

P-Pop on the Rise: A Sociolinguistic Analysis of Codeswitching in SB19's Lyricism

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DOI: <https://dx.doi.org/10.47772/IJRISS.2026.10100371>

Received: 22 January 2026; Accepted: 28 January 2026; Published: 07 February 2026

ABSTRACT

Code-switching in music functions not only as a means of emotional expression but also as a strategic linguistic resource through which artists construct hybrid identities and engage diverse linguistic and cultural audiences. This descriptive-qualitative study investigates the types, functions, and sociolinguistic implications of codeswitching in the lyricism of SB19, a leading P-pop group. Guided by Poplack's (1980) typology of codeswitching and Blom and Gumperz's (1972) functional framework, ten selected SB19 songs were analyzed using content analysis. Results show that intra-sentential code-switching is the most prevalent type, reflecting the group's linguistic fluency and stylistic flexibility. Among the seven identified functions, marking personality or objectification emerged as the most dominant, highlighting the role of code-switching in expressing identity, stance, and emotional engagement. Two major sociolinguistic implications were derived: (1) identity construction through multilingualism and (2) linguistic accessibility coupled with cultural pride. While the dataset is limited to ten songs from a single group, the findings demonstrate how SB19's strategic language choices contribute to positioning P-pop as both globally accessible and deeply rooted in Filipino identity. The study recommends that future research expand datasets, incorporate listener perspectives, and employ additional sociolinguistic frameworks to further examine the role of language in popular music.

Keywords: code-switching, lyricism, sociolinguistics, P-pop, SB19

INTRODUCTION

Communication plays an essential role in creating meaning, allowing people to share thoughts and build connections in creative ways. This is particularly significant for artists or musicians who carefully use language in both spoken and written, and more importantly in music where meaning is conveyed creatively. It allows one to showcase talent and passion while reflecting culture and identity (Byrne, 2017). Some groups of musicians achieve notable success by creating music both in formal school ensembles and in broader musical settings such as rock, digital, and cultural music groups (Isbell & Stanley, 2016). Moreover, one aspect of communication that affects how people share information is code-switching, the practice of alternating between two languages within a discourse (Albarillo, 2018). The code-switching between a native language and English in music is used to express emotions, showcase cultural heritage, and gain global recognition. In music, it serves purposeful social functions, such as fostering intimacy, building solidarity, and reinforcing local identity, rather than happening arbitrarily (Azman & Abdullah, 2023).

Code-switching in lyricism occurs when the language shifts from one to another, often from a vernacular language to English. This technique serves multiple purposes in music. It helps artists build hybrid identities and connect with diverse cultural and linguistic audiences. Additionally, it supports multimodal intertextuality, where language mixing is combined with other artistic elements to boost global marketability and deeper listener engagement (Picone, 2024). In the context of Philippine pop or P-pop music, SB19 stands out for their dynamic sound, powerful performances, and integration of Filipino values such as resilience, pride, hope, and unity into their songs. Some of the groups' popular releases that feature code-switching are *Go Up*, *Alab* (Burning), and *GENTO*. SB19's rise to fame and international acclaim reflects their dedication, passion, and strong connection to their cultural roots. They are also recognized for incorporating code-switching between

Tagalog and English in their songs. Moreover, many artists and songwriters use *Taglish*, a widely spoken blend of Tagalog and English in the Philippines, when crafting song lyrics.

Poplack (1980) set three types of code-switching including intra-sentential, inter-sentential, and tag switching. Blom and Gumperz's (1972) on the other hand, laid out seven functions including functions to serve a quotation, as an interjection, to carry out a referential, to reiterate, to make personality or objectification, to clarify or qualify a message, and specify an addressee. Together, these frameworks served as guiding tools for interpreting the sociolinguistic implications of SB19's lyricism, particularly in understanding how codeswitching functions as a form of artistic expression and a reflection of cultural identity.

In the music industry, the strategic way to construct identities and to appeal with diverse audiences through types and functions of code-switching is crucial. Using the frameworks of Poplack (1980) and Blom and Gumperz (1972), songwriters employed all types and functions among 15 selected Filipino songs. Additionally, the findings revealed the dominance of intra-sentential and inter-sentential over tag switching implying that they practically use sentences in constructing song lyrics and use code-switching to clearly, effectively, and stylistically convey messages in songs. The function to carry out a referential, on the other hand, was also perceived dominant when communicators lack the ability to satisfactorily express themselves in the language (Villadarez, 2021). In another study, song lyrics of Bird Thongchai McIntyre were analyzed. In addition, it was discovered that inter-sentential was mostly used while the prevalence of the function to reiterate was also noted, along with the functions to serve as a question, an interjection, and to clarify a message (Daoh, 2016).

Moreover, most of the studies focused on the types of code-switching (Alegado *et al.*, 2021; Apriska & Erlangga, 2022; Babalola & Taiwo, 2009; Margareta & Rangkuti, 2024; Yuhui, 2023) while also studied functions of code-switching from different proponents (Berliana & Anjarningsih, 2022; Rusli *et al.*, 2018).

Although code-switching has a long-standing presence in music, it remains underexplored in academic research. The exploration of code-switching, its types, functions, and sociolinguistic implications in Filipino music remains insufficiently studied by language researchers. Furthermore, this study incorporates one Sustainable Development Goal (SDG) focusing on quality education (SDG 4). It fosters the use of language in P-pop music through code-switching, encouraging the appreciation of cultural diversity.

Generally, the study aimed to analyze the code-switching present in SB19's lyricism through Poplack's (1980) typology of code-switching and Blom and Gumperz's (1972) functions of code-switching.

Specifically, the objectives of the study were to:

1. determine the types of code-switching present in SB19's lyricism;
2. identify the functions of code-switching present in SB19's lyricism; and
3. derive the sociolinguistic implications of code-switching present in SB19's lyricism.

METHODOLOGY

This study employed a descriptive-qualitative research design, which examines the current state of a phenomenon and is grounded in the view that issues can be understood and improved through careful observation, analysis, and description (Creswell & Poth, 2018). In line with this design, the study analyzed ten selected songs from SB19's discography, chosen based on the presence of Tagalog, English, and other languages in the lyrics, which aligns with the study's focus on code-switching.

The primary data consisted of ten selected SB19 songs. Song lyrics were obtained from Musix Match, a licensed platform that collaborates with music labels, publishers, and rights holders to provide official and legally sourced lyrics. To ensure accuracy and reliability, the lyrics were cross-checked by listening to the official lyric videos available on YouTube. Secondary data were drawn from related literature, which provided theoretical and empirical support for the analysis of code-switching in SB19's lyricism.

Purposive sampling was utilized as the sampling technique, as it allows researchers to intentionally select data that best address the objectives of the study (McCombes, 2022). The songs analyzed-*Go Up*, *Alab (Burning)*, *What?*, *Bazinga*, *Mana*, *SLMT*, *GENTO*, *CRIMZONE*, *FREEDOM*, and *KALAKAL*-were selected based on the following criteria adapted from Kadir (2021): (a) SB19 songs released between 2019 and 2024, excluding promotional and brand-related songs; (b) songs performed by all group members, excluding solo works; and (c) lyrics that incorporate more than one language.

The decision to limit the dataset to ten songs is methodologically justified. In descriptive-qualitative research, the emphasis is placed on depth of analysis rather than the size of the corpus or statistical generalizability (Creswell & Poth, 2018). A focused dataset allows for close and systematic examination of linguistic features, particularly the types, functions, and sociolinguistic implications of code-switching in song lyrics. Expanding the number of songs could have reduced analytical depth given the complexity of multilingual lyric analysis. Moreover, the selected songs represent a range of themes, musical styles, and release periods, providing sufficient variation to capture recurring patterns of code-switching while maintaining analytical rigor. Nevertheless, the limited dataset is acknowledged as a potential limitation, as it may constrain the broader generalizability of the findings.

Content analysis was employed to analyze the data systematically. Lyrical excerpts were used to illustrate key points and support the validity of the researcher’s interpretations (Turner, 2020). Thematic tables were utilized to present the frequencies and percentages of the identified types and functions of code-switching, aiding in the clear visualization of recurring patterns (Manikandan, 2011). The sociolinguistic implications were then discussed in paragraph form, supported by related studies and guided by the findings of the first and second research objectives. Ethical guidelines on copyright compliance and responsible data use were strictly observed, and the study was conducted solely for academic and non-commercial purposes.

RESULTS AND DISCUSSION

Centering on SB19’s selected songs as the study’s material, results and discussion were carefully formed through a linguistic analysis. Utilizing thematic table, the types and functions of code-switching, along with sociolinguistic implications were identified.

Determining the Types of Code-Switching Present in SB19’s Lyricism

Table 1. Types of code-switching identified in SB19’s lyricism

| SONG TITLE | TYPE OF CODE-SWITCHING | | | | | | NO. OF CS | |
|-----------------------|------------------------|-------|----------------------|-------|--------------------|-------|-----------|-----|
| | INTRASENTENTIAL (IA) | | INTERSENTENTIAL (IE) | | TAG-SWITCHING (TS) | | F | % |
| | F | % | F | % | F | % | | |
| <i>Go Up</i> | 2 | 11.76 | 10 | 58.82 | 5 | 29.41 | 17 | 100 |
| <i>Alab (Burning)</i> | 14 | 70 | 5 | 25 | 1 | 5 | 20 | 100 |
| <i>What?</i> | 4 | 36.36 | 1 | 9.09 | 6 | 54.55 | 11 | 100 |
| <i>Bazinga</i> | 6 | 75 | 0 | 0 | 2 | 25 | 8 | 100 |
| <i>Mana</i> | 1 | 20 | 2 | 40 | 2 | 40 | 5 | 100 |
| <i>SLMT</i> | 10 | 47.62 | 0 | 0 | 11 | 52.39 | 21 | 100 |
| <i>GENTO</i> | 9 | 64.29 | 4 | 28.57 | 1 | 7.14 | 14 | 100 |
| <i>CRIMZONE</i> | 4 | 23.53 | 13 | 76.47 | 0 | 0 | 17 | 100 |
| <i>FREEDOM</i> | 1 | 50 | 0 | 0 | 1 | 50 | 2 | 100 |

| | | | | | | | | |
|--------------|-----------|--------------|-----------|--------------|-----------|--------------|------------|------------|
| KALAKAL | 2 | 14.29 | 12 | 85.71 | 0 | 0 | 14 | 100 |
| TOTAL | 53 | 41.09 | 47 | 36.44 | 29 | 22.48 | 129 | 100 |

Legend:

IA- Intra-sentential

IE- Inter-sentential

TS- Tag-switching

Based on the data analysis, three types of code-switching-intra-sentential (IA), inter-sentential (IE), and tag switching (TS) were identified across all ten selected SB19 songs. The results show variation in the frequency and distribution of these types across songs. While Go Up, Alab (Burning), What?, Mana, and GENTO employed all three types of code-switching, Bazinga, SLMT, CRIMZONE, FREEDOM, and KALAKAL incorporated only two. Therefore, intra-sentential code-switching was more prevalent than inter-sentential and tag-switching.

1. **Go Up** contains IE as its dominant type, followed by TS and IA, employing Tagalog and English with three instances of code-switching.
2. **Alab (Burning)** contains IA as its dominant type, followed by IE and TS, employing Tagalog and English with three instances.
3. **What?** contains TS as its dominant type, followed by IA and IE, employing Tagalog, English, and Spanish with three instances.
4. **Bazinga** contains IA as its dominant type, followed by TS, employing Tagalog, English, and Japanese with two instances.
5. **Mana** contains TS and IE as dominant types, followed by IA, employing Tagalog and English with three instances.
6. **SLMT** contains TS as its dominant type, followed by IA, employing Tagalog, English, and Japanese with two instances.
7. **GENTO** contains IA as its dominant type, followed by IE and TS, employing Tagalog, English, and Spanish with two instances.
8. **CRIMZONE** contains IE as its dominant type, followed by IA, employing Tagalog, Bisaya, and English with two instances.
9. **FREEDOM** contains IA and TS as its dominant types, employing Tagalog and English with two instances.
10. **KALAKAL** contains IE as its dominant type, followed by IA, employing Tagalog, Bisaya, and English with two instances.

Intra-sentential Code-Switching

Songs such as Alab (Burning), Bazinga, GENTO, and FREEDOM predominantly exhibited intra-sentential code-switching, where language shifts occurred within a single line, most frequently from Tagalog to English and often at the end position. This pattern reflects the integration of English words, phrases, or clauses into Tagalog lyrics.

“Kahit pa ’ko’y mabigo, yeah, make me

Bazinga! Hate niyo’y gasolina.”

“Zoom, papalayo, ’di na hihinto”

“Medyo ramdam ko na’ng power (power)”

The tendency to combine lexical items from different languages reflects individual linguistic repertoires and stylistic choices (Dwiyanto et al., 2023). Most intra-sentential switches occurred at the end of lines, with fewer instances at the beginning or middle positions. This pattern is common in song lyrics, as intra-sentential switching must adhere to the syntactic constraints of both languages to maintain grammatical coherence (Poplack, 1980, as cited in Elle et al., 2023; Rusli et al., 2018). The dominance of IA aligns with findings from previous studies across various musical genres (Alegado et al., 2021; Berliana & Anjangnirsih, 2022; Dwiyanto et al., 2023; Margareta & Rangkuti, 2024; Villadarez, 2021), although it contrasts with findings from Indonesian song analyses where IA was not dominant (Apriska & Erlangga, 2022).

Inter-sentential Code-Switching

Inter-sentential code-switching was evident in *Go Up*, *Mana*, *CRIMZONE*, and *KALAKAL*, where SB19 shifted from Tagalog to English across consecutive lines. Most songs maintained Tagalog as the base language, with English appearing in subsequent clauses or sentences.

“Alam ko naman na ’di ako’ng pinaka-ano, magaling

Got no biz with all of you, please, destiny’s I’ll be better and...”

“Ingay pa ng katabi kong eroplano

I’ll go turbo turning on the nitro”

“Yeah we gonna go up

Ibibigay ko ang aking puso”

These examples demonstrate inter-sentential switching, where complete clauses or sentences are delivered in one language before shifting to another (Elle et al., 2023). IE frequently occurred in consecutive lines, particularly in *CRIMZONE* and *Go Up*. While IE was the second most observed type in this study, this finding contradicts previous research that identified inter-sentential switching as the dominant form (Daoh, 2016; Elle et al., 2023; Jocelin & Tryana, 2019; Yuhui, 2023).

Tag-Switching

Tag-switching was observed in *What?*, *Mana*, *SLMT*, and *FREEDOM*, where SB19 inserted short expressions or interjections, often indicated through parentheses and background vocals.

“Andito na ’ko sa wakas (what?)”

“Halika, may sikreto ako, atin-atin lang (Sing it!)”

“Handa akong harapin ang lahat, yeah”

These tag-switches functioned primarily as fillers or interjections (Margareta & Rangkuti, 2024), consistent with McArthur’s (1998) description of tag-switching as the insertion of fixed expressions from one language into another. Such expressions were commonly repetitive and positioned at the end of lines. Among the three types, tag-switching was the least frequent, supporting findings from similar studies (Dwiyanto et al., 2023; Margareta & Rangkuti, 2024), though this contrasts with Apriska and Erlangga’s (2022) findings on Indonesian songs.

Furthermore, SB19 demonstrates a strategic use of code-switching to construct meaning in their lyricism. The presence of all three types reflects linguistic flexibility and a sociolinguistic environment where bilingualism, multilingualism, and music intersect. The dominance of intra-sentential code-switching suggests a high level of functional bilingual competence, while the use of two to three code-switches per song indicates variation in meaning-making strategies. Through their multilingual practices, SB19 promotes linguistic inclusivity and cultural diversity in contemporary P-pop.

Identifying the Functions of Code-Switching Present in SB19’s Lyricism

Table 2. Functions of code-switching identified in SB19’s lyricism

| SONG TITLE | | FUNCTION OF CODE-SWITCHING | | | | | TR | TCR | NO. OF CS |
|----------------|---|----------------------------|-------|-------|------|-------|-------|-------|-----------|
| | | TSQ | AI | TMPO | TCQM | TSA | | | |
| Go Up | F | 0 | 6 | 7 | 0 | 0 | 4 | 0 | 17 |
| | % | 0 | 35.29 | 42.18 | 0 | 0 | 23.53 | 0 | 100 |
| Alab (Burning) | F | 1 | 6 | 6 | 7 | 0 | 0 | 0 | 20 |
| | % | 5 | 30 | 30 | 35 | 0 | 0 | 0 | 100 |
| What? | F | 0 | 10 | 1 | 0 | 0 | 0 | 0 | 11 |
| | % | 0 | 90.91 | 9.09 | 0 | 0 | 0 | 0 | 100 |
| Bazinga | F | 0 | 0 | 3 | 0 | 3 | 2 | 0 | 8 |
| | % | 0 | 0 | 37.5 | 0 | 37.5 | 25 | 0 | 100 |
| Mana | F | 0 | 2 | 2 | 0 | 0 | 1 | 0 | 5 |
| | % | 0 | 40 | 40 | 0 | 0 | 20 | 0 | 100 |
| SLMT | F | 0 | 7 | 2 | 0 | 0 | 8 | 4 | 21 |
| | % | 0 | 33.33 | 9.52 | 0 | 0 | 38.10 | 19.05 | 100 |
| GENTO | F | 0 | 1 | 4 | 0 | 1 | 1 | 7 | 14 |
| | % | 0 | 7.14 | 28.57 | 0 | 7.14 | 7.14 | 50 | 100 |
| CRIMZONE | F | 0 | 1 | 10 | 1 | 1 | 1 | 3 | 17 |
| | % | 0 | 5.88 | 58.82 | 5.88 | 5.88 | 5.88 | 17.65 | 100 |
| FREEDOM | F | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 2 |
| | % | 0 | 50 | 0 | 50 | 0 | 0 | 0 | 100 |
| KALAKAL | F | 0 | 0 | 9 | 0 | 3 | 1 | 1 | 14 |
| | % | 0 | 0 | 61.54 | 0 | 23.08 | 7.69 | 7.69 | 100 |
| TOTAL | F | 1 | 34 | 44 | 9 | 8 | 18 | 15 | 129 |
| | % | 0.78 | 26.36 | 34.11 | 6.98 | 6.20 | 13.95 | 11.63 | 100 |

Legend:

TSQ- to serve a quotation

TSA- to specify an addressee

AI- as an interjection

TR- to reiterate

TMPO- to mark personality or objectification

TCR- to carry out a referential

TCQM- to clarify or qualify a message

The analysis revealed seven functions of code-switching across the ten selected SB19 songs: marking personality or objectification (TMPO), interjection (AI), reiteration (TR), referential function (TCR), clarification or qualification of message (TCQM), specification of addressee (TSA), and quotation (TSQ). Each song employed multiple functions, though in varying degrees. CRIMZONE exhibited the widest range, utilizing six of the seven functions, followed by GENTO with five. Other songs displayed between two and four functions. Overall, TMPO emerged as the most prevalent function across the dataset.

At the song level, dominant functions varied. Go Up primarily employed TMPO, alongside AI and TR, while Alab (Burning) emphasized TCQM, supported by AI, TMPO, and TSQ. What? and FREEDOM exhibited the fewest functions, relying mainly on AI and TMPO, and AI and TCQM, respectively. Songs such as Bazinga, Mana, SLMT, GENTO, CRIMZONE, and KALAKAL combined multiple functions, reflecting functional diversity in SB19's lyricism.

TMPO was observed in all songs except FREEDOM, where code-switching served to express identity, emotion, confidence, and stance. Lines such as:

“Kahit ilang beses pang matumba / Yeah, we gonna go up”

demonstrate how English expressions reinforce emotional intensity and self-assertion. This function reflects the artists' intention to convey emotion and personal identity while maintaining rhythmic and stylistic flow (Gumperz, 1977; Villadarez, 2021; Kadir et al., 2021). The dominance of TMPO contrasts with earlier studies that identified interjection or referential functions as most frequent (Daoh, 2016; Villadarez, 2021).

Interjection (AI) appeared in most songs except Bazinga and KALAKAL. Through brief expressions such as “yeah,” “ooh,” and parenthetical phrases, SB19 enhanced emotional emphasis and rhythmic continuity without altering syntactic structure. This function supports prior findings that interjections strengthen tone, enthusiasm, and listener engagement while preserving lyrical flow (Daoh, 2016; Yaito & Termjai, 2021).

Reiteration (TR) was observed in all songs except Alab (Burning), What?, and FREEDOM. In this function, meaning was repeated across languages to reinforce emphasis, as seen in expressions like “Salamat, thank you very much.” Such repetition enhances emotional expression, clarity, and memorability, particularly when aligned with strong rhythmic patterns (Villadarez, 2021; Rivera & Bernardo, 2018; Gordon et al., 2011).

The referential function (TCR) appeared in SLMT, GENTO, CRIMZONE, and KALAKAL, where codeswitching enabled references to culturally grounded themes or concepts more effectively expressed in another language. English terms were often used to fill lexical gaps or articulate ideas without direct Tagalog equivalents, consistent with previous research on lexical accessibility in song lyrics (Villadarez, 2021; Kadir et al., 2021).

TCQM was evident in Alab (Burning), CRIMZONE, and FREEDOM, where switching languages clarified or strengthened the intended message. This function reflects the artists' effort to ensure message precision and emotional resonance, using English to qualify statements and enhance listener comprehension (Davies & Bentahlia, 2006; Alegado et al., 2021).

TSA occurred in Bazinga, GENTO, CRIMZONE, and KALAKAL, where pronouns and direct address were used to target specific listeners or audiences. This function allowed SB19 to position the audience within the narrative of the song and establish direct engagement (Daoh, 2016).

Moreover, TSQ was the least observed function, appearing only in Alab (Burning), where SB19 quoted a specific line to emphasize identity branding. This finding contrasts with Villadarez (2021), who identified TSA as the least frequent function.

Finally, SB19's use of code-switching demonstrates strategic functional diversity. While TMPO dominates, other functions collectively contribute to emotional expression, clarity, audience engagement, and cultural referencing. These patterns highlight the group's linguistic flexibility and their deliberate use of multilingual resources to shape meaning and identity within their songs.

Interpreting the Sociolinguistic Implications of Code-Switching Present in SB19's Lyricism

Deriving from the findings of the first and second objectives, interpretation concerning sociolinguistic implications was made on how the use of types and function of code-switching reflects sociolinguistic patterns. Understanding how language and music intersect to reflect cultural values can be achieved through analyzing the sociolinguistic implications of the selected songs. While song lyrics become a representation of societal shifts, the music's role in language acquisition, intercultural communication, and social awareness is also being emphasized (Pangaribuan & Marpuang, 2024).

Based on the analysis of the first objective, the prominent use of intra-sentential switching in SB19's lyricism, highlighting linguistic flexibility and adaptability. Their ability to blend cultural authenticity with modern music has helped them stand out, establishing their identity while making Filipino culture more accessible to global audiences (Palacol, 2024) since code-switching is viewed as a key for accessibility for different communities or a process of breaking down barriers (Alegado *et al.*, 2021; Davies & Bentahila, 2016). Additionally, the occurrence of multiple types of code-switching within a single line suggests their linguistic proficiency and their stylistic choice. It reflects the increasingly fluid and hybrid language use of modern Filipino speakers, especially among younger generations who communicate in Tagalog and English on a daily basis (Abastillas, 2015). Such practices may influence how bilingualism is perceived in Philippine pop culture, promoting an inclusive linguistic identity. Moreover, the use of multiple languages is suggesting that SB19's lyricism goes beyond a simple bilingual format. Rather than limiting their songs to just English and *Tagalog*, they intentionally included multiple languages such as Japanese, Spanish, as well as their native language, *Bisaya*.

For the second objective-the prevalence of the function to mark personality and objectification (TMPO) emphasizes how speakers use code-switching to clarify or emphasize topics, or to express their message more personally and engagingly (Blom and Gumperz, 1972; Daoh, 2016) and emphasizes key ideas, or engage listeners more intimately (Junaidi, 2019). Such code-switching acts as an indexical marker of social relationships and identities, acting as a type of verbal action that indicates stance-taking and interactional alignment (Mehdi, 2024). In addition, the multiple functions of code-switching demonstrate SB19's dynamic and layered use of language alternation, where different functions coexist in the same song. This asserts that code-switching is a fluid discourse strategy that speakers use to negotiate meaning continuously (Kementchedjheva, 2016).

Overall, SB19's use of the types and functions of code-switching implies the following:

Identity construction and multilingualism

SB19's use of multiple languages such as Tagalog, English, Bisaya, Japanese, and Spanish enhances cultural identity, broadens their audience, and promotes intercultural exchange. As Eldin (2014) notes, codeswitching can express solidarity across ethnic groups. By incorporating *Tagalog* and *Bisaya*, the group emphasizes their Filipino identity and roots, aligning their music with Filipino values and experiences. Though they debuted under the Korean company SHOWBT, they integrated Filipino language and culture into the KPop formula. In 2022, group leader Pablo acknowledged the "weight and responsibility" they carry as ambassadors of the National Commission for Culture and the Arts (Angeles, 2022). After founding 1Z Entertainment in 2023, they continued to champion P-Pop globally. Their multilingualism reflects their diverse backgrounds, and code-switching serves as a marker of identity, education, and competence (Ansar, 2017), helping them connect with a wider audience.

Linguistic accessibility and cultural pride

SB19's use of code-switching enhances both linguistic accessibility and cultural expression, enabling them to reach diverse audiences while conveying personal emphasis and emotional connection. According to Eldin (2014), code-switching in speech and rhetoric can serve to attract attention and persuade listeners. As a genre, P-pop has become a powerful platform for self-expression and cultural pride, with its catchy melodies, striking choreography, and visuals encouraging audiences to embrace their heritage (Palacol, 2024). The group's multilingual approach broadens their global appeal, while their focus on Filipino cultural themes reflects their commitment to national identity. As the group shared, "We are grounded by Filipino culture and values, thus,

we are keen on promoting it and the P-pop genre on the global music scene” (Pag-iwayan, 2021). Through codeswitching, SB19 bridges linguistic and cultural divides, positioning P-pop as both globally relevant and deeply rooted in Filipino identity.

To conclude, two key sociolinguistic implications were derived from the previous findings including identity construction and multilingualism, and linguistic accessibility and cultural pride. The former implies the integration of multiple languages as a tool for constructing a group's identity. The latter, on the other hand, implies integration of multiple languages to foster connection with diverse people while there is an assertion of cultural pride by displaying Filipino identity with inclusivity.

Given these findings, recommendations were also made for the purpose of suggesting future directions. Initially, future research may concentrate on other local and international performing groups where codeswitching is available in their song lyrics. Additionally, future research may focus on deriving more sociolinguistic implications from code-switching based on the emerging cultural forms and contemporary linguistic trends.

CONCLUSION AND RECOMMENDATIONS

This study examined the types, functions, and sociolinguistic implications of code-switching in SB19's lyricism using established sociolinguistic frameworks. Findings reveal that SB19 strategically employs all three types of code-switching, with intra-sentential switching dominating their songs. Functionally, code-switching is primarily used to mark personality and express identity, while also serving referential, reiterative, and emotive purposes.

Two key sociolinguistic implications emerged. First, SB19's multilingual practices contribute to identity construction by blending local and global linguistic resources. Their use of Tagalog and Bisaya reinforces Filipino identity, while English and other languages enhance global reach. Second, code-switching promotes linguistic accessibility and cultural pride, allowing diverse audiences to engage with the music while affirming Filipino cultural values.

While the study is limited by its small dataset and descriptive scope, it provides a focused contribution to the growing scholarship on language in popular music. Future research may address these limitations by expanding the corpus, incorporating listener perspectives through interviews or surveys, and applying additional sociolinguistic or discourse-based frameworks. Such approaches would allow for deeper critical interpretation of how linguistic choices shape meaning within specific sociocultural contexts. Moreover, this study features the role of code-switching as a powerful linguistic and cultural resource in positioning P-pop as both globally relevant and culturally grounded.

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