

MULTILINGUAL COMMUNICATION IN K-POP: A TRANSLANGUAGING EXPLORATION OF WAYV'S YOUTUBE CONTENT

Andina Rahma Alifa, Agwin Degaf

Universitas Islam Negeri Maulana Malik Ibrahim Malang, Malang, Indonesia

E-mail: 200302110184@student.uin-malang.ac.id

Received: 2024-04-30

Accepted: 2024-06-06

Published: 2024-06-29

Abstract

This study investigates the phenomenon of translanguaging among the multilingual members of the K-pop group WayV, focusing on their YouTube content, "The Summer Talk." Translanguaging, characterized by the seamless incorporation of multiple languages into a single interaction, is an emerging global cultural phenomenon in the K-pop industry. The main objective of this research is to systematically record and examine the forms and reasons for translanguaging observed among WayV members in their YouTube content. This study employs descriptive qualitative research and content analysis, using a documentary technique to collect and analyze WayV's YouTube videos. This approach allows for an authentic analysis of the group's language use, including linguistic preferences and communicative methods. The findings reveal that translanguaging accounts for 35% of the WayV video content, with 50% of its use dedicated to explaining certain topics. Referential speech is the most common, making up 49% of the videos. Future research should explore how fans perceive translanguaging and its influence on cultural identity development.

Keywords: *K-pop; multilingualism; sociolinguistics; translanguaging.*

1. Introduction

In recent years, the global phenomenon of K-pop has captivated audiences worldwide, transcending language and cultural barriers. K-pop showcases a diverse array of values, identities, and insights (Kim, 2021), and its multilingual practices are particularly fascinating. As K-pop groups cater to a global market, they adopt translingual practices to connect with audiences of varying linguistic abilities. Translanguaging, the seamless blending of multiple languages within a single interaction, has gained prominence in multilingualism and applied linguistics (Canagarajah, 2012). This phenomenon mirrors the reality of an increasingly multilingual society, where people use different languages to enhance understanding and express themselves more effectively. Understanding translanguaging in K-pop is crucial for uncovering the intricacies of communication and identity construction in this cultural context.

Previous research has highlighted the role of translanguaging in identity formation and communication strategies within multilingual communities (García, 2014). However, specific studies on how K-pop group members use translanguaging, particularly on platforms like YouTube, are scarce. While Permadi et al. (2023) and Batu & Sukanto (2020) explored

translanguaging in Indonesian pop music and YouTube content, they did not delve into everyday language use. Lee (2020) emphasized translanguaging in educational contexts, but its application in K-pop remained unexplored. This research aimed to fill this gap by focusing on the translanguaging practices of WayV members in their YouTube content. It examined the types, functions, and motivations behind their use of translanguaging, as well as its role in identity and relationship building. By exploring translanguaging in this specific context, this study enriched our understanding of linguistic practices in the global entertainment industry.

WayV, a subunit of NCT (Neo Culture Technology), was chosen as the focal point due to its significant use of translanguaging in YouTube content. Known for its global concept and multilingual proficiency, WayV has won numerous prestigious awards in the music industry, including the Autumn Golden Disk Awards, Seoul Music Awards, and Tencent Music Entertainment Awards. The group comprises members from diverse linguistic and cultural backgrounds, including Chinese, Korean, Thai, and other nationalities, with fluency in Mandarin, Cantonese, Korean, Thai, and English. Their content often featured multiple languages, reflecting the rich tapestry of languages and cultures they represent. WayV's multilingual interactions with fans and YouTube content made them a compelling case for studying translanguaging in the digital sphere.

This study aimed to comprehensively analyze WayV's use of translanguaging in "The Summer Talk" by examining its components, motivations, and functions. By examining the nuances of translanguaging, this research contributed to our understanding of it as a creative communicative tool within the K-pop industry. The findings revealed the complexities of multilingual communication in the global entertainment sphere and offered insights into the evolution of pop culture and language in our interconnected digital age. This research provided valuable insights for educators, sociolinguists, and K-pop enthusiasts, highlighting the importance of acknowledging and valuing translanguaging practices in K-pop.

2. Literature Review

In the study of applied linguistics, the phenomenon of translanguaging in multilingual contexts has garnered significant attention. Cook (2012) defined multilingualism as an individual's ability to communicate in multiple languages, acquired either through formal education or experience in a multilingual society. K-pop groups, known for their diverse composition, often include members from various linguistic and cultural backgrounds (Hyunjoon, 2012).

Various theories delineate different types of translanguaging. García (2017) elaborated on translanguaging theory, which pertains to how bilingual and multilingual individuals employ their linguistic resources to engage with and make sense of the world around them. Translanguaging enhances the utilization of multiple languages to facilitate learning (Jasper, 2018).

Wei (2018) described different types of linguistic translanguaging. Complex translanguaging occurs when individuals switch between languages to convey complex ideas and emotions, thereby enriching communication. Basic translanguaging involves simpler language switching for everyday communication purposes. Pure translanguaging, as described by García (2009), requires individuals to use all the languages they know without barriers, encouraging a seamless and natural flow of communication.

Research by Canagarajah (2012) highlighted the importance of translanguaging in educational contexts as an effective learning tool, allowing students to integrate their languages to enhance their understanding of concepts. Sayer (2016) emphasized that translanguaging is not only about language but also involves determinations of identity and power, initiating a broader discourse on language use in multilingual societies.

The literature indicates that translanguaging is a multifaceted practice with significant implications for identity formation and communication strategies. However, specific research on how K-pop group members use translanguaging in their daily interactions, especially on platforms such as YouTube, remains minimal.

3. Research Method

The present study employed a dual research method, combining descriptive qualitative research with content analysis. Descriptive qualitative research was chosen for its capacity to deeply explore and reveal the complex aspects and fundamental processes of the phenomenon. Content analysis provided a systematic framework for analyzing the extensive collection of recorded materials (Sandelowski, 2000). The primary focus was on WayV's "The Summer Talk" YouTube series, which offered crucial insights. To deepen our understanding, we supplemented primary data with a comprehensive collection of secondary sources, including books, internet articles, and other relevant materials.

A documentary research method was employed, involving the systematic collection and analysis of recorded videos from WayV's official YouTube channel. This approach enabled a thorough examination of language use and translanguaging practices within the group, considering various linguistic preferences and communicative techniques. The data analysis process involved organizing and interpreting materials such as interview transcripts and field notes to identify patterns, themes, and significant findings related to language use and identity development within WayV.

This comprehensive investigation aimed to enhance our understanding of multilingual communication in the context of the K-pop industry, specifically focusing on WayV. The study sought to provide a detailed examination of translanguaging as a significant sociolinguistic phenomenon, contributing to a broader understanding of language, identity, and communication within the intricate realm of K-pop.

4. Results and Discussion

4.1 Results

The primary focus of this study is the occurrence of translanguaging as demonstrated by multilingual individuals within WayV's YouTube content, with specific reference to the first four episodes of the "Summer Talk" series. The researchers conducted a comprehensive examination on a total of 2,710 sentences, words, phrases, and clauses present in the content. This research is based on theoretical frameworks proposed by Tse (1966), and Appel and Muysken (2006). The following sections outline numerous noteworthy discoveries that emerged from this comprehensive investigation:

4.1.1 Types of translanguaging

In "The Summer Talk" episodes 1-4 of WayV's YouTube content, we identified translanguaging components that align with Appel and Muysken's (1987) typology. Saputra

(2015) discerned five types of translanguaging: 1) intra-sentential translanguaging, 2) inter-sentential translanguaging, 3) insertion translanguaging, 4) entire translanguaging, and 5) congruent lexicalization translanguaging between individuals of different cultures and languages. Our analysis revealed a total of 369 sentences that exhibited the use of translanguaging. The frequency of these components is detailed in the table below:

Video	Components										Cal	
	Intra-ST		Inter-ST		IT		ET		CLT			
<i>Eps 1</i>	46	36%	21	16%	34	26%	19	15%	9	7%	129	100%
<i>Eps 2</i>	20	24%	8	10%	8	10%	42	51%	5	6%	83	100%
<i>Eps 3</i>	26	32%	15	19%	10	12%	28	35%	2	2%	81	100%
<i>Eps 4</i>	19	25%	6	8%	7	9%	40	53%	4	5%	76	100%
Total	111	30%	50	14%	59	16%	129	35%	20	5%	369	100%

Table 1. Frequency of Translanguaging Types

Note: Intra-ST (Intra-Sentential Translanguaging), Inter-ST (Inter-Sentential Translanguaging), IT (Insertion Translanguaging), ET (Entire Translanguaging), CLT (Congruent Lexicalization Translanguaging)

Table 1 shows that "Entire Translanguaging" (ET) is the most common component in all WayV video content, making up 35% of the total percentage. ET appeared 129 times, which is 96% of all instances of translanguaging components. Following this, "Intra-Sentential Translanguaging" (Intra-ST) appeared 111 times, making up 30% of the total. "Insertion Translanguaging" (IT) comes next, with 16% of occurrences, totaling 59 instances across the four episodes. "Inter-Sentential Translanguaging" (Inter-ST) appeared 50 times, accounting for 14% of the total. Lastly, "Congruent Lexicalization Translanguaging" (CLT) appeared 20 times, making up 5% of the total instances. These findings provide a detailed understanding of the prevalence and distribution of translanguaging components within WayV's YouTube content, highlighting the multilingual communication within the K-pop industry, particularly focusing on WayV.

Excerpt 1: Intra-sentential translanguaging

Ten : 듣고 있어. (deudgo iss-eo) [I'm listening]

Yangyang : 拿一个牌。 (Ná yīgè pái) [Take a card]

Ten : 난 multi-tasking 할 수 있어. (nan multi-tasking hal su iss-eo) [I can multi-task]

The provided excerpt (Excerpt 1) exemplifies the phenomenon of intra-sentential translanguaging, wherein language changes manifest within an utterance at the clause level. This type of translanguaging showcases a dynamic blending of languages to convey nuanced meanings or concepts that might not be adequately expressed by a single language alone.

In this specific interaction between Ten and Yangyang, we observe the fluidity with which languages intermingle. Initially, Ten uses Korean to communicate, saying, "듣고 있어. (deudgo iss-eo)," which translates to "I'm listening." However, what makes this interaction noteworthy in terms of translanguaging is Ten's seamless integration of an English phrase, "multi-tasking," into his speech. He states, "난 multi-tasking 할 수 있어. (nan multi-tasking hal su iss-eo)," which translates to "I can multi-task."

The observed instance of translanguaging serves to underscore Ten's linguistic adaptability and the strategic employment of flexible communication methods to effectively express his intended message. Through the integration of the English term "multi-tasking," Ten effectively communicates a nuanced concept that surpasses the limitations of the Korean language. In this specific instance, the application of translanguaging functions as a communicative tool that enhances the precision and comprehensiveness of expression. This observation underscores the idea that language is not solely divided into discrete units, but can be intentionally merged to include the entirety of meaning and nuances inside a sentence.

This excerpt demonstrates the utilization of intra-sentential translanguaging as a valuable tool for K-pop group members, such as Ten, to navigate linguistic diversity and effectively convey intricate ideas. By incorporating multiple languages within a single sentence, they are able to enhance clarity and precision in their expressions. The dynamic and creative aspect of multilingual communication within WayV's YouTube video is emphasized.

Excerpt 2: Inter-sentential translanguaging

Hendery : Come on man

Xiaojun : 从上面开始。别再改规则~ 이거 진짜. 위에부터. (Cóng shàngmiàn kāishǐ. Bié zài gǎi guīzé~ igeo jinjja. wiebuteo) [Start from the top. Stop changing the rules~ This is real. From above]

Ten : 아까도 그렇게 했는데. (akkado geuleohge haessneunde) [I did that before too]

Excerpt 2 provides an illuminating example of inter-sentential translanguaging, a phenomenon where language switches occur at the sentence or utterance level. In this case, members of WayV seamlessly transition between languages to facilitate communication and express their thoughts and emotions effectively.

The interaction begins with Hendery exclaiming, "Come on man," in English. Xiaojun, in response, employs Chinese initially, stating, "从上面开始。别再改规则~ (Cóng shàngmiàn kāishǐ. Bié zài gǎi guīzé~)," which translates to "Start from the top. Stop changing the rules~." However, what is particularly noteworthy in this exchange is Xiaojun's transition from Chinese to Korean in his second utterance. He adds, "이거 진짜. 위에부터. (igeo jinjja. wiebuteo)," which means "This is real. From above."

The aforementioned transition serves as a prime illustration of the inherent fluidity and adaptability possessed by multilingual individuals such as Xiaojun within the context of WayV. The linguistic transition enables him to effectively communicate his message and feelings without causing any interruption to the conversational rhythm. Furthermore, this observation highlights the notion that the selection of language in the context of multilingual encounters is frequently motivated by the intention to effectively convey a specific thought or emotion, rather than strictly adhering to a singular language.

Within this particular context, the utilization of inter-sentential translanguaging can be regarded as a pragmatic decision that serves to augment both the lucidity and emotional impact of the communication. The aforementioned statement underscores the adeptness of WayV members in successfully and genuinely communicating their messages through their

proficient use of multiple languages. Furthermore, this observation highlights the sociolinguistic complexity and fluidity of their interactions, wherein language functions as a means of establishing connections rather than impeding communication.

Excerpt 3: Insertion translanguaging

- Hendery : 有 Camera 在 我们可以做一些看起来很团结的事情。 (Yǒu camera zài wǒmen kěyǐ zuò yīxiē kàn qǐlái hěn tuánjié de shìqíng.)
[With Camera here we can do some things that look like teamwork.]
- Ten : “团结” teamwork? (“Tuánjié” teamwork?) [“Teamwork” teamwork?]
- Hendery : 对 (Dui) [Yes]

Excerpt 3 provides a clear illustration of insertion translanguaging, a phenomenon where a word or phrase from one language is inserted into a conversation conducted primarily in another language. This insertion serves various functions, such as explaining concepts that lack direct equivalents in the language being spoken, reaffirming meaning, or emphasizing a particular idea.

In this interaction, Hendery initiates the conversation by stating, “有 Camera 在 我们可以做一些看起来很团结的事情,” which translates to “With Camera here we can do some things that look like teamwork.” Notably, he inserts the word 团结 (tuánjié), which means “teamwork,” into his sentence. This insertion serves to clarify and emphasize the concept of teamwork, which might not be fully captured by the preceding Chinese sentence. Ten, in response, humorously repeats the word 团结 (tuánjié) and inquires, “团结” Teamwork? (“Tuánjié” Teamwork?)” His repetition of the word in both Chinese and English functions as a lighthearted way to confirm and understand the concept being discussed.

The utilization of insertion translanguaging by Hendery within this specific scenario is notably intriguing. This study illustrates the utilization of linguistic resources by multilingual speakers in WayV to optimize communication by the incorporation of words from different languages as necessary. The inclusion of the Chinese term 团结 (tuánjié) in this particular instance enhances the level of intricacy and accuracy within the discourse, so facilitating a more refined examination of the notion of collaboration.

The phenomenon of insertion translanguaging, as evidenced in this context, demonstrates the versatile and adaptable nature of WayV members in employing their multilingual abilities to facilitate efficient and inclusive communication. The statement highlights the fluidity of multilingual interactions, wherein languages are purposefully utilized to communicate intricate concepts and promote mutual comprehension among individuals with varying linguistic backgrounds.

Excerpt 4: Entire translanguaging

- Yangyang : 이거 넣으면 더 맛있어 진짜 (igeo neoh-eumyeon deo mas-iss-eo jinjja) [It tastes even better if you add this, really.]
- Ten : What did you do? Did you try to open the bottle?
- Yangyang : 아니 나 방금 이려고 있었어. 미안해. 我不再过来这儿了。 (Ani na bang-geum ileogo isseosseo. mianhae. Wǒ bù zài guòlái zhè'erle.)
[No, I was just doing this. Sorry I won't come here anymore.]

Ten : 诶来来来。你来这儿。(Éi lái lái lái. Nǐ lái zhè'er.) [Come on, come on. Come here.]

Excerpt 4 exemplifies the phenomenon of entire translanguaging, a form of multilingual communication in which speakers fluidly switch between languages throughout an entire conversation. This type of translanguaging is characterized by its seamless interplay of languages, often driven by the speakers' equivalent linguistic abilities and social factors that influence language choice.

The present exchange between Yangyang and Ten showcases a notable exhibition of bilingual proficiency. The individuals exhibit a remarkable linguistic adaptability and mastery of various languages, smoothly transitioning between Korean, English, and Chinese. Yangyang begins the dialogue by expressing in the Korean language, "이거 넣으면 더 맛있어 진짜 (igeo neoh-eumyeon deo mas-iss-eo jinjja)," which can be interpreted as "The addition of this ingredient enhances the flavor significantly, indeed." In this particular statement, we can discern the utilization of both the Korean and English languages.

Ten inquires in the English language, "What did you do? Did you try to open the bottle?" In this instance, the individual effortlessly switches to the English language, so highlighting the members' adeptness in utilizing many languages for communication purposes. Yangyang engages in a multilingual dialogue by utilizing a combination of Korean, English, and Chinese languages, expressing, "I was just discussing this a moment ago." 저의 사과를 드립니다. 我不再前来此处了。对不起。 我不再过来这儿了。 The presence of multiple languages in their communication is indicative of its intricate nature. Yangyang seamlessly transitions between Korean, English, and Chinese, maintaining a continuous and uninterrupted flow of discourse. The conclusion of Ten incorporates a blend of Chinese and English, as exemplified by the phrase "诶来来来。请您前来此处。 The phrase "Nǐ lái zhè'er" can be translated as "Please come over here." Please approach this location. This exemplifies Ten's personal aptitude in the Chinese language and his capacity to effortlessly include it into the discourse.

The passage presented in this context exemplifies the application of translanguaging, which acts as empirical support for the linguistic proficiency of the participants. Additionally, it offers valuable insights into their social dynamics and the multilingual environment in which they are situated. This finding highlights the capacity of humans to effectively and genuinely communicate by leveraging their linguistic repertoire, without being constrained by the limitations of a single language. The incorporation of this dynamic form of communication serves as a distinguishing feature of their bilingual identity within the K-pop sector.

Excerpt 5: Congruent lexicalization translanguaging

Yangyang : 那就 truth or dare 吧 (Nà jiù Truth or Dare ba) [Then truth or dare]

Ten : 对, Truth or Dare 吧更容易 (Dui, Truth or Dare ba gèng róngyì) [Yes, Truth or Dare is easier.]

Hendery : 好啊 (Hǎo a) [Okay]

Excerpt 5 exemplifies an occurrence of congruent lexicalization translanguaging, which pertains to a form of multilingual communication where two languages are utilized within a singular sentence or phrase, with components from one language seamlessly integrated into the grammatical structure of the other language. In this specific case, Yangyang and Ten exhibit congruent lexicalization translanguaging by including a combination of Chinese and English in their speech.

The interaction begins with Yangyang proposing a game, saying, "那就 Truth or Dare 吧," which translates to "Then, how about Truth or Dare?" In this sentence, he combines both Chinese and English seamlessly, with "Truth or Dare" being an English phrase. Ten responds affirmatively in a manner that also reflects congruent lexicalization translanguaging, stating, "对, Truth or Dare 吧更容易," which translates to "Yes, Truth or Dare is easier." Here, Ten continues the use of both Chinese and English within the same sentence, employing congruent lexicalization by seamlessly integrating "Truth or Dare" into the Chinese sentence structure.

The demonstrated translanguaging exemplifies the linguistic adaptability of WayV members, who seamlessly integrate many languages to efficiently and genuinely communicate. Individuals utilize congruent lexicalization as a means of expressing concepts that may incorporate several language sources, so augmenting the lucidity and accuracy of their communication. Furthermore, the concept of congruent lexicalization translanguaging serves to emphasize the interconnections across languages within a speaker's multilingual repertoire. This phenomenon illustrates the strong association between certain concepts or expressions and a specific language, resulting in their seamless integration into sentences in different languages. The aforementioned occurrence demonstrates the dynamic and innovative characteristics of multilingualism in WayV's interactions, wherein languages function as instruments for efficient communication, surpassing conventional linguistic limitations.

4.1.2 Reasons for Using Translanguaging

Hoffman (1991) presents a theoretical framework that delineates seven unique rationales for the utilization of translanguaging. Hoffman (1991) posits that individuals who are bilingual or multilingual have the ability to modify or merge their language usage for a range of purposes. These purposes include engaging in discussions on specific topics, referencing other individuals, conveying empathy, interjecting, reiterating for the purpose of clarification, and aiming to clarify the meaning of their speech to their conversational partners.

VIDEO	REASONS												CAL	
	1	2	3	4	5	6	7	8	9	10	11	12		
Episode 1	27	45%	0	0%	9	15%	10	17%	7	12%	7	12%	60	100%
Episode 2	18	39%	0	0%	4	9%	9	20%	9	20%	6	13%	46	100%
Episode 3	36	52%	2	3%	6	9%	7	10%	9	13%	9	13%	69	100%
Episode 4	39	61%	0	0%	3	5%	8	13%	6	9%	8	13%	64	100%
Total	120	50%	2	1%	22	9%	34	14%	31	13%	30	13%	239	100%

Table 2. Frequency reason of using translanguaging

Note: (1) Talking about a particular topic; (2) Quoting somebody else; (3) Being emphatic about something; (4) Interjection; (5) Repetition used for clarification; (6) Intention of clarifying the speech content for the interlocutor

The analysis presented in Table 2 examines the reasons for using translanguaging within WayV's YouTube content "The Summer Talk" episodes 1-4. According to Hoffman's theory (1991), bilingual or multilingual individuals have various motivations to switch or mix languages when communicating. These motivations can be categorized into seven distinct reasons: discussing specific topics, quoting others, expressing empathy, using interjections, employing repetition for clarification, and intending to explain speech content to the interlocutor.

1. Talking About Specific Topics (Reason 1): The findings of the research indicate that the predominant motive for translanguaging in the examined movies is the discussion of specific subjects, which constitutes 50% of all occurrences. This observation implies that WayV users exhibit a high degree of linguistic flexibility, seamlessly transitioning between Chinese, Korean, and English while engaging in conversations pertaining to certain topics such as locations, games, or cuisine. The utilization of translanguaging in these particular circumstances enhances interpersonal communication among individuals from various cultural backgrounds, cultivating a sense of intimacy and familiarity as they engage in discussions centered around common interests. This statement is in accordance with the argument made by Wei (2017) that translanguaging functions as a mechanism for establishing social connections through communication practices within a multilingual environment.
2. Interjections (Reason 4): Interjections assume a prominent function inside WayV's interpersonal exchanges, as the members commonly employ them in the languages of Chinese, Korean, and English. The utilization of interjections, such as 呀 (ya), 诶 (éi), and 아이고 (aigo), fulfills the purpose of expressing emotions and introducing an informal and expressive element into their dialogues. These factors contribute to heightened levels of contact and foster a sense of informality within the group. This perspective is consistent with Dahlberg's (2017) assertion that interjections serve multiple tasks, such as expressing personality, streamlining communication, and augmenting referential capacities.
3. Being emphatic about something (Reason 3): In this research, 9% of the reasons for using translanguaging were found to be emphatic about something. When someone is using their second or third language to talk about something, then suddenly wants to express empathy, they will switch languages using the mother language of the interlocutor. Likewise, vice versa, when someone speaks using their mother language, then suddenly wants to express empathy towards the interlocutor, they will switch languages using their second or third language.
4. Repetition for Clarification (Reason 5) and Intention to Clarify Speech Content (Reason 6): The use of repetition, both within a single language and between several languages, serves the purpose of emphasizing and clarifying information. Repetition is employed by members in order to emphasize significant points and guarantee a clear comprehension of the content. This approach is in accordance with Dahlberg (2017) viewpoint that the use of repetition can serve as a translanguaging strategy to facilitate language

acquisition and improve communication among individuals who speak several languages.

5. Quoting Somebody Else (Reason 2): While quoting others using translanguaging is less frequent, it serves a valuable role in providing context and conveying quotes accurately. Members directly quote statements in the original language, followed by a translation in the current language. This practice aids viewers in understanding the context of the quotes and ensures accurate conveyance.

In conclusion, the utilization of translanguaging in WayV's content is characterized by a multitude of factors, which exemplify the diverse and intricate nature of their multilingual exchanges. Translanguaging functions not solely as a mechanism for efficient communication, but also as a vehicle for the expression of emotions, the establishment of social connections, the reinforcement of ideas, and the provision of clarity and context within interpersonal discourse. The aforementioned discoveries enhance our comprehension of the sociolinguistic dynamics present in the K-pop industry and provide valuable insights into the innovative utilization of multilingualism for communication and expression in WayV's YouTube content.

4.1.3 Speech Functions of Translanguaging

Appel and Muysken (1987) posit that speech function encompasses various categories, namely expressive, directive, phatic, poetic, referential, and metalinguistic functions. The researchers identified six distinct forms of speech functions within a corpus of 313 sentences, words, phrases, and clauses derived from the preceding analysis. The table below displays the frequency at which the speech function is utilized.

VIDEO	SPEECH FUNCTION												CAL	
	RF		DF		EF		PF		MF		PoF			
EPISODE 1	24	41%	12	21%	11	19%	6	10%	5	9%	0	0%	58	100%
EPISODE 2	26	45%	14	24%	10	17%	3	5%	4	7%	1	2%	58	100%
EPISODE 3	33	52%	21	33%	6	9%	0	0%	2	3%	2	3%	64	100%
EPISODE 4	36	58%	4	6%	13	21%	5	8%	0	0%	4	6%	62	100%
TOTAL	119	49%	51	21%	40	17%	14	6%	11	5%	7	3%	242	100%

Table 3. Frequency of speech function in translanguaging

Note: (RF) referential function, (DF) directive function, (EF) expressive function, (PF) phatic function, (MF) metalinguistic function, and (PoF) poetic function

The analysis presented in Table 3 examines the speech functions of translanguaging within WayV's YouTube content "The Summer Talk" episodes 1-4, as categorized by Appel and Muysken's (1987) framework. This framework includes expressive, directive, phatic, poetic, referential, and metalinguistic functions. Below, we provide a detailed exploration of each speech function and its role in the interactions among WayV members.

1. Referential Function (RF): Referential function emerges as the most frequent speech function within the analyzed videos, accounting for 49% of all instances. In "The Summer Talk," the members of WayV utilize translanguaging as a means of effectively communicating factual information in Chinese, Korean, and English. This exemplifies the linguistic aptitude of those who are proficient in multiple languages, employing translanguaging as a strategy to effectively convey words and concepts. The utilization

described is consistent with the viewpoint of Lee (2020) that translanguaging plays a crucial role in effectively communicating exact meanings and concepts, emphasizing its informative function in the interactions of WayV.

2. Directive Function (DF): The directive function emerges as the second most prevalent speech function, accounting for 21% of occurrences. The members of WayV employ the practice of translanguaging to effectively deliver instructions or directions in many languages, so showcasing their adeptness in effortlessly transitioning between different linguistic codes in order to communicate directives. This approach demonstrates the efficacy and adaptability of translanguaging in promoting efficient communication, particularly in the context of providing guidance or directives.
3. Expressive Function (EF): The utilization of translanguaging by WayV members is found to be present in 17% of occurrences, with the purpose of expressing emotions, personal perspectives, or sentiments in several languages. The utilization of translanguaging in an expressive manner enhances the depth and emotional impact of their dialogues, enabling people to successfully and genuinely convey their feelings.
4. Phatic Function (PF): The phatic function is observed in around 6% of instances, predominantly through the employment of the Chinese exclamation 啊 (a). The members of WayV utilize the phatic function as a means to indicate shifts in the tone and rhythm of their dialogues, so augmenting the casual and captivating quality of their exchanges. The incorporation of translanguaging in their discussions introduces a dynamic and expressive element.
5. Metalinguistic Function (MF): The metalinguistic function appears in about 5% of occurrences. Bilingual individuals often use this function to comment directly on the languages they are using. This includes asking questions about word meanings and usage. By engaging in metalinguistic discussions, WayV members not only foster a shared understanding but also highlight the adaptable and fluid nature of translanguaging in their interactions.
6. Poetic Function (PoF): The poetic function exhibits the lowest frequency, being present in a mere 3% of occurrences. In these particular cases, individuals who are proficient in multiple languages utilize the practice of translanguaging in order to recount narratives or establish a lyrical ambiance. The utilization of translanguaging introduces a novel and aesthetic element to their discourse, enabling them to elicit sentiments and captivate their readership at a profound level.

In brief, the speech functions associated with translanguaging in WayV's content exhibit a wide range of characteristics, illustrating the adaptable nature of this sociolinguistic phenomenon. Translanguaging functions as a multifaceted tool that encompasses more than just the transmission of factual knowledge. It also acts as a mechanism for delivering instructions, expressing emotions, indicating changes in conversational tone, participating in metalinguistic conversations, and constructing poetic narratives. The aforementioned discoveries provide insight into the diverse and innovative methods via which multilingualism is utilized for different communicative purposes within the realm of K-pop and WayV's YouTube programming.

4.2 Discussion

The researchers meticulously analyzed 2,710 sentences, words, phrases, and clauses in the text using the theoretical frameworks provided by Tse (1996). The translanguaging components identified in episodes 1-4 of "The Summer Talk" align with Saputra's (2015) typology. These components include intra-sentence translation, inter-sentence translation, insertion, entire translanguaging, and congruent lexicalization translanguaging. Hoffman (1991) provides a theoretical framework outlining seven justifications for employing translanguaging: discussing specific subjects, referring to individuals, expressing empathy, interrupting, repeating for clarity, and elucidating meaning. Appel and Muysken (1987) categorize speech into six distinct functions: expressive, directive, phatic, poetic, referential, and metalinguistic.

The analysis revealed that "Entire Translanguaging" (ET) was the most prevalent element in all WayV video content, comprising 35% of the total. Translanguaging serves as a communication tool that enhances the accuracy and comprehensiveness of expression. This finding supports the idea that language is not fragmented into distinct entities but can be intentionally merged to encapsulate significance and subtlety within a single sentence. The primary reason for employing translanguaging in the analyzed text was to facilitate discourse on specific subjects, accounting for 50% of all instances. This indicates that WayV members possess significant language adaptability, effortlessly transitioning between Mandarin, Korean, and English when discussing topics like places, games, or cuisine. The referential function was the most common speech function observed in the YouTube content, representing 49% of all instances. The WayV members used translanguaging to communicate factual information proficiently in Mandarin, Korean, and English, demonstrating their linguistic aptitude.

In summary, this study underscores the significance of translanguaging beyond its conventional role as a communication tool, revealing its intricate role in shaping cultural identities within the K-pop industry. In an era marked by globalization, translanguaging establishes a channel for engaging with diverse multilingual audiences, thereby fostering stronger connections between fans and idol groups. These findings provide vital insights into the paramount importance of multilingualism in the increasingly globalized performing arts realm. Multilingualism in K-pop content acts as a powerful catalyst that shapes identities and influences global popular culture, contributing to our understanding and appreciation of cultural diversity in contemporary society.

5. Conclusion

This study emphasizes the essential role of translanguaging in reaching a global audience for WayV's content on YouTube. The group's skillful use of Korean, English, and Chinese not only enhances communication but also plays a crucial role in building global connections and promoting linguistic and cultural understanding. Recognizing the importance of translanguaging is vital in the K-pop environment, where YouTube serves as the main platform to engage with a worldwide audience. This study broadens our understanding of translanguaging's role in entertainment and reflects ongoing changes in global media culture.

To expand this area of research, future studies should include a broader range of K-pop groups and various media formats to gain a more comprehensive understanding of

translanguaging practices in the industry. Investigating how translanguaging influences cultural identity and fan perceptions through methods such as in-depth textual analysis and fan demographic surveys can provide deeper insights. This approach will help us better understand how global audiences interpret and engage with the translanguaging content of K-pop on YouTube. Additionally, studying the impact of translanguaging on the linguistic and cultural aspects of global K-pop fandom could prove invaluable. Such studies can offer crucial insights into the interactions between K-pop artists and their international fans, revealing the complexities of language use in multilingual environments.

References

- Appel, R., & Muysken, P. (1987). *Language contact and bilingualism*. Amsterdam: E. Arnold.
- Batu, P. N. L., & Sukamto, K. (2020). Translanguaging practices in Indonesian pop songs. *ELS Journal on Interdisciplinary Studies in Humanities*, 3(2), 308–316. <https://doi.org/10.34050/els-jish.v3i2.9706>
- Canagarajah, A. S. (2012). *Translingual practice: Global englishes and cosmopolitan relations*. Retrieved from <https://ci.nii.ac.jp/ncid/BB11336988>
- Cook, V. (2012). Multilingualism and multicompetence: A conceptual view. *International Journal of Multilingualism*, 9(2), 107-124. <https://doi.org/10.1080/14790718.2012.672689>
- Dahlberg, A. (2017). *Translanguaging as a scaffolding structure in a multilingual group studying english in sweden*. Retrieved from <http://www.diva-portal.org/smash/record.jsf?pid=diva2:1083686>
- García, O. (2009). *Bilingual education in the 21st century: A global perspective*. New York: John Wiley & Sons.
- García, O. (2014). *Translanguaging: Language, bilingualism, and education*. In *Translanguaging: Language, Bilingualism, and Education* (pp. 87-96). New York: Palgrave Macmillan.
- García, O. (2017). Translanguaging as a practical theory of language. *Applied Linguistics*, 39(1), 9-30. <https://doi.org/10.1093/applin/amw039>
- Hoffman, C. (1991). *An Introduction to bilingualism*. New York: Longman.
- Hyunjoon, S. (2012). *Transnational k-pop machine searching for "asian" model through crossbreeding? In Popular Culture Co-production and Collaborations in East and Southeast Asia*. NUS Press. <https://doi.org/10.2307/j.ctv1nthhp.11>
- Kim, S. (2021). K-pop and the korean wave: A critical discourse analysis of the globalization of Korean popular culture. *Journal of International and Intercultural Communication*, 14(2), 142-159. <https://doi.org/10.1080/17513057.2020.1867206>
- Lee, C. (2020). Functions of translanguaging performed by korean-american emergent bilinguals. *International Journal of Elementary Education*, 9(3), 50. <https://doi.org/10.11648/j.ijeedu.20200903.11>
- Permadi, M. E. I., Yusra, K., Isnaini, M., & Mahyuni, M. (2023). Translanguaging in YouTube channel: A case study of nessie judge. *JlIP - Jurnal Ilmiah Ilmu Pendidikan*, 6(1), 472-477. <https://doi.org/10.54371/jiip.v6i1.1348>
- Sandelowski, M. (2000). Whatever happened to qualitative description? *Research in nursing & Health*, 23(4), 334-340. [https://doi.org/10.1002/1098-240X\(200008\)23:4<334::AID-NUR9>3.0.CO;2-G](https://doi.org/10.1002/1098-240X(200008)23:4<334::AID-NUR9>3.0.CO;2-G)

- Saputra, W. A. (2015). Translanguaging in Indonesian university classroom context: a discourse analysis at muhammadiyah university in south Sulawesi. *ELT Worldwide: Journal of English Language Teaching*, 2. 10.26858/eltww.v2i1.1254.
- Sayer, P. (2016). Translanguaging, TexMex, and bilingual pedagogy: Emergent bilinguals learning through the vernacular. *TESOL Quarterly*, 50(3), 631-656.
- Tse, L. (1996). Language brokering in linguistic minority communities: The case of chinese- and vietnamese-american students. *Bilingual Research Journal*, 20(3-4), 485-498.
- Wei, L. (2017, October 26). Translanguaging as a practical theory of language. *Applied Linguistics*, 9-30. <https://doi.org/10.1093/applin/amx039>