

Enchanted Backburner: Channeling Taylor Swift and Niki on *Cegil* Identity

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ABSTRACT

This study chooses a transnational perspective to understand the practice of American culture in Indonesia. As this study discussed identity formed in social media and involved popular music singers, the theories applied in this study are the theories of identity, youth culture, new media, and popular music from the popular culture approach. In examining this study, the content analysis method was applied. After reviewing primary and secondary sources and find supported theories for the data, it is find that the *cegil* identity is channeled through Taylor Swift and NIKI's musicality due to the interconnection of youth culture and new media in treating popular music. The star and stardom of Swift and NIKI influence people's perspectives on their songs. The *cegil* community likes their lyricism in descriptive, imaginative, and poetic songs. Global access and media allow Spotify and X as the mediums to communicate and participate for *cegil* to express their feelings. They were also the place where the *cegil* term was coined. The last factor is a youth culture that treats music as the soundtrack of life and hence sees songs as a medium to express themselves.

Keywords: *cegil; channel; identity; niki; taylor swift*

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INTRODUCTION

Cegil or *cewek gila* is an identity constructed as part of the dynamic process of culture and new media. In KBBI Online (Online Great Dictionary of Indonesian Language), the word *gila* (translation: mad) refers to five meanings: (1) *sakit ingatan; sakit jiwa*; (2) *tidak biasa; tidak sebagaimana mestinya; berbuat yang bukan-bukan*; (3) *terlalu; kurang ajar; ungkapan kagum*; (4) *terlanda perasaan sangat suka*; (5) *tidak masuk akal* (translation: (1) amnesic syndrome; mentally ill; (2) unusual; not as it should be; do nothing; (3) too much; rude; expressions of admiration; (4) feelings of great liking; (5) unreasonable) (KBBI, n.d.). Looking at the application of the word *cegil* on the internet, the meaning of *gila* as referred to in the term *cegil* does not refer to the first meaning and is widely associated with the second to fifth meaning.

At the beginning of its appearance in April 2023, this term refers to women who are hit by very fond and unusual romantic feelings but cannot express them, making them feel hurt. After that, the acronym *cogil* or *cowok gila* (translation: mad man) also appeared with a similar reference meaning. In short, *cegil* is a nickname intended

for women who show feelings that are not as they should be, hit by immensely liking feelings, which does not make sense in the romantic context. With this reference, *gila* in this context rather than equated with crazy, the term is equated with extraordinary rather than, which means going beyond what is usual, regular, or customary (Extraordinary, 2024). Thus, this study will focus on the meaning of the word extraordinary in the identity of *cegil*.

Trends with the word *cegil* then emerged, such as "*cegil* behavior," as written by @sweetthanfict on X account : "Cegil behavior want to relate to sobt but the fact is she's related to anaheim, backburner, and hits different. My deepest heart say, GWS" (TAA🍉🍉 (Taylor's version), 2023). Attached to the post were screenshots of currently played songs and playlists containing songs mentioned in the post:

Image 1. One of posts about *cegil* behaviour on X.



Source: <https://x.com/sweetthanfict/status/1662059411689603072?s=20>

The interesting issue of this *cegil* phenomenon is how singers and songwriters, Taylor Swift and NIKI, are often associated with the *cegil* description. Both singers are known for their shared ability to resonate their feelings through their songs and influential public profiles. Situations in romantic relationships, whether admiration or heartbreak, are produced with lyrics that often become catchphrases since their works reflect their past relationships; hence, many of their listeners relate when listening to the songs.

From the songs created by the two, listeners feel a sense of personal identification with Taylor Swift and NIKI. Personal identification with stars by the consumer is an essential feature of the star consumption

and reception process. This process is controlled by popular music and the meanings that consumers derive from it. Consumers frequently attempt to analyze the music and lyrics of a star persona by looking for parallels between the music and details of the individual artists and their personal lives (Loy, et.al., 2018, p.7).

Events and phenomena happening in society could be the impact of popular music. In this study, the term popular refers to something well-liked by many people (Storey, 2021, p.5). That is, popular music can be said to be the music people prefer. In alignment with that, Wyrzykowska stated that popular music is a great instrument to show a variety of globalization and the societal changes it causes. This is not because changes in popular music are the consequence of globalization but given that the popular music and popular music industry are a part of globalization and an element of evidence that this process truly happens. (2017, p.197). This evolvment is also part of the youth culture that constructs the treatment of how music interacts with young people's everyday lives. As far as the author aware, there is no published analysis of the factors influencing the channeling Taylor Swift and

NIKI to *cegil* identity using the content analysis method. From the previous elaboration, this study intends to explore how the new media and youth culture through Taylor Swift and NIKI's music is channelled to the *cegil* identity in Indonesia.

METHODOLOGY

The primary sources in this research were ten posts from X that contain the word "cegil, niki", "cegil, taylor swift", "cegil, enchanted", "cegil, august", "cegil, all too well", "cegil, take a chance with me", "cegil, backburner", and "cegil, oceans and engines" within April 2023 until December 2023, and should meet minimum 100 views on X. The keywords *cegil*, *niki*, and *taylor swift* are required to find the star and stardom in Taylor Swift and NIKI; meanwhile, the other keywords are Taylor Swift and NIKI's songs frequently associated with the *cegil* community on X. The secondary sources were taken from Taylor Swift's Women of the Decade acceptance speech in 2019, Swift's interview with NBC, NIKI's interview with L'Officiel, NIKI's fan account, two popular *cegil* playlists from Spotify and the lyrics of both singers: *Enchanted (Taylor's Version)*, *August*, and *All Too Well (10 Minute Version) (Taylor's Version)*

(*From The Vault*) from Taylor Swift and NIKI's *Take A Chance With Me*, *Backburner*, and *Oceans & Engines*. As this research is employing speech and songs as the data, the content analysis method is applied in this study. Content analysis is a research technique for drawing reproducible and valid conclusions from texts (or other meaningful matter) about the settings in which they are used (Krippendorff, 2004, p.18). In content analysis, text is a useful metaphor. Furthermore, one example of a systems approach in content analysis is the extrapolation of trends and the use of patterns (Krippendorff, 2004, pp. 50-51) which is suitable to identify the influence of *cegil* phenomenon. The researcher applied content analysis by reviewing the ideas from primary and secondary sources, discussing the data with support from theories, and then drawing conclusions from the analysis.

Considering the objective, this study will be examined from a transnational perspective through a popular culture approach. As mentioned by Vertovec, transnationalism and identity are concepts that inherently call for juxtaposition, considering many people's transnational networks are founded on the

belief that they share some type of shared identity, generally based upon their place of origin and the cultural and linguistic characteristics connected with it. (Vertovec, 2001, p.573).

This study will narrow its focus from popular culture to youth culture. Understanding youth as a social and cultural rather than a biological concept is further reinforced by changing historical values, beliefs and attitudes to young members of society (Laughey, 2006, p.5). Further, Laughey stated that music and young people are frequently believed to have a special bond. Music is distributed and marketed to youth audiences, who are generally lovers of one or more music genres. (2006, p.1). Today's youth music experience also involves interaction mainly on the internet, where people can stream and share music on platforms like Spotify. Schneider mentioned that new media enabled spaces for listeners and evolved how people experience music (2017, p. 172).

The researcher will examine some of the terms used to avoid misinterpretation in this study. The first term is "channeling" means acting like or copying another person so that the individuals seem to be that other person (Channelling,

2024). It is widely used on the internet as a verb to express association with a certain person or things then tries to invoke their characteristics. To illustrate, "channeling Taylor's *Bejeweled* to start my 2024" interpreted as the person will act confidently after facing disappointments and will come back stronger. *Bejeweled* is Taylor Swift's song that narrates a woman who finds herself again after heartbreaks and difficulties, hence "channeling *Bejeweled*" means they have a goal to be a better person and forget the past. The second term, "(Taylor's Version)", is a term that was added to Taylor Swift's title songs that was re-recorded to take back the copyright of the song that the old recording party had taken. The last term "From The Vault" indicates a Taylor Swift song released on a re-album but written in the same era when she produced songs from the master record.








DISCUSSION

This section focuses on the data findings and discusses the factors influencing the channelling of *cegil* identity. It examines the listening activity of young individuals in this era involving elements other than the music itself. In this table below, the primary data is broken down to identify the factors that took a role in

channelling Taylor Swift and NIKI to *cegil* identity.

Table 1. Primary Data

No.	Display Name / User Name	Post	Statement of Channeling Expression	Reason of Channeling
1.	Ty 🍒 / @jaeyusss	Two types of cegil: niki listener and taylor swift listener	Two types of cegil	The songs as the post mentioned "niki listener and taylor swift listener".
2.	Lita / @whoisequele	playlist cegil kalo ga niki ya taylor swift (cegil playlist is either niki's songs or taylor swift's songs)	Kalo ga (either ..., or...)	The songs since the post stated "playlist cegil".
3.	.°.✧ shel ♡ / @peachfairydust	semua kpopers yag gue tau di spotify wrapped nya ada niki kalo ga taylor swift WKWKWKWKW emang akar akar cegil berawal dari niki dan taylor (all the kpop fans that i know have either niki or taylor swift on their spotify wrapped WKWKWKWKW indeed the roots of cegil started from niki and taylor)	Emang akar akar cegil berawal dari (indeed the roots of cegil started from)	1. The song, due to "spotify wrapped nya ada niki kalo ga taylor swift" statement. 2. Swift and NIKI's person a since the post

				mentioned "akar cegil berawal dari niki dan taylor ".
4.	Threadmaker  / @dinikopi13	kenapa Taylor Swift sama Niki? Ya karena mereka liriknya emang suka menyayat hati cocok untuk menangis kecil pengen bilang "mbak kamu juga suka cinta diam-diam ya?" samaan kita hehehee Certified cegil yang suka nulis lagu patah hati untuk mewakili suara kita semua  (Why Taylor Swift and Niki? That's because their lyrics make the heart ache suitable for silent cry Want to say "sis, you also frequently experience love in silence do you?" me to hehehee Certified cegil who loves to write heartbreak song to represent our feelings )	Certified cegil yang suka nulis lagu patah hati untuk mewakili suara kita semua  (Certified cegil who loves to write heartbreak song to represent our feelings )	1. The lyrics of the song as the account mentioned "lirik nya emang suka menyay at hati". 2. "Certi fied cegil" refers to Swift and NIKI person a.
5.	o tie e kinda ia / @mixueindo	cegil tuh dengerin enchanted tiap malem  	cegil tuh (cegil are)	The song because "enchanted"

		<p>https://open.spotify.com/track/04S1pkp1VaIqjg8zZqknR5?si=h51rJ420TB6d9mYhn5PlnQ</p> <p>(Cegil are people who listen to enchanted every night 🤪🎧)</p> <p>https://open.spotify.com/track/04S1pkp1VaIqjg8zZqknR5?si=h51rJ420TB6d9mYhn5PlnQ)</p>		is Swift's song.
6.	Zzz / @askararumping	<p>ciri ciri cegil: hafal all too well (10 minute version)</p> <p>(cegil characteristics: having all too well (10 minute version) fix in mind)</p>	<p>ciri ciri cegil</p> <p>(cegil characteristics)</p>	The song because "all too well (10 minute version)" is Swift's song.
7.	Chiyo👉twily🌸 / @Kavehtarian	<p>Taylor Swift might be my favorite, but wtf with your lyrics, NIKI??? You unleash the true cegil energy and now I'd rather go to your concert than Taylor's.</p>	<p>You unleash the true cegil energy</p>	<p>1. The songs since the account mentioned "wtf with your lyrics , NIKI???"</p> <p>2. NIKI's stardom for the account posted "now I'd rather</p>

				go to your concert than Taylor 's. "
8.	Wulon / @glomisseus	backburner by niki aka every cegil's national anthem	aka (as known as)	The song because "backburner" is NIKI's song.
9.	☪•••? / @rahelcecili aa	abis denger empty space langsung ke take a chance with me, bajir lagu lagu cegil stres desperate yg nt (just listened to empty space, it automatically played take a chance with me, OMG it is the cegil stress desperate songs who had tried nicely)	bajir lagu lagu cegil stres desperate yg nt (OMG it is the cegil stress desperate songs who had tried nicely)	The song because "take a chance with me" is NIKI's song.
10.	soy tifanny / @zeeyaa__	enough of cegil backburner, now I'm on cegil oceans & engines era	now I'm on	The songs because "backburner and oceans & engines" are NIKI's songs.

The data in Table (1) displays posts from X that show the association of *cegil's* identity to Taylor Swift and NIKI, either because of the songs that Swift and NIKI wrote, or the persona of Swift and NIKI themselves. The words "tuh" (translation: is) and "I'm on" underline the agreement that they can relate

to Swift and NIKI. In alignment with that, Gracyk mentions that identity is a process of development that emerges from points of contrast and similarity, incorporating both self-description and social classification (2001, p.177). Considering that the posts mentioned Swift and NIKI's songwriting, it brings insight

that the *cegil* community is also familiar with their persona in stardom. Further, about self-identities, Laughey said that consumers acted out in empowered authority roles, which might momentarily lead to contextual alterations in the available resources to suit their desires (2006, p.103).

Based on the statement and reason for channelling, this study will break down the factor of *cegil* identity channelled through Taylor Swift and NIKI: The first factor is Swift and NIKI as the stars and their stardom, their lyricism, the global access and social media, and the last factor is youth culture.

Stars and Stardom

The first factor that influences the contribution to the association of the *cegil* identity in Indonesia is the star and stardom in popular music. Shuker stated that stardom in popular music is equally about illusion and drawing into the audience's imaginations as it is about skill and creativity. (2016, p.61).

The image that Swift and NIKI have in the public eye drives the reception and interpretation of their songs. Shuker argued that the crucial question is not necessarily

'What is a star?' but how do stars function inside the music industry, within textual narratives, and, specifically, at the level of individual imagination and goal (Shuker, 2016, p.61)

In 2019, Billboard named Swift "Woman of the Decade" and became the first category recipient. In her acceptance speech, Swift mentioned, "This was the decade when I became a mirror for my detractors. Whatever they decided I couldn't do is exactly what I did." (Schiller, 2019). Swift's career cannot be separated from the spotlight of her personal life, which she rarely discusses in interviews or public spaces. She admitted that she felt uncomfortable discussing it in interviews and preferred to reveal it through songs, as she stated on The Jonathan Ross Show:

"I would much rather my personal life be sung about I think it sounds nicer that way rather than me talking about it in some magazine article or something." (The Jonathan Ross Show, 2022)

Although fans love the songs she wrote as they are, comments about her personal life in the songs still occupy the attention of haters. It was impacting the production of her songs and albums. Swift

states that criticism keeps coming because people are uncomfortable with female artists in the music industry who achieve success or get much support beyond people's convenience level. In her interview with CBS, Swift mentioned why some of her songs are aimed at haters, answering, "Well, when they stopped coming for me, I will stop singing to them" (CBS Sunday Morning, 2019). Swift also notices that the public judges her songs repeatedly to have a pattern of falling in love with a man or getting revenge because of various news about romantic relationships and feuds about her, which she responds, "Whatever they criticized about me became material for musical satires or inspirational anthems." (Schiller, 2019)

Being a figure in the music industry, things that Taylor Swift said will be remembered and affect her image. As mentioned previously, Swift ignores other people's comments and focuses on her work and feelings. The other's comments do not matter. In this case, channelling the extraordinary of *cegil* can be seen from Swift's attitude as a female artist who does not give mind to other's negative comments since our feeling is the highest deal.

Similar to Swift, NIKI is also seen as extraordinary due to her fearless act to show her bare persona. About her approach to navigating the parasocial aspect, which appears with modern stardom today, she said that there is no one definite formula for doing the right thing, "and I think for me what is so important to me all the time is just authenticity and sincerity." (L'OFFICIEL Singapore, 2023). Other than uploading album promotions and after show credits, NIKI also shares her daily life such as recording albums, hanging out with friends, or things she did behind the shows. She then added, "people are smart and people can really pick up on when things feel contrived or when feel things feel really calculated and I try not just not be that and I think my fans can also pick up on that." (L'OFFICIEL Singapore, 2023).

Her authenticity for public profile is liked by fans with the emergence of fanbase accounts such as @chartsniki on Instagram which NIKI herself followed. The account, besides uploading fan projects and the latest updates from NIKI, also shared a compilation of videos called "iconic videos" because of NIKI's straightforward sayings. In one of the uploads

on December 17, @chartsNIKI (2023) shared a video compilation of "NIKI once said..." with the caption "Everything she said is so iconic lol 🤔 (video by @b4ckburner on X)". In the compilation, which received more than 2500 likes, comments such as "yass queen", "queen of therapy" appeared, showing agreement on how NIKI's speech and act relates to their lives.

The extraordinary that can be channeled from NIKI's stardom is her authenticity, which is rarely shown by public figures in the music industry. The "crazy" attached to NIKI expresses awe as "she is crazy for doing that." NIKI's images influenced the audience to accept her songs, as argued by Loy et. Al (2018, p. 4), how the images and persona created are employed to influence audience consumption and reception.

With the public profile built by the two, the public can associate the *cegil* identity that expresses feelings with Swift's bravery of advocacy and NIKI's authenticity and sincerity. The community channelled the two because they wanted to be able to show their feelings. It shows that stars have cultural value and are popular because they reflect specific lives and

cultures, as well as serving as a type of escapism from everyday life and the monotone routine (Shuker, 2016, p.61)

Lyricism

Taylor Swift and NIKI employ intense lyricism and storytelling in their music. Exploring their personal experiences through their songs resonates with global audiences, including Indonesia. According to a post by @dinikopi13 (see Table 1), listeners can express their feelings through Taylor Swift's and NIKI's songs because they feel represented. Through this expression, the user points out that the listeners relate to the song because the lyrics reflect the feelings of Swift and NIKI. Following Shuker, listening to specific musical forms requires such context involving, but not limited to, knowledge of the genre's musical standards and traditions, along with the performer's and related artists' previous work (Shuker, 2016, p.85). To channel Taylor Swift and NIKI in lyrics, listeners need to know the public profile and stardom created by the two artists. After that, the listener listens and reads the song lyrics and interprets the lyrics to situations related to the listener's condition at a specific moment. In addition,

Shuker argued that cultural interpretations are formed by consumers in any circumstance, even if this process is under situations and possibilities that they do not choose (Shuker, 2016, p.82).

This subsection will discuss the association of lyrics that Swift and NIKI wrote to *cegil* identity. The six songs examined have similar categories: fell in love theme in *Enchanted (Taylor's Version)* and *Take A Chance With Me*, the second choice dilemma in *August* and *Backburner*, and the breakup situation in *All Too Well (10 Minutes Version) (Taylor's Version) (From The Vault)* and *Oceans & Engines*.

Enchanted (Taylor's Version) illustrates the story of the first encounter that changes into the first conversation, but the rest remains unknown. The excitement of a possible love interest was pictured in verses and chorus but immediately changed to uneasiness in the bridge. Those feelings were written with fairytale features to highlight the spark of falling in love with dictions such as "enchanted", "sparklin'", "wonderstruck". The fairytale theme and description of hope that "crazy, too much" when fell in love was written by Taylor Swift in bridge:

This is me praying that

This was the very first page, not where the storyline ends

My thought will echo your name until I see you again

These are the words I held back as I was leaving to soon

I was enchanted to meet you (Taylor Swift - Enchanted (Taylor's Version), n.d.)

The bridge was followed by a highlight of the song: "Please don't be in love with someone else, please don't have somebody waited on you." Taylor Swift poetically describes the desperation of wanting someone filled with hope since the romance is improbable.

Take A Chance With Me has been widely interpreted as a bittersweet romantic love as a friend who wishes to raise the stakes to be a romantic partner. At the beginning of each verse, NIKI writes how her crush attracted him, followed by the illustration of her feelings towards the charismas: "his laugh you'd die for / heart intangible, slips away faster than dandelion fluff in the sunlight" (NIKI - Take a Chance With Me, n.d.). The spark for her crush rolls around to hope of having romantic relationship in chorus:

Oh why can't we for once
Say what we want, say what
we feel
Oh why can't you for once
Disregard the world, and run
to what you know is real?
Take a chance with me (NIKI
- Take a Chance With Me,
n.d.)

With the feeling pattern of
amuse - hopeful suggestion -
amuse - hopeful suggestion in
verses and choruses, NIKI gives
repetition as a means of escape
from the friend zone to a
romantic relationship.
Identical to Taylor Swift's
Enchanted (Taylor's Version),
in this song, NIKI expresses a
feeling of liking that is too
much, so many choose it as a
cegil anthem.

"The second choice" is a
term used by the internet to
describe the position of
someone that is not a priority
and are described as
alternatives if the first
choice does not respond as
desired. This theme can be seen
from *August* by Taylor Swift and
Backburner by NIKI. *August*
begins with a picture of a
place in the summer with
someone without additional
clues about who they were. As
the lyrics move to the last
line of the chorus, Swift
revealed "August sipped away
like a bottle of wine / 'Cause

you were never mine" (Taylor
Swift - *August*, n.d.), making
clear that the narrator and
their love interest's
relationship was not official
and parallel to summer love.
Despite that situation, Swift
sincerely wishes that what they
had would be continued and make
it more than a summer fling:
"Will you call when you're back
at school? I remember thinkin'
I had you" (Taylor Swift -
August, n.d.).

Per her tradition, Swift
writes the highlights of her
songs in the bridges. *August's*
bridge details Swift's feeling
for never being the first
option yet still trying to be
there for her crush:

Back when we were still
changin' for the better

Wanting was enough

For me, it was enough

To live for the hope of it
all

Cancel plans just you'd call

So much for summer love and
saying "us"

'Cause you weren't mine to
lose (Taylor Swift - *August*,
n.d.).

Swift pictures the heartache
of summer love and knowing that
it is almost impossible for
them to be together after
summer. She repetitively
emphasizes the impossibility of

possessing throughout the "never mine" lyrics that mentioned ten times during the song. This song was also mentioned as *cegil's* song (see Table 1). It shows that the community channelled Taylor Swift through their relatedness of having sweet, short moments that they know will never last after a certain period.

The second-option song theme in NIKI's song was illustrated as more desperate compared to Swift's *August*. Its first verse contains ", and for once, I do not care about what you want as long as we keep talking", showing NIKI's consciousness that she cannot turn back on the opportunity of being her crush's companion. The desperation rises until the bridge, stating that she enjoyed her temporary and low-priority position: "But guess I will never mind crisping up on your backburner" (NIKI - Backburner, n.d.).

In *Backburner*, NIKI wrote many clear statements to show that her choice to be a backburner was painful, but she could not stop liking her crush, such as "after everything you put me through, I somehow still believe in you" and "I'll always be in your corner" (NIKI - Backburner, n.d.). The diction "maybe" is also repeated to indicate that NIKI hopes there is a

possibility of its position upgraded to the first option. Furthermore, the word "as long as" is also used to indicate an extreme desire to be with that person. NIKI wrote: "guess I won't ever mind crisping up on your backburner, as long as you think of me." in the end of the song. (NIKI - Backburner, n.d.).

The third category is the breakup situation described by Swift in *All Too Well (10 Minute Version) (Taylor's Version) (From The Vault)* and *Oceans & Engines* by NIKI. This 10-minute song portrays a relationship that gradually drifted apart, but the memory remains together with a detailed setting of fighting and making up. "Autumn leaves falling", "wind in my hair", and "down the stairs" are some of the details that Swift wrote in the song to articulate that she indeed remembers all the moments vividly since she holds the effort by herself. Furthermore, this song also obeyed the pattern of Swift's songs to have a bridge containing words of Swift's feelings about the relationship:

Well, maybe we got lost in translation

Maybe I asked for too much

But maybe this thing was a
masterpiece 'til you tore it
all up

Running scared, I was there

I remember it all too well

(Taylor Swift - All Too Well
(10 Minute Version)
(Taylor's Version) [From the
Vault], n.d.)

The aching after breakup
portrayal in *All Too Well (10
Minute Version) (Taylor's
Version) (From The Vault)*
succeeds in making the listener
feel the same Swift does, as it
has more than 749,992,100
streams on Spotify.
Accordingly, the *cegil*
community channelled to Taylor
Swift how she delivered a crazy
amount of sorrow and pain after
the breakup.

NIKI's *Oceans & Engines*
illustrates a relationship that
did not end well after a long-
distance relationship and
feelings that faded away. After
describing how terrible she
felt for being apart after
meeting again, she notices how
her partner changes in the
second verse: "How is it now
that you are somehow a
stranger? You were mine just
yesterday" (NIKI - *Oceans &
Engines*, n.d.). The wonder of
that change made NIKI realize
that the relationship would
end. In the bridge of the song,
NIKI's wonder stake up as she
wrote:

Now what do you do when your
pillar crumbled down

You've lost all solid ground

Both dreams and demons
drowned

And this void's all you've
found

And doubts light it aglow?

(NIKI - *Oceans & Engines*,
n.d.)

From the lyrics, it can be
seen that NIKI treats her
relationship as her whole
world, and since the
relationship is falling apart,
there is nothing she can find
but emptiness and doubts. The
bridge continued with the
chorus: "And I am letting go, I
am giving up your ghost"
because she knows that there is
nothing she can uphold from her
partner.

NIKI's lyrics focus on her
feelings and narrative
descriptions of how those
feelings develop. She uses
metaphor as a poetic element to
underscore her feelings. At the
same time, Taylor Swift
constructs lyrics
imaginatively, describing the
setting of place and mood
around her that made her
remember the feelings that
existed at that time. NIKI
wrote lyrics with the pattern
of situation - her feelings -
situation - her feelings and
sometimes the "what if" or

post-situation with catchphrase in the chorus, while Taylor Swift wrote with the pattern of introduction - conflict - rising action - conflict - and highlighted with the moment of her true feeling in her bridge.

With personal identification, as written in Table (1), they define themselves as *cegil* and channel themselves to Taylor Swift and NIKI because the songs' lyrics can express what is felt. According to Nowak and Gleverac, music provides a soundtrack to daily life as a vehicle to regulate behaviour, hence being able to manage aspects of self-identity in connection to the numerous social places they experience (2023, p. 438).

Global Access and Social Media

The existence of the internet has modified how the public enjoys music and interacts with the artist. Schneider mentions that in the 21st century, music consumption happens mainly on the Internet (Schneider, 2017, p. 156). The internet even allows listeners to interact with other listeners through social media such as X (formerly Twitter), where the word *cegil* initially grew, starting from one post and then being utilized on other posts. On April 25, 2023,

the X account @kesienji posted, "It is always that one girl and her obsession with Lana del Rey or Taylor Swift". Participation is indicated by the number of accounts that interact with the upload. As an illustration, this post was viewed more than 173,000 times and had approximately 1400 repost numbers (formerly retweets) and 171 replies. This interconnectedness through social media contributes to the channeling idea because the public shares similar experiences and interpretations.

The internet also provides direct access to diverse artists, including Taylor Swift and NIKI. Other than social media, the emergence of music streaming platforms such as Spotify also affects the construction of *cegil* identities. Spotify makes it easy for both works to be enjoyed globally because they can be enjoyed anytime through smartphones or internet-connected devices. Schneider argued that today, music is primarily consumed on mobile devices linked to various forms of internet media (2017, p. 162). With more accessible access to music, listeners can get entertainment whenever they desire to. The features provided by Spotify facilitate listeners to channel any Swift

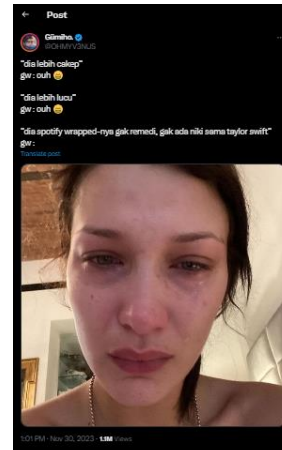
and NIKI songs. Spotify provides automatic lyrics feature that syncs according to the song timestamp so listeners can sing along as the singer sings. If the user wants to play back the part they want, they can also press the wanted lyrics to play back. It also has a playlist feature where listeners can enter selected songs as preferred, even though the songs are from different albums or artists.

Another Spotify feature that helps channel *cegil* identities to Taylor Swift and NIKI is sharing lyrics to social media. Users can choose the preferred lyrics to upload to social media to generate interaction and validation that the lyrics of the song in question are indeed "really *cegil*".

In this case, X and Spotify became platforms for exchanging *cegil* identity validation and discussion of which songs are highly relatable to be used as anthems. One of the most discussed discussions is Spotify Wrapped, which in 2023 will appear in early December. Spotify Wrapped is Spotify's annual event that tells listeners about compilation data statistics about their music activity on the platform for a year. Spotify users who have Taylor Swift and NIKI in their top artists should have

remedial as posted on the following @ohmyv3nus account:

Image 2. Spotify Wrapped Trend on X



Source:

<https://x.com/OHMYV3NUS/status/1730104845242359985?s=20>

(Translation:

"she's more beautiful"

Me: oh

"She's Funnier"

Me: oh

"Her spotify-wrapped is not under expected, there's no niki and taylor swift"

Me: the crying face meme)

Numerous reference uploads, as written in Table (1), influenced society and attached a stubborn identity to Taylor Swift and NIKI listeners. In case someone has both artists in their Spotify Wrapped top artists, they are considered as *cegil* who has to listen to another artist, since Taylor Swift and NIKI are seen as extraordinary people. Such

discussions are less likely to occur without new media: the term *cegil* is less likely to be constructed, and people will not intensely use the term *cegil*. As mentioned by Schneider (2017, p.155), the internet, social media, streaming services, and applications—all types of new media—have significantly impacted how music is consumed and experienced in the digital age.

Youth Culture

The idea of channeling Taylor Swift and NIKI to *cegil* identity provides insight into how youth's perspectives and practices on responding to popular music are ways to express their identities. Taylor Swift and NIKI, whose songs resonate with love and heartbreak, align with the emotional entanglement channelled by the *cegil* identity. As music is a powerful means of self-expression, the emotional narrative that Swift and NIKI created in their songs became a mirror to navigate and articulate young individuals' feelings.

Today's youth must find music that relates to their feelings, as music is treated as the soundtrack of their lives. With the guidance of new media, music has become more

accessible so that it can be listened to in any circumstances. The situation would be different if music could only be listened to in a fixed location, where music became a luxury rather than a necessity. The frequency of listening to songs becomes rare, so the relatedness also decreases due to its absence when needed. Moreover, young individuals must sort out which songs resonate with their feelings and collect them in one playlist.

According to Anja Hagen (2016, p. 240), modes of consumption through streaming platforms alter the attention provided to music and how it relates to everyday situations. Furthermore, she contends that playlists are gaining traction as the primary means listeners consume content. Public playlist *cegil* is also available on Spotify with playlist titles and descriptions that describe their feelings, such as "*Cegil era*", created by auliahrnzhr, et. al. with "*waras is temporary, cegil is forever*" (sanity is temporary, *cegil* is forever) description. Other than that, "*cegil* behavior" created by Nurlia Azzahra also existed with the description "*mencintai dengan ngotot*" (loving insistently). The creation of the playlist shows

that one of the factors of today's music is consumed based on the emotional resonance of song narratives. Music is also consumed by sharing it on social media and used as background music for content that makes the song often played so that people become quickly attached.

The linguistic practice in youth culture is also responsible for channeling *cegil* identity. Something general for youth culture in the linguistic practice context is coining slang and defining the term based on the current situation that usually requires online reference. The term *cegil* once referred to mentally unstable girls; it is now applied to describe behaviours which individuals find relatable, specifically in the context of love and emotions. It serves as an expression created and understood by particular communities. People must be actively online on social media and have the idea of people who inspired the association. Such insight will not be obtained if people do not dwell on the same perspectives and practices as the community. Hence, online spaces and digital communication platforms have become necessary since they are the places where *cegil* identity

is enthusiastically shared and reinforced by the youth.

CONCLUSION

The *cegil* community is often associated with Taylor Swift and NIKI on its identity. The community evokes the channelled idea through posts on X, which shows agreement that Taylor Swift and NIKI influence this phenomenon. Taylor Swift and NIKI were chosen to be a figure that channelled the *cegil* identity first due to their star and stardom that inspired the community. Swift bravely advocated her voice and feelings, while NIKI was a singer who stayed true to herself. They shows that stars have cultural significance and are popular since they reflect their unique perspectives and also functioned as form of escapism from monotone routine (Shuker, 2016, p.61). The second factor is Swift and NIKI's lyricism in their songs. Each has a pattern in underlining their songs; NIKI describes her feelings narratively and uses metaphor to highlight the matters of her songs. Swift composed her song by breaking down the setting to set the mood and then emphasising her feelings in the song bridge. The two can poetically express the lyrics, making the *cegil* community feel related to the songs. Music gives a soundtrack to daily

life as a means of regulating behavior, allowing individuals to manage components of their self-identity in relation to the various social settings they encounter (Nowak and Gleverac, 2023, p. 438). Next, one factor that makes the *cegil* community at ease finding Taylor Swift and NIKI is global access and social media. Schneider (2017, p.155) argued that all types of new media have progressively influenced how music is consumed in this digital age. The *cegil* community consumes music streaming platforms and social media at large. It is also the factor that assisted the formation of *cegil* since it was started on social media. Without social media, the community cannot participate and repetitively use the term *cegil*. Last, the youth culture that improves the music consumption of today's youth is also responsible for the channelled idea. Modes of consumption through streaming platforms change the how public paid attention to music and how it connects to everyday situations (Hagen, 2016, p. 240). The culture that shares mostly everything on social media treats music as the soundtrack of their life and the linguistic practice of coining a term is built by the youth themselves as they grow up in the new media era. The

fourth factors are mutually connected, meaning one factor cannot be reduced as the idea of channeling to certain stars happens in a particular era. It shows the characteristics of today's youth culture that involve new media on its cultural practice of popular music.

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