind Mars) I'm a balloon, balloon	A poetic device
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In this lyric in data 4.2, the lyricist uses personification to describe himself as a balloon in the song *Pang!* that can be popped up by the girl he likes when she is around.

6.2	떠나기엔 너무 아름다워서 (We were so beautiful) I won't run away	A poetic device
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The data 2.12 is an English complete lyric taken from the chorus in the song 그리워하는 것까지 (I can't run away). The lyricist uses Hyperbole to declare that he refuses to carry on with life knowing that his past love still exists in memories. "I won't run away, run away / until all of your memories are erased" indicates his desperation to hold on a little longer, to get some closure from the love now broken. "I won't" becomes "I can't" by the end. He softly admits that his claims of stubbornness do not tell the whole story. Rather, he finds himself unable to let go.

4.2.2.4 English switching as An Exotic Device

The researcher found an exotic device occurred four times in six lyrics in Seventeen's *Attacca* mini album. The researcher will describe the data below.

1.1	소용돌이 (To you)	An exotic device
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To you refers to *그대* (you) and *당신* (you) in the song *소용돌이* (*To you*). It is interesting that the English noun phrase *to you* reminds listeners to letter opening line. Seventeen captures the intimacy and personal attention that is formed through letter writing. It brings a

flood of emotion in the song title by reflecting on his relationship with his girlfriend. He is so grateful to have her in his life.

5.1	매일 그대라서 행복하다 (I feel happy every day because of you) (Imperfect Love)	An exotic device
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English mixing *Imperfect Love* is used in the song as an alternative title to make the song more interesting to the listeners than the Korean equivalent in the lyric *아직 완벽하지 않은* (not perfect). It has contradictory meaning with the original title that is written in Korean language *매일 그대라서 행복하다* (I feel happy every day because of you). The singer wants to tell that he enjoys every moment he shares with his girlfriend. He does not mind the ups and downs in their relationship.

6.1	그리워하는 것까지 (I'm still longing for you) (I can't run away)	An exotic device
-----	---	------------------

English switching, *I can't run away* as an alternative title is equivalent to the original title that is written in Korean language *그리워하는 것까지* (I'm still longing for you). Seventeen admit it that he has not moved on yet. His girlfriend still lingers on his head.

4.2.2.5 English switching for Creating New Structural Forms

The researcher found English switching for creating new structural forms occurred five times in six lyrics in Seventeen's Attacca mini album. Some data are stated below.

3.1	나는 너에게 rush (I rush to you)	Creating new structural forms (Perfect Rhyme)
3.2	너 말곤 전부 다 hush, hush (Everything is hush hush when I'm next to you)	Creating new structural forms (Perfect Rhyme)

English words *rush* and *hush* create new structural forms in the song *Crush*. The lyricist puts these words in the ends of lyric lines because he wants to make a perfect rhyme in chorus. *Rush* /rʌʃ/ and *hush* /hʌʃ/ match in their vowel and also their ending consonant sounds.

4.4	아, 잠깐만 wait (Wait a minute), 잠깐만 wait 나 준비됐나 (Wait a minute, am I ready?)	Creating new structural forms (Internal Rhyming)
4.5	Keep it away, keep it away 아직 안됐다 (I'm not ready yet)	Creating new structural forms (Internal Rhyming)

English word *wait* and English imperative sentence *keep it away* create new structural forms in the song *Pang*. They create imperfect internal rhyming in verse two. In the case of internal rhyming, the rules about placement are not as strict. Internal rhyming can occur anywhere in the middle of a line and correspond to rhymes in the same line or in the lines before or after each other. *Wait* /weɪt/, *keep* /ki:p/, *it* /ɪt/ and *away* /ə'weɪ/ match in their vowel sounds but have different ending consonants sounds.

4.6	조금만 (little closer) come, come 바로 난 (that's me) pang, pang	Creating new structural forms (End-rhyming)
	바로 난 (that's me) pang, pang	Creating new structural forms (End-rhyming)

English verb *come* and Korean onomatopoeia *pang* for balloon popping sound create new structural forms in the song *Pang*. The songwriter intentionally changes the Korean onomatopoeia *pang* into a Romanized letter and put these two words in the end of the lyric line because he wants to make imperfect ending-rhyming in verse two. Come /kʌm/ and pang /pæŋ/ match in their vowel sounds but have different ending consonants sounds.

4.2.2.6 English as means of a relexification device and a process of re – exoticization

The researcher found English as means of a relexification device and a process of re – exoticization occurred two times in six lyrics in Seventeen's Attacca mini album. The researcher will present the data below.

3.4	유일해 넌 내게 (You are the only one for me) only one	A re – exotic device
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Korean adjective 유일해 (unique) is mixed with English noun phrase *only one* in the song *Crush* because it is not really familiar for Korean people. They usually use *단 하나* (only one) to say there is no other person or thing.

3.8	오직 feel 로 오직 feel 로 (Feel it, Feel	A re-exotic device
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	it)	
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Dantum 3.8 is taken from song titled *Crush*. English adjective, *feel* in verse two refers to Korean adjective *느낌* (feel) in verse one. Seventeen makes the adjective that is already exotic in Korean become more exotic in English when the songwriter puts it into the lyric line.

CHAPTER V

CONCLUSION

The writer analysed the types of code switching based on Charlotte Hoffman's theory and possible motivations for using English language based on James Stanlaw's theory in the lyrics of Attacca mini album. The album contains six songs.

According to result and discussion, there are two types of English switching in the Attacca K-pop mini album. Those are intra-sentential mixing and inter-sentential switching. The writer found twelve cases of intra-sentential mixing and twenty-one cases of inter-sentential switching. Total cases of code switching that occurred in the album are thirty-three cases. The writer did not find emblematic switching in all six lyrics because the songwriter did not use English exclamations, English tags or English intensifiers.

In the second data analysis, the writer identified possible motivations for using English language in the six lyrics of Attacca mini album. According to data gathering, the writer found an audacious device occurred five times, a symbolic device occurred seven times, a poetic device occurred nine times, an exotic device occurred four times, creating new structural forms occurred five times, and a re-exotic device occurred two times. The writer did not find English switching to express aspects of modern consumer culture in South Korea and English switching to describe the images of domestic life in South Korea because Seventeen's Attacca mini album talks about general pure love for all people.

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APPENDIX

1. 소용돌이 (To you)

[Verse 1: Jeonghan, *DK*]

그대, I always need you

아직도 난 한걸음이 아득해요

거친 바람만이 나를 맴돌죠

So, I always need you

숨이 가쁜 내겐 그대뿐이죠

Oh, 마주 보고 있어도 계속 보고 싶죠[Pre-Chorus: Vernon, *Dino*]

Hey, 아무 말 없어도

날 알아주는 건 오로지 그대뿐

*오늘도 그대의 품으로 가고 있어 (Hey, hey, hey, hey)**문을 열면 반겨줄 고마운 그대에게*[Chorus: *DK, Seungkwan, Jun, Woozi*]

소용돌이치는 하루 속에

사소한 행복을 나에게 줘서

*비어 있는 내 두 손에**세상의 모든 미소를 쥐여줘서*

가파른 길에 숨이 찰 때도

추운 날 길 잃은 때도

따뜻한 온기와 함께 손을 내밀어주는

[Post-Chorus: Mingyu, *The8*, **Jeonghan**, *Joshua*]

그대에게 그대에게

전해주고 싶은 이야기

그대에게 그대에게

말하고 싶어 이렇게 더

Oh-oh, 소용돌이치는 바람 속에

영원한 사랑이 있다면

그건 당신이겠죠

[Verse 2: S.Coups, *Woozi*]

생각처럼 쉬운 게 없네요

매일 생각해요 난 어떻게 해야 할지

도착했다 싶을 때, 다시 시작이네요

앞이 깜깜할 때도 oh-oh-oh

[Pre-Chorus: Wonwoo, *Hoshi*]

Hey, 아무 말 없어도

날 알아주는 건 오로지 그대뿐

오늘도 그대의 품으로 가고 있어 (Yay, yay, yay, yay)

문을 열면 반겨줄 고마운 그대에게

[Chorus: Seungkwan, *Mingyu*, **The8**, *Vernon*]

소용돌이치는 하루 속에

사소한 행복을 나에게 줘서

비어 있는 내 두 손에

세상의 모든 미소를 쥐여줘서

가파른 길에 숨이 찰 때도

추운 날 길 잃은 때도

따듯한 온기와 함께 손을 내밀어주는

[Post-Chorus: Dino, Jun, Hoshi, Wonwoo]

그대에게 그대에게

전해주고 싶은 이야기

그대에게 그대에게

말하고 싶어 이렇게 더

Oh-oh, 소용돌이치는 바람 속에

영원한 사랑이 있다면

그건 당신이겠죠

[Bridge: Joshua, DK, Seungkwon]

Ooh, 휘몰아치는 날들에

겁 없이 뛸 수 있는 건

굳게 지킬 우리의 믿음 때문인 걸

정말 고마워서 눈물이 나는 걸

내가 어떻게 갚을 수 있을까요

[Chorus: Hoshi, Wonwoo, **Mingyu, Jun**]

소용돌이치는 하루 속에

사소한 행복을 나에게 줘서

비어 있는 내 두 손에

세상의 모든 미소를 쥐여줘서

가파른 길에 숨이 찰 때도

추운 날 길 잃은 때도

따듯한 온기와 함께 손을 내밀어주는

[Post-Chorus: Vernon, Joshua, The8, Woozi]

그대에게 그대에게

전해주고 싶은 이야기

그대에게 그대에게

말하고 싶어 이렇게 더

Oh-oh, 소용돌이치는 바람 속에

영원한 사랑이 있다면

그건 당신이겠죠

No.	Data	Types of Code – switching	Types of Code – mixing	Motivations for Using English in lyrics
1.1	소용돌이 (To you)		Intra-sentential mixing	An exotic device
1.2	그대 (You), I always need you	Inter-sentential switching		A symbolic device
1.3	So, I always need you 숨이 가쁜 내겐 그대뿐이죠 (When I'm tired, you're	Inter-sentential switching		A symbolic device

	always there for me)			
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2. Rock with you

[Intro: Joshua]

지금 이 노래가 내가 될 수 있게

만들어 준 네가 다가온다

셋 둘 하나

[Verse 1: Jeonghan, *Hoshi*, **Wonwoo**]

뭐든지 다 주고 싶어

나에게 너만 있다면

Won't let them break your heart, oh, no

네가 없다면 난 아무것도 아냐

[Refrain: Mingyu, *S.Coups*]

No words are enough for you

노랫말로 담고 싶어

So, 모든 나의 감정

너로 읽고 쓰게 해줘

[Pre-Chorus: DK, *The8*]

I just want to love you

널 혼자 두지 않아 난

I just want you, I need you

이 밤은 짧고 넌 당연하지 않아

[Chorus: Seungkwon, *Jun*, **Vernon**, *Dino*]

I tell you, this time I wanna rock with you

Moonlight, 이 밤에 shine on you

Tonight, I wanna ride with you

그 어디라도

Baby, hold on, baby, hold on (어디에서도)

Baby, hold on, baby, hold on (어디서라도)

세상이 끝나더라도 I wanna ride with you

[Verse 2: Wonwoo, Jun]

널 위해 달리고 있어

널 위해서라면 뭐든

숨이 멈출 때까지 난 너만

[Refrain: Woozi, The8]

No words are enough for you

멜로디로 담고 싶어

So, 너의 모든 감정

내가 들을 수 있게 해줘

[Pre-Chorus: Seungkwan, Vernon]

I just want to love you

널 혼자 두지 않아 난

I just want you, I need you

이 밤은 짧고 넌 당연하지 않아

[Chorus: Hoshi, Dino, Jeonghan, DK]

I tell you, this time I wanna rock with you

Moonlight, 이 밤에 shine on you

Tonight, I wanna ride with you

그 어디라도

Baby, hold on, baby, hold on (어디에서도)

Baby, hold on, baby, hold on (어디서라도)

세상이 끝나더라도 *I wanna ride with you*

[Bridge: DK, *S.Coups*]

Fall into your eyes

모든 순간들이 오로지 널 향해 있어

나는 너 하나로 충분해

당연한 건 하나 없어

나에게 너만 있어서

Won't let them break your heart, oh, no

[Chorus: Woozi, *Mingyu*, Jun]

그 어디라도

Baby, hold on, baby, hold on (어디에서도)

Baby, hold on, baby, hold on (어디서라도)

세상이 끝나더라도

[Outro: Seungkwan, *DK*, **Wonwoo**]

I wanna rock with you

I wanna rock with you

I wanna stay with you

No.	Data	The Types of Code switching	The Types of Code – mixing	Motivations for Using English in the lyrics
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2.1	<p>뭐든지 다 주고 싶어 나에게 너만 있다면 (If only I can have you, I will give you everything that I have) Won't let them break your heart</p>	Inter – sentential switching		A poetic device
2.2	<p>No words are enough for you 노랫말로 담고 싶어 (I want put them into lyrics)</p>	Inter – sentential switching		A poetic device
2.3	<p>So, 모든 나의 감정너로 읽고 쓰게 해줘 (I'll sing my feeling)</p>		Intra – sentential mixing	A symbolic device
2.4	<p>I just want to love you 널 혼자 두지 않아 난 (I don't want to leave you alone)</p>	Inter – sentential switching		An audacious device
2.5	<p>I just want you, I need you 이 밤은 짧고 너 당연하지 않아 (Our nights is short so I</p>	Inter – sentential switching		An audacious device

	can't take you for granted)			
2.6	Moonlight, 이 밤에 (Tonight) shine on you	Inter – sentential switching		A poetic device
2.7	Tonight, I wanna ride with you 그 어디라도 (Wherever we go)	Inter – sentential switching		An audacious device
2.8	Baby, hold on, baby, hold on (어디에서도) (Wherever we are)	Inter – sentential switching		A symbolic device
2.9	Baby, hold on, baby, hold on (어디서라도) (No matter where we are)	Inter – sentential switching		A symbolic device
2.10	세상이 끝나더라도 (Even if the world is ending) I wanna ride with you	Inter – sentential switching		An audacious device
12.11	Fall into your eyes 모든 순간들이 오로지 널 향해 있어 (I will do anything for you)	Inter – sentential switching		A poetic device

3. Crush

[Chorus: DK, *Hoshi*]

You are my crush

I got a crush on you

나는 너에게 rush

You are my crush

I got a crush on you

너 말곤 전부 다 *hush, hush*

[Verse 1: Joshua, *Wonwoo*, **Jeonghan**, *The8*]

It's 조금 complicated

날 끌어당기는 건

아무도 흉내 낼 수 없는 너

유일해 넌 내게 only one

질문엔 대답하지 말아 줘 oh

눈을 보고 느껴

천만 배는 감동적이야

[Refrain: Woozi, *Wonwoo*]

Oh, baby

난 멈출 수 없어 (I'm crazy for you)

이미 서로의 심장은

병렬로 나열돼

[Pre-Chorus: Vernon, *Seungkwon*]

I don't know what to do

Tell me what I gotta do

네가 없으면 난 마음이 얼룩져

녹아 없어질 거야

[Chorus: Mingyu, Dino, Hoshi, Jun]

You are my crush

I got a crush on you

나는 너에게 rush

You are my crush

I got a crush on you

너 말곤 전부 다 *hush, hush*

지금 이 달콤함은 영원히 해롭지 않아

You are my crush

I got a crush on you

내 마음은 *run and gun*

[Verse 2: S.coups, Jun, **Mingyu**]

음악의 볼륨을 최대치로

올려도 우린 대화가 가능해

지금 이 달콤함은 영원히

해롭지 않을 거라는 걸 알아

오직 feel 로 오직 feel 로

함께 있음을 느껴

어제보다 감동적이야

[Refrain: DK, *Joshua*]

Oh, baby

난 멈출 수 없어 (I'm crazy for you)

이미 서로의 심장은

병렬로 나열돼

[Pre-Chorus: Dino, Woozi]

I don't know what to do

Tell me what I gotta do

네가 없으면 난 마음이 얼룩져

녹아 없어질 거야

[Chorus: Vernon, S.coups, Seungkwan, Wonwoo]

You are my crush

I got a crush on you

나는 너에게 rush

You are my crush

I got a crush on you

너 말곤 전부 다 hush, hush

지금 이 달콤함은 영원히 해롭지 않아

You are my crush

I got a crush on you

내 마음은 run and gun

[Bridge: Mingyu, DK, Jeonghan]

알려줘 어떻게 하면

널 더 깊게 알 수 있을지

알려줘 어떻게 하면 널 더

내가 믿을 수 있는 건

지금 내 눈앞에 있는 너

서로를 더 끌어당겨

[Chorus: Jun, The8, Dino, Vernon]

You are my crush (Hey)

I got a crush on you (Hey)

나는 너에게 rush

You are my crush

I got a crush on you

너 말곤 전부 다 hush, hush

지금 이 달콤함은 영원히 해롭지 않아

You are my crush

I got a crush on you

내 마음은 run and gun

[Outro: Jeonghan, The8, **Seungkwan**, Hoshi, *Woozi*]

조금 더 내게 더 (내 맘은 타오르고 있어)

조금 더 내게 더 (속도를 늦출 수 없어)

Ooh, 우리 감정은 all day

실 틈 없이 커지고 있어

No.	Data	Types of Code – Switching	Types of Code - mixing	Motivations for Using English in lyrics
3.1	나는 너에게 rush (I rush to you)		Intra – sentential mixing	Creating new structural forms (Perfect Rhyme)
3.2	너 말곤 전부 다 hush, hush (Everything is hush hush when I’m next to you)		Intra – sentential mixing	Creating new structural forms (Perfect Rhyme)

3.3	<p>It's 조금 complicated (It's little bit complicated)</p>	Inter – sentential switching		A poetic device
3.4	<p>유일해 넌 내게 (You are the only one for me) only one</p>		Intra – sentential mixing	A re – exotic device
3.5	<p>Oh, baby 난 멈출 수 없어 (I can't stop the feeling) (I'm crazy for you)</p>	Inter – sentential switching		A symbolic device
3.6	<p>Tell me what I gotta do 네가 없으면 난 마음이 얼룩져 (If I can't have you, my heart will get hurt)</p>	Inter – sentential switching		An audacious device
3.7	<p>내 마음은 run and gun (My heart run and gun for you)</p>		Intra – sentential mixing	A symbolic device
3.8	<p>오직 feel 로 오직 feel 로 (Feel it, Feel it)</p>		Intra – sentential mixing	A re-exotic device

3.9	우리 감정은 all day 싹 틔 없이 커지고 있어 (Our feeling is growing all day long)		Intra – sentential mixing	A poetic device
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4. Pang!

[Intro: *Jun*]

부풀어, 부풀어, 부-부풀어

부풀어, 부풀어, 부-부풀어

부풀어, 부풀어, 부-부풀어 (*Let me tell you something*)

[Verse 1: Hoshi, *Jun*, **Dino**]

지구의 온도가 올라간다 해서

내가 터질 일은 없을 거예요

온도계는 파란색을 입어도

내 맘이 줄어드는 일은 없을 거예요

아 따끔해 비 (퐁퐁)

도망가 화성 뒤 (숨숨숨숨숨)

I'm a balloon, balloon

Make it so, make it so hot, hot, hot, hot

[Pre-Chorus: The8, *Hoshi*]

West side 떠다니다 east side

우주를 헤매다 바로 찾아버렸다

멀리 돌고 있어도 빛나 (너무나도 빛나)

바로 찾을 수 있어

태양 앞에 물 칩칩

물감 빛 징검다리 같은 너라도

내게로 일센티만 다가오면 바로

[Chorus: Jun, The8]

Pang, pang-pang-pang-pang

Pang, pang-pang-pang

오지 마 오지 마 오지 마 오지 마

Pang, pang-pang-pang-pang

Pang, pang-pang-pang

오지 마 오지 마 오지 마 그냥 와

[Verse 2: Dino, The8, Hoshi]

아, 잠깐만 wait, 잠깐만 wait 나 준비됐나

Keep it away, keep it away 아직 안됐다

말풍선의 말풍선이 늘어난다

대기권 너머로 커져 간 맘

슬슬 터질까 봐 조마조마해, huh!

조금만 come, come

바로 난 pang, pang

위험에 갇힌 기분이야

가까워질수록 달콤한 헬륨만 채워져

이미 너의 손에 잡히고 있어

[Pre-Chorus: Jun, The8]

West side 떠다니다 east side

우주를 헤매다 바로 찾아버렸다
 멀리 돌고 있어도 빛나 (너무나도 빛나)
 바로 찾을 수 있어
태양 앞에 물 칩칩
물감 빛 징검다리 같은 너라도
내게로 일센티만 다가오면 바로

[Chorus: Hoshi, Dino]

Pang, pang-pang-pang-pang
 Pang, pang-pang-pang
 오지 마 오지 마 오지 마 오지 마
Pang, pang-pang-pang-pang
Pang, pang-pang-pang
오지 마 오지 마 오지 마 그냥 와

[Bridge: Hoshi, Jun]

내 눈에 너로 커지는 마음
 하루 종일 쉬지 않고 부푸는 풍선 같아
 그래 넌 나를
 부풀게 하는 사랑의 공기 (아닐까)
I'm a balloon, I'm a balloon
차라리 내 소꿌 그렇게 할래
I'm a balloon, I'm a balloon
내 마음 터지는 소리

[Chorus: The8, Dino]

Pang, pang-pang-pang-pang
 Pang, pang-pang-pang

오지 마 오지 마 오지 마 오지 마

Pang, pang-pang-pang-pang

Pang, pang-pang-pang

오지 마 오지 마 오지 마 그냥 와

No.	Data	Types of Code-switching	Types of Code-mixing	Motivations for Using English in lyrics
4.1	부풀어, 부풀어, 부- 부풀어 (Blow up, Blow up, Blow up) (Let me tell you something)	Inter-sentential switching		An audacious device
4.2	도망가 화성 뒤 (Let's hide behind Mars) I'm a balloon, balloon	Inter-sentential switching		A poetic device
4.3	West side 떠다니다 east side (Floating from west side to east side)		Intra – sentential mixing	An exotic device
4.4	아, 잠깐만 wait (Wait a minute), 잠깐만 wait 나 준비됐나 (Wait a minute, am I ready?)		Intra-sentential mixing	Creating new structural forms (Internal Rhyming)

4.5	Keep it away, keep it away 아직 안됐다 (I'm not ready yet)	Inter-sentential switching		Creating new structural forms (Internal Rhyming)
4.6	조금만 (little closer) come, come		Intra-sentential mixing	Creating new structural forms (End-rhyming)

5. 매일 그대라서 행복하다 (Imperfect Love)

[Intro: All, Woozi]

Hey

Ooh, yeah

[Verse 1: DK, Jeonghan]

까맣던 이 세상을

행복하게 비춘 햇살이

밤 되면 별이 되어

내게 내려와, yeah, yeah

이 세상에 빛나는 것이

정말 많고 많지만

그중에 내겐 너만 너만 소중한

[Pre-Chorus: Woozi]

내가 너에게 딱 맞는

날씨가 되어 주지 못해도

Yeah, yeah

그래도 이런 날 사랑해 주겠니, ooh

[Chorus: All]

어쩌면 아직 완벽하지 않은
사랑일지도 모르지만
오래된 책처럼 숨어있는
끝없는 이야기를 만들고파
겉으로는 낡고 헤져버려
쓸모없는 날 찾아와도
깊은 향기로 남아 있을게
완전한 사랑이 될 때까지

[Verse 2: Seungkwan]

그대가 있어서
그대가 있어서
매일매일이 다시 욕심이 나기
시작했어 그대로 인해

[Pre-Chorus: Joshua]

내가 너에게 딱 맞는
날씨가 되어 주지 못해도
Yeah, yeah
그래도 이런 날 사랑해 주겠니, ooh

[Chorus: All]

어쩌면 아직 완벽하지 않은
사랑일지도 모르지만
오래된 책처럼 숨어있는

끝없는 이야기를 만들고파
 겉으로는 낡고 헤쳐버려
 쓸모없는 날 찾아와도
 깊은 향기로 남아 있을게
 완전한 사랑이 될 때까지

[Bridge: DK]

단 하루도 너에게 진심 아니었던
 날들은 없었다고
 어쩌면 아직 완벽하지 않은
 사랑일지도 모를 테지만

[Chorus: All]

겉으로는 낡고 헤쳐버려
 쓸모없는 날 찾아와도
 빛나는 하루를 마치면서
 매일 그대라서 행복하다

No.	Data	Types of Code-switching	Types of Code-mixing	Motivations for Using English in Lyrics
5.1	매일 그대라서 행복하다 (I feel happy every day because of you) (Imperfect Love)		Intra-sentential mixing	An exotic device

6. 그리워하는 것까지 (I can't run away)

[Intro: S.Coups]

I won't run away, yeah

I won't run away

[Verse 1: Wonwoo, S.Coups]

미친 듯이 도망치다

숨차서 뒤돌아봤을 때

하얗게 쌓인 기억 위로 발자욱

Oh-ayy-oh

목적지가 없는 발걸음

너로 가득한 이곳은

없어 조금도 열린 어둠

낮과 밤 구분 없이 너를

따라 걷다 홀로 남은 이곳에

[Pre-Chorus: Vernon]

우리 흔적이 녹아내리면

마음이 편할까요?

매일 그치지 않고 쌓여

예고도 없이

[Chorus: Mingyu, Wonwoo]

남아버린 우리 여기

다 녹을 때까지만

내 맘대로 할 수 있게 해줘

떠나기엔 너무 아름다워서

I won't run away

Run away

너의 기억 다 지워질 때까지

I won't run away

[Verse 2: Vernon, Mingyu]

The more things change, the more they stay the same

넌 까마득해 난 제자리에

비바람 눈서리

차가운 맘 깊숙이 꺼지지 않은 불씨

함께 달려온 꽃길 향기만 가득 남길

난 찬란한 빛 속 그림자 더욱 밝게 빛나길

지나온 사랑은 아름다운 아픔으로 남겨져

너의 하얀 세상에 커다란 점

[Pre-Chorus: S.Coups]

우리 흔적이 녹아내리면

마음이 편할까요?

매일 그치지 않고 쌓여

예고도 없이

[Chorus: Wonwoo, Vernon]

남아버린 우리 여기

다 녹을 때까지만

내 맘대로 할 수 있게 해줘

떠나기엔 너무 아름다워서

I won't run away

Run away

너의 기억 다 지워질 때까지

I won't run away

[Bridge: Wonwoo, Vernon]

우리였기에 아름다웠고

작은 미움 하나 없는 사랑이라

가끔 새어 나올 슬픔도

사랑이라 부를 수 있어

[Chorus: S.Coups, Mingyu]

너를 그리워하는 것까지

사랑으로 아름답게 남도록

쌓인 기억이 녹아서 바다가 되어도

날 여기 두고 갈게

I won't run away

Run away

너의 기억 다 지워질 때까지

I can't run away

No.	Data	Types of Code-switching	Types of Code-mixing	Motivations for Using English in lyrics
6.1	그리워하는 것까지	Inter-sentential		An exotic device

	(I'm still longing for you) (I can't run away)	switching		
6.2	떠나기엔 너무 아름다워서 (We were so beautiful) I won't run away	Inter – sentential switching		A poetic device
6.4	The more things change, the more they stay the same 년 까마득해 난 제자리에 (You're already gone but I'm stuck with you)	Inter – sentential switching		A poetic device

