The present study is a case study on language contact, examining features and functions of English elements widely present in Japanese popular music. Study is of descriptive nature and has both quantitative and qualitative elements. The questions which the study attempts to find answers for are the following: 1) What is the essence and function of English elements, including both code-switches and loanwords, in Japanese contemporary popular music? 2) How do the subject matter of the lyrics and the song genre affect the choice of language in the lyrics? While a decision was made to use the term ‘code-switching’, the concept is questioned slightly in the Japanese case as, rather than being ‘pure’ English, the English elements in question tend rather to be created in Japan, thus making them a Japanese variety of English.

The data consists of two albums (いざッ, Now and One) by a Japanese pop group Arashi. The total number of songs examined is 29. The method of analysis used is a descriptive analysis which considers the different functions, both grammatical and otherwise, that English elements serve in the Japanese data of lyrics. Database containing all instances of code-switches and loanwords was created, after which the data was categorized and analysed. Also observed were the placement of English elements in the lyrics, as well as the subject matter and genre of the songs in relation to the code-switches.

Great majority of the loanwords were found to be nouns. With the code-switches the number of nouns, adverbs and interjections is the largest. Concerning the quantity of English elements, the study reveals the number of code-switches in Arashi songs to be even higher than expected. 20.78% of the data consists of English code-switches. The number of loanwords on the other hand is surprisingly low compared to the usual distribution of loanwords in the Japanese language. The following functions of English elements in the lyrics were identified: Westernization, re-enforcing the message through repetition, orthographic play, rhyming, and offering alternatives to language use. While English code-switches are present in all parts of the songs, there is a concentration of them in the refrains. As for the subject matter and genre of the songs, subject matter appears to have less influence on the extent of code-switching than genre, though neither appears to be a major factor.

Results of the study appear to be fairly reliable as they are rather straightforward and run parallel to the results of other studies of similar nature. The study can thus hopefully offer quite an accurate picture of the nature and functions of English elements in Japanese popular music.
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1 Introduction

The main language of international media (journalism, film, music) is currently English (Stanlaw 2005: 280). Stockwell (2002: 187) states that

[the use of English] is to be seen as an integral part of the socio-cultural reality of those societies which have begun using it during the colonial period and, more important, have retained it and increased its use in various functions in the post-colonial era.

English is the de facto second language in many East Asian countries, such as Korea, Malaysia, and Japan (ibid). English is increasingly used in Asian arts and literature, for instance (Stanlaw 2005: 282). While Japan has never experienced colonization as such, not to mention its geographic location hardly allows for an easy access to Western influences, language-contact with Western languages, English in particular, is surprisingly pervasive none the less (Loveday 1996: 81). Japan had its first contact with English already 500 years ago, and since Meiji period (1868–1912), it has been the most important foreign language for Japan, supplying great amounts of loanwords into Japanese, increasingly so after the Second World War (Loveday 1996: 47; Iwasaki 2006: 94). Monolingual as Japanese society may in a sense be, the English language has now come to feature extensively in the lives of modern day Japanese people, as Loveday (1996: 47) points out. It has become nearly impossible to have a conversation without using English loanwords for instance (Stanlaw 2005: 127). Along with the role of English becoming increasingly significant in many global contexts (business and diplomacy among others), Japanese have
begun to assess the knowledge of English as ‘modern’ (Llamas et al. 2007: 153). English has indeed secured a permanent place in Japanese linguistic repertoires (Stanlaw 2005: 36). The presence of English in the many forms of Japanese modern culture, music among them, has at least one big and clear reason behind it: the strong influence of American culture in Japan after the Second World War.

While Japan has, in the past, been an importer of (Western) culture, rather than an exporter, the flow of cultural influence has begun to reverse. Traditional Japanese concepts such as kimono, samurai, ninja, and others, have always appeared intriguing in Western eyes, but in recent decades Japanese popular culture has found a foreign audience as well. As is aptly stated by McQueen Tokita and Hughes (2008: 7):

> confidence in the local popular cultural products has led to a vibrant cultural industry (music, karaoke, television, cinema, anime, manga, and so on), which has found avid consumers outside Japan.

Especially in East and South-east Asian countries, Japan is today considered something of a leader and a trendsetter in popular culture, particularly in the field of popular music, fashion and design (Turkki 2005: 148; McQueen Tokita and Hughes 2008: 7). However, it is not just Japan's neighbours that are intrigued by Japanese popular culture, but people all over the world, especially the youth in America and in Europe.

While in the field of cinema Akira Kurosawa has been a well-recognized director since the 1950s, other fields of popular culture are quickly catching up. Manga, or Japanese comics,
for instance, has become so popular in Finland as well that recently it has become possible to buy *manga* from practically anywhere, with bigger stores even having separate sections for it.

Western influenced Japanese popular music, or J-pop, as it is more commonly known, has lately gained enthusiastic listeners all over the world, especially among the Western youth, Finnish included. In Finland, it would appear to be *J-rock* artists that are popular in particular. Yun (2007: 11–12) observes that for instance in the summer of 2007, nearly all major music festivals in Finland had J-rock artists (such as Dir en grey, MUCC or D'espairRay) performing. In addition to this, the most enthusiastic fans queued for five whole days for the concert of a Japanese band Ayabie in Tavastia club in spring 2007.

Japanese culture and language have in recent years, on the whole, greatly increased their popularity in Finland. More and more people are studying Japanese and especially the youth have taken an interest in many aspects of the Japanese popular culture.

Interestingly, Japan's cultural exports are strongly influenced by West and while Western influence is not limited to language alone, this study will quite obviously be focused mainly on aspects of language (Stanlaw 2005: 127). Concerning language, Western influence is most obvious in the increasing amount of English loanwords and phrasings in the linguistics of popular music (Stanlaw 2005: 127). With this study, I hope to be able to shed some light on different aspects of English in popular music. Pop music is, after all, an area of mass popular culture evidencing code-switching of particularly large-scale, as stated by Loveday (1996: 124–5). He also notes that in spite of the social significance of commercial entertainment in modern societies, mass commercial communication is in need
of attention by linguists. This statement gives me confidence concerning my choice of topic and its significance.

The focus of this work will thus be examining the role of English in the lyrics of J-pop. In the Japanese case, it would be rather difficult, not to mention a bit pointless, to look at code-switching alone, when loanwords make up such a relatively large part of the Japanese vocabulary and thus loanwords will be looked at as well. The main reason for why language contact in the forms of English code-switching and loanwords in Japanese popular music was chosen as the topic for this study is the curiosity raised by the motives behind the extent of English elements witnessed to be present in J-pop songs.

Another aspect that makes me interested in conducting the study on the chosen topic is that, although there are quite a few studies that have been conducted concerning oral code-switching, much less has been said about the written aspect. The few studies focusing on written code-switching (e.g. Callahan 2004, Nishimura 1997), nearly all of which have been published within recent years, mention the unbalance that has been present in the study of code-switching until lately.

The research will be performed through the means of a case study, by looking at the songs of a (also internationally) popular Japanese band, 風 (arashi ‘storm’) or Arashi. The usage of English elements, both code-switches and fully integrated loanwords, in the lyrics of two Arashi albums, いざッ、Now and One, will be looked at in order to get a general view of how English may function as part of the lyrics in Japanese contemporary music. As the language contact situation in Japan, particularly between Japanese and English, is very
diverse, I believe a case study is an appropriate form for unravelling its intricacies. For a full analysis on the language contact situation in Japanese popular music, several aspects need to be considered. Due to obvious connections between language and culture, linguistic outlook alone will not be sufficient enough. Historical background of English in Japan and sociolinguistic aspects needs to be taken into consideration as well.

Several studies suggest that there are no all inclusive grammatical rules concerning code-switching. For this, instead of particularly emphasizing the grammatical listings of all the instances of code-switching and loanwords in my data, I choose rather to look at individual instances of English inspired vocabulary items in the lyrics in order to explore the creative and interesting ways they are being used.

The research questions for which this study will attempt to find answers to, are the following:

1) What are the essence and functions of English elements, including both code-switches and loanwords, in Japanese contemporary popular music?
2) How do the subject matter of the lyrics and the song genre affect the choice of language in the lyrics?

The theoretical framework of this study will focus on the following topics: I will first be looking at the features of Japanese language and their differences to English. A brief look at the Japanese writing system and vocabulary will be necessary. A few essential theories on language contact will receive attention, those concerning borrowing and code-
switching. The different definitions offered to code-switching will be looked at, as well as the distinction between code-switching and borrowing, an issue highly debated by researchers in the field of code-switching. Needless to say, special emphasis will be placed on written code-switching as that is the area most closely related to the topic of this study. The relevance of grammatical models to code-switching will be considered as well. A few important aspects concerning the language situation in Japan will receive attention, from the aspects of English-based contact processes in Japan to English as an integral part of Japanese, and the supposed ‘problem’ of English in Japan. Finally, the poetics of English as part of Japanese will be discussed in detail. This particularly includes looking at the Western influence on Japanese music and the social functions and motivations of English elements in J-pop.
With its over 123 million speakers, Japanese is ranked as the tenth most commonly spoken language in the world (Loveday 1996: 3). While some ageing parts of the population in former South-East Asian colonies such as Taiwan or Korea still speak Japanese, apart from immigrant communities in the Americas Japanese is hardly known outside of Japan. The traditional view, or myth rather, is that there exists a linguistic homogeneity in Japan (Gottlieb 2005: 4–5). According to Loveday (1996: 3), this frequent claim is an overstatement. There are for instance the indigenous peoples of Ainu and the Okinawans, who are of other ethnicities and have their own languages. As for other ethnic or linguistic minorities, there are the permanent communities of Koreans, Chinese and some more recently arrived groups (Indo-Chinese refugees, Indian community, South Americans of Japanese ancestry etc.). And as Gottlieb (2005: 18) observes, in addition to this, there are the regional dialects, and the strong English influence, all of which add to Japan's linguistic profile. While Japanese may not be the only language spoken in Japan, it is nevertheless the main one, and the national language of Japan. Also, there has never been any question of its status, as Japan, unlike other parts of Asia, has not had to struggle for domination against any colonizing powers and their languages.
2.1 Japanese linguistic features and the differences to English

In this chapter I will discuss the differences between Japanese and English and those linguistic features of the Japanese language which are relevant or vital to this study.

First of all, there is a difference in word order between Japanese and English, a feature that Nishimura (1997: 2) finds syntactically promising for the study of Japanese/English code-switching. While English follows the SVO structure, according to the Japanese sentence structure, object follows the subject and the verb is the last element, that is, SOV. This kind of difference in the word order enables so called *portmanteau sentences*. Nishimura (1997: 103) explains these as code-switched sentences that involve a specific type of repetition. Japanese and English sentences are combined in them through a commonly-shared constituent. The sentences come out as SVOV, where the first verb is English and the second Japanese. The following sentence from Nishimura (ibid.) serves to exemplify this:

(1) We bought about two pounds *gurai kattekita no.*

       about bought

       S  V  O  V

In the above example, the object, ‘two pounds’, is the connecting element between the English and Japanese elements.

Besides having a different word order, the following features distinguish Japanese from English, as listed by Loveday (1996: 4):
1) Japanese is recognized as agglutinative. There is however a vast stock of Japanese vocabulary consisting of uninflected words, introduced into Japanese through contact with Chinese, which have modified the synthetic character of Japanese.

2) Plural distinctions are generally not made in Japanese. There are however words, such as ‘many’ or ‘several’, and numerals, that can be employed to mark plurals.

3) No inflections for either gender or for case are made with Japanese nouns.

4) There are no relative pronouns in Japanese. The subordinate clause is placed in front of the antecedent instead.

5) Opposite to the English word order, all modifiers precede the nouns that are to be modified.

6) While present, past, and conditional time are marked on a verb, number or person do not get marked.

7) Cases are marked in Japanese with postpositional particles. These subject markers or topic markers make the subtle distinctions in reference while subjects of sentences are sparingly expressed otherwise.

8) Adjectives in Japanese are traditionally seen as having the same conjugational forms as verbs, and they function both attributively and also as predicates.

Nishimura (1997: 90) further adds to this list that there are no definite and indefinite articles in Japanese. He also gives the following sentence to exemplify some of these features:

(2) Kinoo wa gakusei ga hisho ni hana o okutta.

‘Yesterday, a student (students) sent a flower (flowers) to a secretary (secretaries).’
There is a notable complexity evident in honorific verb-inflections, which encode the social context. They can mark the speaker's gender and age as well as reflect upon the degree of intimacy or status. Japanese is indeed a strongly socially encoded language, although with increasing formality of the setting, the distinctions between male and female speech eventually become nonexistent (Coulmas 2005: 101).

There are basically two word classes in Japanese: the invariables and the variable words (Loveday 1996: 4). Whereas variables are words, such as adjectives and verbs, which do not take functional suffixes, invariables include words such as substantives, demonstratives, determinatives, numerals, interrogatives and adverbs. Although ideally they are followed by postpositions, particularly in colloquial speech they often stand alone.

Japanese language is syllable-timed and the mora length in Japanese is phonemically distinctive. Loveday (ibid.) explains that there are three kinds of morae in Japanese language: ‘those constituted with a vowel, those constituted with a consonant, and those made up of a consonant plus a vowel.’

Finally, as for the differences in pronunciation between English and Japanese, there are a few features in particular that should be taken into consideration. Japanese people do not differentiate between the letters r and l. When Jun Matsumoto, a member of Arashi, for example, sings that he would like the listener to ‘rock with’ him, the listener is as likely to hear to be asked to ‘lock with’ him. Also, according to the Japanese way of pronouncing, a word can only end in the consonant n or in a vowel. This also affects those English elements that are incorporated into the Japanese language as loanwords.
2.2 Japanese vocabulary

As Gottlieb (2005: 11) aptly puts it, ‘[n]o language exists in a vacuum.’ Japanese has been greatly influenced by both Chinese and English. As much as 60% of Japanese vocabulary is made up of loanwords. The long lasting contact Japan had with China beginning from the fifth century resulted in Sino-Japanese words, *kan-go*, which make up vast majority of the foreign loans (Twine 1991, quoted in Gottlieb 2005: 11). The Chinese part of the vocabulary is for the most part so thoroughly absorbed in Japanese that it hardly seems foreign any longer (Gottlieb 2005: 11). Loveday (1996: 3) points out that while Japanese heavily draws on the vocabulary and writing-system of Chinese, it is in no way related to it. ‘Indigenous’ Japanese lexicon, *wa-go*, combined with *kan-go*, form the ‘national language,’ or *kokugo*, as a contrast to Western loans, called *gairai-go*, majority of which are based on English (Stanlaw 2005: 79; Loveday 1996: 48; Gottlieb 2005: 11). Loveday (1996: 47) mentions that linguists in Japan have traditionally treated *kan-go* and *gairai-go* (literally ‘words coming from outside’) as two very different topics. This division originally arose from the using of different codes: Japanese and Chinese characters versus Western alphabet (Loveday 1996: 49). While, according to some researchers, *gairai-go* accounts for 6–10% of the Japanese lexicon of a standard dictionary, Gottlieb (2005: 11) argues that the percentage of *gairai-go* in use could be much higher than this due to the popularity of loanwords in magazines, advertisements, department store counters, and such. Loveday (1996: 48) observes that *gairai-go* as a concept is most important as it ‘encodes the Japanese perception of an alien lexical stock.’ This alien nature of transferred items is emphasized by and represented in the use of *katakana* script, which is discussed in the following chapter.
2.3 The Japanese writing system

As Loveday (1996: 5) remarks,

a minimal grasp of the basic development and workings of the present-day Japanese writing-system is essential to understanding the description and analysis of the contact processes with Chinese and English.

Japanese orthography has come to change quite radically over the years (Stanlaw 2005: 93). It was not until mid-sixth century AD, that Japanese first had a real writing system as it was then that Buddhism, along with Chinese ideographic characters, was brought from China (Stanlaw 2005: 84). Contemporary writing system is rather complex and Gottlieb (2005: 79) even goes as far as wondering if it may not be the most complex orthography in the world. According to Stanlaw (2005: 146) there appear to be five, if not more, versions of written Japanese, often co-existing in the same text.

First of all, there are the Sino-Japanese characters, or kanji, as they are also called, which are used in writing many concrete as well as abstract nouns and also verb roots (ibid.). According to Loveday (1996: 6), Japanese has 50,000 kanji characters. While there are these thousands and thousands of kanji available, according to current script policy of the government, the recommended number for general use is 1,945 (Loveday 1996: 6; Gottlieb 2005: 79). However in practice, it is around 3,000–3,500 kanji that are needed in daily life (e.g. reading newspapers) (Seeley 1991: 2, quoted in Gottlieb 2005: 79). Needless to say,

Since the end of the Second World War, it has been the normal practice to supplement kanji characters with hiragana and katakana syllabaries for specific purposes (ibid.). Formal and academic texts before the twentieth century used to be composed mainly of kanji, however, and probably due to this reason the Japanese still tend to consider texts with more kanji, as opposed to kana, as carrying more intellectual weight (Loveday 1996: 85). Hiragana and katakana were developed in order to help the isolating Chinese match the structure of Japanese, which is agglutinative (Stanlaw 2005: 84).

According to Stanlaw (2005: 66, 146), hiragana symbols represent features of Japanese, that is, nouns and verbs which do not have a kanji character, particles, verbal endings, adverbs, and other grammatical functions. There are also some words (e.g. the copula and some pronouns) in Japanese which, by convention, are written in hiragana (Gottlieb 2005: 79).

Katakana on the other hand has somewhat of a more diverse role in the Japanese writing system (Gottlieb 2005: 79; Stanlaw 2005: 146). Katakana symbols are a kind of italics, as the syllabary, with its angular nature, is somewhat conspicuous and tends to stand out (Stanlaw 2005: 66, 159). It is therefore words that refer to unique or special things, foreign places of names (unless of Chinese origin), onomatopoeia, and loanwords (since the end of
Second World War\(^1\), that tend to be written in *katakana* (Loveday 1996: 49; Stanlaw 2005: 66, 146; Gottlieb 2005: 79–80). *Katakana* can also be used to express for instance slang, sentence-final particles, and tag questions (Stanlaw 2005: 98). Stanlaw (ibid.) does stress that *katakana* words are nevertheless core, mundane, expressions, and rather than being markers of boundaries, he sees them as marking blendings instead. For instance, perhaps for ‘cuteness factor’, animals are relatively often written with *katakana*, while *kanji* characters would also exist for many of them. While a search performed in google for 猫 (*neko*, ‘cat’) gives 783 million results, still as many as 65.5 million results for *katakana* ネコ can also be found. A colleague of Stanlaw (2005: 182), Adachi, suggests that *katakana* is used to mark playful and less serious Japanese, and to represent colloquial speech styles in written form. In television variety shows for one, it is practically the norm to ‘decorate’ the screen with plenty of *katakana*, along with other syllabaries.

Apart from *kanji* and the two syllabaries, modern Japanese also uses Arabic numerals, Roman script (or *rooma-ji*, ‘Roman letters’), and even little symbols, deemed cute by their users (Stanlaw 2005: 66, 146; Gottlieb 2005: 78). Just as there are thousands of loanwords, of mostly English origin, found in everyday speech, English orthography can also be found in a multitude of places (Stanlaw 2005: 145). Similarly to Chinese writing over a thousand years ago, English and English orthography have today become an integral component of the Japanese orthography and symbolic vocabulary (Loveday 1996: 120–121; Stanlaw 2005: 145). Stanlaw (2005: 145) believes it would not be far from the truth to argue that Japanese and English today, at least in written form, are treated as if they were one and the

---

\(^1\) ‘[Before the end of the Second World War] efforts were made to write phonetic equivalents of alien loans in characters which were called *ateji.*’ These are substitute characters unrelated to the meaning. (Loveday 1996: 49).
same language. According to Loveday (1996: 10), the use of Roman script is rather limited in nature however. Most obvious examples of the usage are the presence of Roman script in computer keyboards and in Japanese product names in advertising. Japanese people also learn their name in Roman script for interactional purposes with non-Japanese.

The fifth kind of orthography, as Stanlaw (2005: 146) sees it, is ‘real’ English, seen in unmodified forms for instance as parts of pop lyrics, but also in advertising, etc. Stanlaw (ibid.) admits that not all Japanese would agree with his decision to claim there to be a difference between Japanese written in rooma-ji and ‘pure’ English (e.g. ‘Tookyoo’ vs ‘Tokyo’), as both use Roman alphabet, which can be used for writing Japanese words. Argument here is that while the same orthographic symbols are used, both native, and non-native speakers of Japanese are left with different impressions in each case.

Rather than being used in specific and differing contexts, the orthographies are frequently mixed together in a variety of written works (books, comics, magazines, advertisements, commercials) (Stanlaw 2005: 166, 171). Stanlaw (2005: 147) gives the following Japanese sentence as an example of a mixture of orthographies working in the same sentence:
<table>
<thead>
<tr>
<th>Japanese sentence:</th>
<th>JAL の フライト ナンバー は 何 番 です か</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese script:</td>
<td>Roman letters</td>
</tr>
<tr>
<td></td>
<td>hiragana katakana katakana hiragana kanji kanji hiragana hiragana</td>
</tr>
<tr>
<td>Transliteration:</td>
<td>jaru no furaito nambaa wa nan ban desu ka</td>
</tr>
<tr>
<td>English translation:</td>
<td>‘What is the Japan Airlines flight number?’</td>
</tr>
</tbody>
</table>

When Chinese writing system was first imported to Japan, *kanji* ‘were manipulated using their phonetic value, their multiplicity of meanings, and even their shape or form to create a variety of visual and verbal puns’ in poetry and games (Stanlaw 2005: 160). Similarly today the Japanese toy with the plethora of writing systems available, whether that be in the calligraphic arts or in visual or linguistic puns (Stanlaw 2005: 146, 160, 174). Breaking conventions, scripts’ visual properties are modified in order to reach specific desired impressions for example in *manga* or advertisements (Gottlieb 2005: 80). Japanese native words and phrases may even be written with Roman letters (Stanlaw 2005: 155). This is exemplified well by a pair of socks from Japan, which have the text *kutsushita-ya* (‘sock shop’) instead of 靴下屋 (using *kanji*) or perhaps くつしたや (in *hiragana*). It is not uncommon for English loanwords, often in Roman letters, to be part of this linguistic play (Stanlaw 2005: 152, 160). In these instances, as Stanlaw (2005: 155) observes, the primary concern is hardly ever the correctness of English spelling or semantics. While this play on words with romanized and English items may not be entirely Japanese, it cannot be seen as English either any more (Stanlaw 2005: 174).
English, just as Japanese, can also be combined with different kinds of pictographs and symbols in a variety of means (Stanlaw 2005: 162). There is a play on words for instance in the 1980s hit song *Me★セーラーマン*, which stands for ‘Mr. Sailorman’. It is comprised of the English word ‘me’ and a star-form (‘me’ + ‘star’ for ‘mister’) followed by the *katakana* word *seeraaman* for ‘sailorman’.

As can be seen a complex system allows for unparalleled playfulness with writing, which can be a great benefit as simply by unconventional script usage (for instance by using *katakana* when *kanji* would be the expected element), it is possible to create interesting and novel impressions (Gottlieb 2005: 97). Stanlaw (2005: 155) is of the opinion that the way Japanese writing systems, and English as part of them, are mixed together (in e.g. product names, comic books and advertising), is one of the most creative ways of language use in the world.
3 Theories about language contact

Language contact is present almost everywhere, both in contemporary world and in the recorded history of most languages (Loveday 1996: 12). The term can cover a very broad range of phenomena, relating to the influences (both direct and indirect) that languages have on each other. Language contact is currently lacking a single general theory, and according to Loveday (1996: 14) the reason for that seems to be that the phenomena of language contact is considered by linguists as rather random and unsystematizable. Obviously, due to the dynamic nature of contact situations, their characteristics can easily alter as a response to social change (Loveday 1996: 15).

3.1 Borrowing

‘The term borrowing has [traditionally] been used to refer to any word or phrase taken from one language and used by the monolingual speakers of another language’ (Mahootian 2006: 513). Usually it serves the function of filling lexical gaps that arise from imported concepts such as television, telephone, pizza, etc. Over time a word, or a phrase, can become entirely integrated into the host language, thus becoming a fully legitimate borrowing, a loanword.
3.2 Code-switching

Presently in the field of code-switching there are many different terms in use that seem partly overlapping. Besides code-switching, or codeswitching as Poplack (1988), Myers-Scotton (1993: vii) and Fotos (2001) choose to write it, also code-mixing and code-shifting used more or less interchangeably. In this particular study I have decided to use the term code-switching, as, in the end, it would perhaps appear to be the one most used and also most general in meaning.

First, it should be mentioned that code can refer both to a language or a variety of it (Coulmas 2005: 110). Gumberz (1982: 59, cited in Mahootian 2006: 511), defines code-switching as ‘juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems’. This definition, as does that of Coulmas (2005: 110), would however seem to leave the aspect of written code-switching out, which is not desirable from the point of view of my study. The definition by Callahan (2004: 5), whose study is concerned with written code-switching in particular, similarly does not consider the concept of written code-switching; according to her, ‘codeswitching is the use of words and structures from more than one language or linguistic variety by the same speaker within the same speech situation, conversation or utterance’. Patterns of code-switching vary and as they also border on other language contact phenomena, it is not always easy to decide whether a particular case is a code-switch or not (Coulmas 2005: 111). Some generalizations as well as abstractions cannot be avoided if the phenomenon is to be made manageable and investigable.
Among linguist, there are many differing perspectives regarding code-switching, and while others approach the matter from a purely linguistic stance, some are also concerned with social contexts in which the code-switches take place (Sarkar et al 2005: 2059). Milroy and Gordon (2003: 210) note, for instance, that codes are typically associated with social values of their own and the interlocutors differ as well. Regardless of whether the emphasis is based on linguistics or on the social side of code-switching, I am persuaded it is relevant to know at least the basics of both. Nishimura (1997: 37) is similarly of the opinion that ‘a full account of code-switching […] requires contributions from both [data-oriented sociolinguistics and theory-oriented syntacticians]’.

Code-switching on the syntactic level is generally divided into two levels, intra- and intersentential, and may consist of whole phrases or just single words (Callahan 2004: 5). According to Mahootian (2006: 512), intersentential type is one where switching between languages happens at sentence or clause boundaries. The other type, intrasentential code-switching, involving a phrase, a single word or across morpheme boundaries, takes place within a clause.

3.2.1 The continuum from borrowing to code-switching

The ‘problem’ of borrowing versus code-switching has been riddling researchers for years (Myers-Scotton 1993: 23). A number of factors have been suggested to help to distinguish code-switches from borrowings. In general, unassimilated items are treated under code-
switching and interference, while those that are more integrated are considered borrowings (Loveday 1996: 15).

According to Mahootian (2006: 513), most researchers agree that

> [o]nce a foreign word becomes part of the monolingual speech of a host language [...] it has become part of the host language and hence a language borrowing. At this stage, the borrowed word will also show signs of adaptation to the morphology and phonology of the host language.

Using this sort of conventionalization as a defining factor for borrowing (as opposed to code-switching, which is represented by singular occurrences of a word or a phrase) nevertheless presents problems of its own. The problem with this definition according to Onysko (2005: 2) is that there is a ‘difficulty of ascertaining to what extent a specific [source language] lexical or syntactic unit is distributed in the [receptor language] speaker community.’ Speaker's consciousness of language contact is another distinguishing criterion concerning the distinctions with terminology (Loveday 1996: 15). According to Loveday (ibid.), it appears that ‘code-switching is […] a more conscious process than interference but less conscious than borrowing because it rarely involves phonological adaptations.’

According to Onysko (2005: 2), attempts have been made at classifying the two into single lexical units (borrowing) versus multi-word sentential units (code-switching). In this approach as well, borrowing is understood as structurally, and sometimes, but not always, also phonologically, integrated lexical units in the receptor language. In the case of code-
switching, the structural markings of the source language are retained and proper morphological and word-formal integration into the receptor language is defied, which produces a higher level of ‘foreignness’ (Onysko 2005: 2; Loveday 1996: 124). Also Mahootian (2006: 513) mentions the length of a borrowed utterance as one factor and the degree to which an utterance has been morphologically and phonologically integrated into the host language as another. Yet there is some disagreement between researchers on singly occurring foreign items as well (Myers-Scotton 2006: 250). Poplack (1988, as cited in Callahan 2004: 7), feels that there is unreliability in cases where the true character of a single word as a switched item may be masked by, for instance, imperfect pronunciation or structural similarities of a language pair. In cases such as these the word is in danger of blending in and mimicking an established borrowing. Also, while some treat even words with native inflections as borrowings, others argue that they should be considered as code-switching (Myers-Scotton 2006: 250). Onysko (2005: 2) admits that

> while surface form and the degree of syntactic complexity might adequately describe canonical examples of borrowing and code-switching, they fail to account for the possibility of single-word code-switches and multi-word borrowed units.

Clyne (2003: 71, as paraphrased in, and agreed by, Onysko 2005: 3) and Myers-Scotton (2006: 254) are of the opinion that code-switching and borrowing rather form a continuum of usage, from single words to full phrases. Mahootian (2006: 513) similarly believes that borrowing, more than anything, is a gradual process. Myers-Scotton (1993: 176) asks whether, the continuum considering, it is then even possible to differentiate the two, and suggests that the only criteria holding in all cases, is that of absolute and relative frequency
of occurrence. Coulmas (2005: 110) observes that this is clear at the extremes of the continuum only.

The continuum considering, it may be relevant to ask if it is even possible to speak of code-switching without giving a thought to borrowing as well. As loans are often historical sediments of code-switching, borrowing and code-switching can be understood as related phenomena (Coulmas 2005: 111). One other approach has indeed been to consider all items of foreign origin in the analysis (Myers-Scotton 2006: 252). Some researchers endorsing this manner of thinking concern themselves with describing the types of structures occurring in their data, rather than attempting to explain them. A preliminary look at my data leads me to believe that this is also closest to the approach this present study will have.

3.2.2 Written code-switching

As the material in my study of Japanese/English code-switching is ultimately a written data, it is necessary to look at what has previously been said about written code-switching. The fact that many definitions of code-switching seem to, perhaps unintentionally, rule out the possibility of written code-switching is observed by Mahootian (2002: 1494), who writes that ‘language choice and codeswitching research have typically looked at spoken discourse, with little or no attention paid to written discourse.’ She brings to the definition of code-switching the possibility of it being written, as in her words code-switching
‘broadly refers to the systematic use of two or more languages or varieties of the same language during oral or written discourse’ (Mahootian 2006: 511).

Bentahila and Davies (2002), whose research concerns Arabic-French switching in Algerian rai music, note that code-switching in lyrics and code-switching in conversation are two very different phenomena. That is, code-switching in lyrics is not spontaneous or intimate by nature. This arises from the role of the author as a mediator. Onysko (2005: 3) explains that the writer is free to deliberately choose to integrate sentential units of one language into a text of another, regardless of the source of the code-switch. He observes that this ‘elevated amount of deliberation underlying the occurrence of code-switching in a written publication seems contrary to habits of code-switching in spontaneous spoken language’ (ibid.). Also Müller and Ball (2005: 55) emphasize speaker choices. In my view, choosing one language over another at a particular location is especially emphasized with written code-switching, since it requires more conscious effort and intention. The specific functions and the structural embedding of the code-switches thus require looking into.

Valdés-Fallis (1977: 37, cited here from Callahan 2004: 99), whose study is concerned with code-switching in Chicano poetry, writes that ‘[i]n many cases, the poets themselves do not code-switch in their everyday speech, and thus it is almost impossible for them to produce authentic examples of such use.’ He goes on further to state that ‘[t]hey simply do not have a clear feeling for the actual alternation of English and Spanish in natural speech.’ In my opinion there is a good chance that my material could present similar features as, similarly to the poets Valdés-Fallis (ibid.) has studied, I find it unlikely for the writers of Japanese pop music lyrics to be using code-switching in their everyday speech. As opposed
to some of the composers, that are actually Swedish, the lyric writers appear mainly to be native Japanese.

While Callahan’s (2004: 93) study on written code-switching focuses mainly on code-switching that takes place in print media, she mentions in a few pages some aspects of written code-switching in nonprint media as well. This concept, referring to a form of written code-switching which is meant ultimately to be heard instead of read, is significant for my study due to the nature of the data. Callahan (ibid.) notes that as there have not been that many studies conducted concerning the nonprint media, it is not well known to what extent and how code-switching takes place in medias such as television, radio, and popular music. She further adds that it could for this reason be a topic worth investigating, and I find her notion very valuable from the point of view of my study. What needs to be kept in mind is that prewritten code-switching requires a somewhat different approach to analysis (Sarkar et al 2005: 2060). Code-switching, as it is artfully and premeditatedly employed by for instance songwriters, can offer insights into the way languages interact to index, as well as enact, the collective cultural and linguistic identity of a particular speech community (Sarkar et al 2005: 2059).

3.2.3 Code-switching and the relevance of grammatical models

Analysis of code-switching is currently lacking a coherent framework because a comprehensive theory, explaining underlying mechanisms and dealing with all kinds of switching, has not yet been developed (Coulmas 2005: 120). There has been a great deal of
research attempting to identify predictive universally applicable principles governing the sentence level coordination of two grammars (Coulmas 2005: 116; Gardner-Chloros and Edwards 2002: 1433). Constraints that have been fabricated thus far, have revealed themselves to be model-driven rather than data-driven, which is far from ideal (Coulmas 2005: 116). It appears that only by excluding or reclassifying unsuitable data, can theoretical stringency be achieved (Coulmas 2005: 120). According to Coulmas (ibid.), Myers-Scotton's Matrix Language Frame, or MLF, model is the most successful model thus far. It is assumed in this model ‘that language processing consists of the construction of a frame into which matrix language elements and embedded language elements are incorporated’ (Coulmas 2005: 116). Coulmas (2005: 120) notes that even this model can only work under specific circumstances. That is, ‘whenever speakers are guided in their choices by a matrix language supplying the frame into which material of both L1 and L2 are incorporated’ (ibid.). Chloros and Edwards (2002: 1433) also criticize the unquestioning use of the Matrix language, or, as they feel would be more accurate, ‘base grammar’. First of all, it is not clear how this concept, Matrix, translates into competence of individuals. The dynamic nature of code-switching is similarly not accounted for. Thirdly, there is a total disregard for sociolinguistic factors and their role, even though it has been shown that different contexts produce different grammatical results. Myers-Scotton (2002: 108) herself does admit that not all examples in the literature can be satisfactorily analysed under the MLF model. I suspect Myers-Scotton's MLF model is somewhat unsuitable for this present study in that while the amount of English elements in the data will undoubtedly be sizeable, I expect the level of integration of English elements into Japanese sentences to be somewhat limited.
While Nishimura (1997: 36–7) claims that ‘without making the proper distinction between [...] code-switching and borrowing, problems of syntactic constraints of code-switching cannot be solved’, Kachru and Nelson (2006: 259) are of the opinion that the syntactic constraints of code-switching that Nishimura (1997: 36–7) refers to do not in fact present a problem, as they claim that there are no specific syntactic constraints on code-switching in the first place. They believe, based on the results of several researchers, that seeking constraints of grammatical utterances in accounting for code-switches, and trying to find structural or formal explanations for it, could be leading researchers ‘down a blind alley’ (Kachru and Nelson 2006: 259–61). Gardner and Chloros (2002: 1449) similarly wonder if purely grammatical constraints might in fact be irrelevant, if not non-existent entirely. Finally, I agree with Gardner-Chloros and Edwards (2002: 1448) who are convinced that it is an oversimplification to assume that two distinct languages interacting would retain their identities as separate languages, a belief that is shared by both constraint-based models and matrix language models on code-switching.
Whereas language contact is a given in great many speech communities as most are rather multilingual in nature, Japan, while still not as homogeneous or monolingual as commonly believed, offers an interesting counterexample (Stanlaw 2005: 8). It is not simple to describe the relationship between Japanese and English as English is not an official language (nor close to being one, as in parts of Africa or in South Asia,) or a remnant of colonialism either (with the exception of the American occupation perhaps), unlike in many other south eastern Asiatic countries (Stanlaw 2005: 8, 286). Yet it nevertheless has a remarkable role as a part of Japanese language and culture these days; presence of English is voluminous and features of it are extensive in everyday life (Loveday 1996: 47). While there are many nations in the world undoubtedly more bilingual in English, it is the presence of English within the Japanese language which is rare and unusual, to say the least (Stanlaw 2005: 8). According to Stanlaw (ibid.), English is not as pervasive in any other non-Anglophone nation. I strongly agree with Stanlaw's (2005: 2, 8, 300) claim that Japanese English presents rather a unique and a special case. According to him it tends to defy any proposed sociolinguistic continuums which are generally used in describing language-contact situations (Stanlaw 2005: 2, 300). Stanlaw (2005: 8) argues that as English is used in such subtle and varied ways, a multifaceted and sophisticated way of approaching language contact in Japan is required.
Several opinions have been voiced concerning the factors that have a role in the spread of English, such as, for instance, English being chic and prestigious, the Japanese having a penchant for borrowing things that are foreign, as well as the persuasion of American popular media having penetrated and altered the Japanese culture on a permanent basis (Stanlaw 2005: 8). While some observes ‘blame’ advertising, Stanlaw (2005: 16) is of the opinion that it certainly is not the prime cause. He sees the ubiquity of English words in advertising to be ‘as much a reflection of their increasing use in contemporary Japan as a cause of their popularity’ (ibid.). Also important to consider is the role of international exchange and the fact that it is the United States which has the majority of the Japanese researchers and students who are studying abroad, and the majority of the Japanese businessmen who are working abroad (Loveday 1996: 94–5). Migratory dynamics working in the other direction similarly set up the English contact with positive conditions as United States is also the country which ‘imports’ most tourists and workers (Loveday 1996: 95). Loveday (1996: 91, 213) also mentions the existence of the (technologically and economically based) global communications network and its employment of English as its principal medium as one further factor behind the prolific character of language contact in Japan today. Never before has linguistic contact been carried out so fast, over such distances, and within a predominantly monolingual society at that (Loveday 1996: 213). Politicians as well have an effect on how foreign loans are perceived at different times. For instance The Prime Minister’s Commission (2000, quoted in Gottlieb 2005: 71) emphasized in a statement the importance of English as the international lingua franca².

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² ‘Achieving world-class excellence demands that, in addition to mastering information technology, all Japanese acquire a working knowledge of English – not simply as foreign language but as the international lingua franca. English in this sense is a prerequisite for obtaining global information, expressing intentions, and sharing values.’
While Stanlaw (2005: 8) sees all these points valid to a degree, he does not believe that they tell the whole story. The relationship between Japanese and English is symbiotic in that they grow and evolve together, and Japanese English further links their futures inexorably and irretrievably (Stanlaw 2005: 300).

4.1 English-based contact processes in Japan today

Kristof (1995) and Stanlaw (2005: 22) are both of the opinion that Japanese has gone further than most concerning borrowing of foreign elements, and with such enthusiasm and variety as they perform it, at that. The overall quantity of English in form of borrowings, Japanese English neologisms, as well as grammatical transfer, in Japanese has increased substantially since the Second World War (Stanlaw 2005: 73, 81). But as Stanlaw (2005: 81) observes, it is not so much that there now would be large volumes of ‘near-native’ speakers of English in Japan, but rather great amounts of nativized loanwords and neologisms based on English. However it may be, language contact processes taking place in contemporary Japan are truly a diverse phenomena (Loveday 1996: 77). Japanese contact with English includes for instance bilingual and code-mixed styles, direct chunks of English, borrowing, as well as locally adaptive coining, and hybridization (Loveday 1996: 113; Stanlaw 2005: 186).
4.1.1 Japanese-English code-switching

Significantly, there is no term as such in Japanese for the code-switching taking place, which Loveday (1996: 137) believes is an implication of it not having yet reached a level of approved consciousness. As the use of code-mixed style is mainly restricted to mass media and advertising, and is less common in formal writing, it obviously has not received institutional approval either.

According to Loveday (1996: 124), established, non-innovative borrowing notwithstanding, a clear boundary often exists between Japanese and English, or some other language it is switched with. He explains that this is most visible in the use of different scripts, as well as the separation, both spatial and functional, of English code for mostly labelling purposes (ibid.). Stanlaw (2005: 151) mentions that directly borrowed English is most often brought into Japanese with Roman letters. As an example of this sort of borrowing, he mentions song titles, such as *Diamonds* by *Princess Princess*, and indeed the names of rock and pop musicians, which he sees as splendid examples of this type of English. Roman-lettered English is common also for instance in building and company names, or magazine titles.

English is used not just in pop culture and in signage, however, but Stanlaw (2005: 23) sees it present in all areas of Japanese life. The popularity and use of English and English-based phrases are a further linguistic resource, as well an institutionalized part even, in advertising, as well as in mass media (Loveday 1996: 124, 189). These specific written contexts use English elements extensively (Loveday 1996: 124; Stanlaw 2005: 16). English
phrases and words, most often in the form of ‘pure’ English borrowing, are nearly compulsory also in books and on clothes and personal artefacts such as sweaters, shirts, gym equipment, and handbags (Stanlaw 2005: 144, 163). The use here appears to be mainly decorative, and attention is not paid to appropriateness of the occasion or to English semantics (Stanlaw 2005: 163). Stanlaw (2005: 32) observes that in these cases there is no one single “real” meaning of such Japanese English phrases waiting to be discovered, accessible only to those Japanese with an attested high level of proficiency in the English language.

Construction and negotiation of the meaning can sometimes happen by speakers in particular contexts, for specific private purposes. Concerning the issue of intelligibility, the general community has been evidenced to comprehend these English elements to a high level (Stanlaw 2005: 31).

Items of English origin tend not to carry grammatical functions, but are rather restricted to the components which are meaning-bearing (Loveday 1996: 137). Potential does exist for verbal transfers as well, however, as can be exemplified by the innovatory ‘Do keizai’ (‘study economics’). In this case the verb is from English, but the nominal element, which is in Japanese, is also written in Roman script.
4.1.2 On the loanword phenomena

Japanese import an astonishing number of words from (typically American) English (Stanlaw 2005: 11–12). Stanlaw (ibid.) mentions that there are loans referring to everyday items such as *tabako* (‘tobacco’) or *terebi* (‘television’), for instance, and many terms reflecting the importation of aspects of Western culture, baseball terms for one (*sutoraiku* ‘strike’). It has to be noted that Stanlaw (2005: 46) also claims the term *tabako* to be deriving from the Portuguese ‘tobaco’. Approximately five to ten per cent of daily vocabulary is made up of loanwords, most of these from English, estimates range from three to five thousand words (Stanlaw 2005: 1, 11–12, 268). Stanlaw (2005: 1) notes however that to native English speakers many of these are not transparent.

The notion of ‘borrowing’ in the Japanese context is problematic and misleading in trying to decide what English ‘loanwords’ are in present-day Japanese (Stanlaw 2005: 33). Japanese situation is only partially compatible with the traditional view of linguistic borrowing (Stanlaw 2005: 36). According to Stanlaw (2005: 19), linguists have at least three different (broad) approaches concerning the analysis of English vocabulary in Japanese. Stanlaw (ibid.) refers to these as the ‘loanword’ approach, the ‘English-inspired vocabulary item’ approach, and the ‘made-in-Japan English’ (*wa-sei eigo*) approach.

According to the most traditional one, the ‘loanword’ approach, ‘Englishness’ cannot be stripped from the borrowed items (Stanlaw 2005: 19). Thus the label ‘loanword’ is seen to be an appropriate one for these essentially ‘foreign’ elements. The loanword approach, however, has a few issues according to Stanlaw (2005: 125). He argues that while English
may inspire the coining of a new phonological symbol or a new conceptual unit locally, it simply is not the same as ‘borrowing’ (Stanlaw 2005: 35). He would be willing to call these words English-inspired vocabulary items instead. According to the ‘English-inspired vocabulary item’ approach, ‘borrowing’ is rather an inappropriate metaphor in the Japanese case, as nothing gets received or returned, but instead the neologisms are made by using English within the Japanese languages system, and for Japanese consumption (Stanlaw 2005: 19–20). These so-called ‘English’ terms are often not necessarily even transparent to English speakers with no skills in Japanese (Stanlaw 2005: 20). Though a linguistic and conceptual overlap may exist between the original English word and the new expression, semantic modifications of radical sort are often involved. Importantly, according to this approach, ‘English words are essentially Japanese items, and their use in Japanese may be very different from their use in other varieties of English’ (ibid.).

According to Stanlaw (ibid.), the third approach is merely a stronger version of the ‘English-inspired vocabulary item’ approach. ‘Made-in-Japan English’ actually has a Japanese term (wa-sei eigo) for it as well. Stanlaw (ibid.) himself tends to agree most with this view. The argument is that majority of the English elements found in contemporary Japanese are ‘home-grown’ (Stanlaw 2005: 19-20, 152, 244). Loveday (1996: 84) claims that it is erroneous to believe that the referents of the new loans and their Western counterparts would be culturally identical. The meanings of English words can find unpredictable ways of changing once they are brought into Japanese (Stanlaw 2005: 21). Stanlaw (ibid.) explains that often, ‘if an English word retains a place “in the language” (and is not discarded or forgotten), its range of meanings will become modified and will thus be re-made in Japan.’ To exemplify, no real equivalents exist in British or US English
to many of the Japanese English words as can be seen from the following examples: *afutaa kea* (‘after care’) refers to product maintenance in Japanese, and *raibu hausu* (‘live house’) is a jazz club or a coffee shop with live music (Stanlaw 2005: 11–12). Take also the word *pokeberu* (‘pocket bell’). Both words of the compound originate in English, but the meaning, which is ‘a beeper’, might not be clear to a native English speaker (Kristof 1995). Kristof (ibid.), similarly to Stanlaw (2005), refers to English expressions such as this as Made-in-Japan English. Stanlaw (2005: 273) feels that these ‘made-in-Japan’ terms need not remain as British and American even though they were inspired by English vocabulary items.

Critics of this approach argue that the original meaning of the English words is often retained, and at least the written forms cannot be distinguished from corresponding words in other English varieties (Stanlaw 2005: 20). The spoken forms on the other hand are invariably modified in order for them to match the phonological norms of Japanese English. Stanlaw (ibid.) admits that it is somewhat difficult to respond directly to this argument for lack of availability of accurate figures for distinguishing ‘normal’ English loanwords and *wa-sei eigo* loanwords from each other. Concerning the differentiation between them, Stanlaw (2005: 22) suggests that nearly all high-frequency English words in everyday language use should be considered either ‘made-in-Japan’ or as undergoing such modification that they may be argued to be *re-made* in Japan. It should be mentioned that with all the criticism Stanlaw (2005) is willing to bestow upon the concept of loanword, he nevertheless uses the term himself as well in many parts of his work, which, granted, might be necessary for a variety of purposes.
4.1.3 The modification of English words upon entering Japanese

Concerning the types of word classes, it is mainly English nouns that are taken into Japanese as loanwords and for the most part, they behave as nouns also as part of Japanese (Stanlaw 2005: 255). Grammatical treatment of loan nouns follows the pattern of indigenous nouns in Japan (Loveday 1996: 117). Postpositions marking grammatical relations (subjects, objects, etc) follow nouns for instance. The English plural morpheme occurs arbitrarily as Japanese usually does not mark plurality and therefore the absence or presence of it is of no significance. As for the transferring of verbs, adjectives or adverbs, the same system of employing loans, developed during the Chinese influence, is used with English loans as well. In order for the nouns to work as adjectives, verbs, and others, a class-conversion is required. At times they may become verbal by taking the Japanese verbalizing suffix *saru*, as in *tenisu suru* (‘to do tennis’) (Stanlaw 2005: 255). There is also a sizeable number of adverbs and adjectives among the English loanwords (Stanlaw 2005: 77). Japanese has two types of adjectives, a type declining for tense or negation, called the ‘*i*-type’, and ‘*na*-type’ adjectives which take the particle -*na*, as in *kirei-na hana* (‘a pretty flower’). English loanwords tend to take the -*na* particle as in *romanchikku-na hito*, ‘romantic person’ (Loveday 1996: 118). Exceptions are rare, but some do exist. The word *nau* (‘now’) becomes an *i*-type adjective, as in the noun phrase *nau-i onna* (‘a real now girl’) (Stanlaw 2005: 78). Stanlaw (ibid.) observes that at times, the -*na* particle can be dropped, leading to adjective-noun combinations, particularly common for pairs made up of loanword-adjective/loanword-noun. Adverbs in Japanese take the particle -*ni*, and this behaviour is usually followed by loanword adverbs as well, as in *dorai-ni* (‘dryly’, ‘unsentimentally’) or *naisu-ni* (‘nicely’). There are a few English- and European-derived
loans, mostly appearing in non-standard registers (teenager slang etc), which reveal a deeper level of integration in that they do not follow the native inflectional patterns (Loveday 1996: 118). Typically these are verbs which take the verb-class suffix -ru. Sabo-ru from ‘sabotage’ and dabu-ru from ‘double’ serve to exemplify this exceptional suffixation.

When English words enters the Japanese language, English sounds need to be adapted in order for them to match the Japanese patterns of pronunciation and the orthographic system. The syllabic structure of English items is altered as they enter Japanese and new, irregular and unpredictable, morpho-phonemic and phonotactic patterns are displayed (Loveday 1996: 114). English sounds are adapted into the native framework and sounds missing from Japanese are substituted with those that do exist. No verbal bases in Japanese end in -du, -dzu, -fu, or -pu, for instance (Loveday 1996: 118). Verbs in Japanese can end in the following: -ru, -ku, -nu, -mu, -bu, -t(s)u, -su, -gu, and -(w)u, as is exemplified by oyogu ‘to swim’, yomu ‘to read’, or hataraku ‘to work’. Adjectives always end in -oi, -ai, -ui, or -ii, as for instance in samui ‘cold’, wakai ‘young’, or utsukushii ‘beautiful’.

Convenient as it would be, obviously most loans do not end in the native shapes, and according to Loveday (ibid.), even the ones that would be suitable are nevertheless integrated and do not follow the patterns of inflection that indigenous words do.

It is not only the Japanese phonological system that the borrowings have to be ‘filtered’ through as there is also the complex Japanese orthography to consider (Loveday 1996: 114). It is, for instance, not possible to represent single consonants (apart from /n/) with hiragana or katakana. The occurrence of consonant clusters is therefore limited in
Japanese and for that reason the transferred consonant-cluster combinations tend to be intersected with a syllable-final or word-final (‘epenthetic’) vowel, most often /u/, which follows consonants (Loveday 1996: 116; Stanlaw 2005: 73–74). For instance the word ‘Christmas’ becomes ku-ri-su-ma-su as it is modified to match the Japanese patterns of pronunciation (Stanlaw 2005: 73). After the final stops /t/ and /d/, the vowel to follow is an /o/ as is exemplified by the modification of ‘McDonald's’ to ma-ku-do-na-ru-do. Stanlaw (2005: 74) makes the observation that variations to this patterning do exist. The mid-nineteenth century word keeku ‘cake’ has more recently been pronounced as keeki instead. While the basic syllable structure in Japanese is consonant plus vowel (CV), which is applied to loanwords as well, there is an important exception to this norm in the occurrence of syllable- and word-final /n/ (Stanlaw 2005: 73). ‘Melon’ thus becomes meron メロン, and ‘companion’ becomes konpanion コンパニオン.

4.2 English as an integral part of Japanese

English can hardly be seen as a true ‘second language’ in Japan, and does not hold any authorized status either (Stanlaw 2005: 186). Stanlaw (ibid.) argues that English is nevertheless a Japanese language, and the two languages are as intertwined today as the Japanese and American economics. The extent of borrowing means that Japanese could hardly be spoken without loanwords anymore (Stanlaw 2005: 2, 73, 269). Stanlaw (2005: 286) states that English has become essential, not just for the functioning of the Japanese language, but for Japanese culture as well.
Apart from the multitude of loanwords, English today is part of Japanese also for instance in ‘reading-aid’ *katakana*, which has become an integral part of music videos and magazine articles (Stanlaw 2005: 171). The practice of writing English versions of book titles in book covers, even if the product was meant for Japanese market, has been around even longer. Stanlaw (ibid.) notes that English elements are increasingly being identified as Japanese through this reinforcement by such exposure. The pairings also quickly clear the meanings of any new or innovative elements which may not be familiar to all. Loveday (1996: 137) actually sees increased potential for the standardization of code-switching in the future. He states the reason for this as being that ‘English-based style of mass consumer communication revealing characteristics of code-mixing/-switching is establishing itself’ (ibid.). Stanlaw (2005: 171) feels that psychological and technical differences between Japanese and English have become muted as a result of all this language mixing. Furthermore, there is the imitation of code-switching also by non-commercial sub-groups in different communities, especially by fashion conscious youth (Loveday 1996: 137).

As popular as English in Japan may be, recognizing a distinct variety of ‘Japanese English’ has been considered problematic (Stanlaw 2005: vii). Loveday (1996: 152) chooses not to use the term ‘Japanese English’ as he believes it is best reserved for situations where Japanese are not addressing their own community and the communication is taking place in English and in an English context. While many of the previous studies do indeed emphasize the lack of identifiably localized variety of English in Japan compared to other Asian Englishes, Stanlaw (2005: 291) is of the opinion that a Japanese variety of English does exist. He states that it comprises both loanwords and words created in Japan, functions as a resource, both culturally and linguistically (Stanlaw 2005: 22).
4.3 The ‘problem’ of English in Japan

There are many critics of the presence of English in Japan and they range from politicians to grandmothers and respected academics (Stanlaw 2005: 269). Despite the role of English in the Japanese school system, English in the form of loanwords or English-based neologisms are not officially sanctioned in Japan (Stanlaw 2005: 17). There are however statements (ironically enough filled with borrowings) from the government and the Ministry of Education, rather on a regular basis, condemning language ‘pollution’ and loanwords (Stanlaw 2005: 17, 90). Joining in on condemning the use of loanwords have been American and other foreign commentators as well (Stanlaw 2005: 19, 270). For instance, I tend to disagree with Gottlieb’s (2005: 13) choice of words when he states that there is an ever increasing trend of overusing English loanwords among younger language users, who are concerned with their image. I find the term ‘overusing’ slightly prejudiced, or at any rate, remiss. Gottlieb (ibid.) seems near lamenting the fact that loanwords are often used instead of Japanese synonyms. He (2005: 14) states that it is particularly some subcultural variants which are frequently excessive in their use of foreign terms. The term hageru (‘to buy Häegen-Dazs ice-cream’), for example, is used particularly in high school girl-talk (ko-garu-go) (ibid.).

As Stanlaw (2005: 270) aptly observes, it appears as if ‘both Japanese and Westerners of this persuasion want to preserve some kind of pristine Japanese language of the past, uncontaminated by outside influences,’ which is thoroughly unrealistic. He also does not believe the presence of English to be a reflection of any supposed ‘copycat mentality’, neither does he see it as language, or cultural, pollution (Stanlaw 2005: 2, 269). Rather than
being a polluting or a ‘distracting element’, Stanlaw (2005: 102) sees English elements as a vital part, especially in the realm of popular culture, of contemporary aesthetics in Japan.

4.4 Poetics of English in J-pop

The following sub chapters, examining the poetics of English in J-pop, are particularly significant from the point of view of this present study. The history of Western influence on Japanese music as well as the different aspect of English influence on Japanese popular music are discussed from varying angles.

4.4.1 Western influence on Japanese music

Japan, being an island state, has been able to have a relatively independent position in relation to others (Turkki 2005: 256). According to Turkki (ibid.), Japanese culture has historically had the ability to adjust its borders, to receive, borrow and copy foreign elements and information without there being a threat to the national heritage. New elements have been, in a way, made part of the Japanese life, culture and the arts. A good example of this kind of ability is given by Sansom (1993: 396), who refers to painting in the period of the Ashikaga Shogunate (1338–1573): ‘A foreign mode is adopted and faithfully pursued until in due course it receives an impress of the native temperament and from it there arises a school whose work is distinctly Japanese in quality.’
There have been Western influences in Japanese music already since the nineteenth century (Tsurumi 1987: 79). After 1853 when Commodore Perry's ships opened Japan up to the West once more, Japan managed, despite foreign pressures, to hold on to its political independence, but at the same it ‘received, accepted, assimilated, transformed and appropriated Western music culture in support of its modernization’ (McQueen Tokita and Hughes 2008: 345). According to Tsurumi (1987: 79), the Meiji government sent Izawa Shûji, originally a civil engineer and later the headmaster of a teachers' school in Aichi prefecture, to a school in the United States in 1875 for him to create a blueprint to be used by instructors in primary schools in Japan. After Shûji returned to Japan there were several alternations to the Japanese musical education;

Music was to be part of the curriculum in all primary schools and even songs in Japanese were to be sung to Western melodies, transcribed in Western notation, and accompanied by Western instruments, an organ or, preferably, a piano (ibid.).

Christian hymns brought with them by Western missionaries were similarly significant in the nineteenth century in their role on the formation of popular vocal music (McQueen Tokita and Hughes 2008: 6).

As for contemporary music, jazz made its first appearance in Japan before the Second World War and gained relative popularity, especially in Tokyo, until the war years brought a ban on all things Western, including music (Yun 2007: 13). American music was eagerly welcomed again during the Allied-American Occupation after the Second World War (McQueen Tokita and Hughes 2008: 251–252), and the term ‘kayakyoku’ for ‘popular
music’ was born (Yun 2007: 14). When the occupation ended in 1952, the American influence still held strong (McQueen Tokita and Hughes 2008: 251–252). The sixties brought with it a visit from the Beatles, along with Beatlemania, and following that, UK and US vocal and instrumental bands became something to be emulated. Japanese groups adopting English names such as *Tigers or Spiders* (McQueen Tokita and Hughes 2008: 353). As they grew in popularity, the term *guruupu saunzu* (‘group sounds’) was invented to describe these new rock and roll bands (Yoshizawa and Ishiwata 1979, quoted in Stanlaw 2005: 244). Rock musicians did not feel they could express rebellion against establishment using Japanese language, which they defined too parochial, which led to a division between folk and early rock music (McQueen Tokita and Hughes 2008: 353). Since the 1970s, and still prevailing, faux English hooks were invented to be used in Japanese lyrics (McQueen Tokita and Hughes 2008: 354). From the rockabilly boom on, new singers started younger and many of them were in their mid-teens or even below and ‘sang cover versions of Western pop songs as well as Japanese pieces emulating them in arrangement, chord progression, vocal technique and other elements’ (ibid.). These young singers, or *aidoru*, ‘idol’ singers, have occupied a central area in Japanese popular music ever since. *Aidoru* are pop stars created entirely by the record companies. They are selected first for their looks and are televisual phenomena, more than anything else (McQueen Tokita and Hughes 2008: 356). McQueen Tokita and Hughes (ibid.) mention that adult singers and songs have been marginalized in the market due to *aidoru*.

Closely related to the term *aidoru* is the term J-pop, which is used to describe pop music with Western features and English elements. McQueen Tokita and Hughes (2008: 28) mention that while Japanese rock and pop songs are mainly still sung in Japanese, there is
‘a heavy dose of often dubious English’ involved. The role that English elements have in J-pop is really rather noticeable. Song titles, group names and lyrics all have their fair share of English vocabulary in the form of code-switches and loanwords. Stanlaw (2005: 27) actually even refers to the English elements as being institutionalized parts of contemporary Japanese popular music.

Term J-pop is relatively new, and is said to have been invented in the 1990s by a radio station called j-wave (Yun 2007: 11–12). While McQueen Tokita and Hughes (2008: 356) mention J-pop as covering both pop and rock and specifically ‘made-in-Japan’ aidoru music, Yun (2007: 11–12) refers to the term as a conceptual monster as, according to her, it covers anything from rock to pop, from heavy music to hip hop and rhythm 'n' blues, which in the Western cultures are considered separate genres. Most of the music sold in Japan can in fact be included under the term J-pop. However one chooses to define it, there is no denying that J-pop, while it has not quite taken the world by a storm yet, has in recent years greatly gained in popularity and is now more popular than ever all over the world.

Despite the popularity of J-pop, there is one other style, or rather styles, of music that are holding their own against it in Japan. These traditional ‘adult-oriented’ styles of music acquired the umbrella term enka in the end of the sixties (McQueen Tokita and Hughes 2008: 354). Although, as McQueen Tokita and Hughes (2008: 355–356) observe, ‘enka, like most Japanese popular genres, is a genre only in the loosest sense: its musical characteristics are diverse’ and there exist various subcategories within the genre. Enka differentiated from wasei-poppu ‘Japanese-style pop’ in its dependence on traditional musical and textual themes, although it has borrowed superficially westernizing tones.
Enka-type of traditional Japanese ballads are used to express feelings that are stronger and deeper than might be typical for J-pop (Stanlaw 2005: 104). Unlike traditional folk and classical styles of music that are falling behind other genres in Japan, enka is, as a somewhat hybrid genre of popular music, holding its own against pop styles that are more purely Western, and similarly to J-pop, it is affecting all of Asia (McQueen Tokita and Hughes 2008: 29).

As with enka ballads, the predominant theme in popular music as well is the standard courtship theme with a couple meeting, dating and falling in love (Cooper 1991: 4). This coincides well also with my data as majority of Arashi’s songs are about love and romance. Most often the English elements in the songs would seem to be more or less clichéd expressions, typical to love ballads of the English speaking world, more often than not, those of so-called boy bands. This is especially emphasized because groups of male idols are very popular indeed in Japan, and although it is not just these groups that have the element of code-switching in their lyrics, it would appear to be even more typical with them than some others. The choice of my material was also guided by this fact.

4.4.2 Lyrics particularly compatible with foreign lexis

The wide popularity of English elements in Japanese pop songs is no wonder, as, according to Loveday (1996: 210), pop song lyrics are especially compatible with foreign lexis. He states that language contact in J-pop has some unique features compared with most other texts (Loveday 1996: 132). While intensive monolingual-style code-switching in Japan
tends to be restricted to headlining, naming, and labelling, in popular music it actually
interpenetrates the entire body of the text while maintaining its own cohesion. There is an
obtrusive presence of Roman script in the titles and texts of J-pop songs (Loveday 1996:
125–6; Stanlaw 2005: 17, 101). For instance the printed lyrics of the songs examined by
Stanlaw (2005: 124) nearly all used English song titles, English romanized loanwords, as
well as English katakana loanwords. According to Loveday (1996: 130), there are
particularly two types of orthographic contact at work in Japanese popular music: code-
switching in the refrains, as well as the monolingual style for song entitling. It has become,
in fact, an established convention for the refrain (Loveday 1996: 130). Loveday (1996:
131) argues that the anglicization in the refrains functions as a repetitive framework which
supports the meaning-loaded, changing (Japanese) content. Typical to these English code-
switches in the lyrics is that they tend to form autonomous entities, which are marked off
from the rest of the text by their Roman representation, distinctly separate musical phrasing
and semantically non-contiguous with preceding (Japanese) content. The feeling is similar
concerning my material.

Loveday (1996: 133) recognizes that while purely monolingual style of code-switching,
present in song refrains and labellings, is a common enough pattern of English contact, it is
by no means the only one being used. The data including a mixture of Japanese and
English elements, is referred by him as intra-phrasal mixing.
4.4.3 Functions of English elements in J-pop

According to one rather commonly-held explanation, the majority of English elements ‘have been “imported” into Japan, through processes of lexical borrowing that operate parallel to the importation of the Western pop music’ (Stanlaw 2005: 125). Based on his research, Stanlaw (ibid.) suggests an alternative to this view, which he considers simplistic. According to him there are a number of overlapping explanations concerning the motivations for the use of English elements in J-pop, including for instance the use of English as an ‘audacious’ device; a ‘symbolic’ device; a ‘poetic’ device; an ‘exotic’ device; a means of creating ‘new structural forms’; a means of ‘relexifying’ and ‘re-exoticizing’ the Japanese language, a means of expressing aspects of modern Japanese consumer culture; and the use of English words to express images of domestic life in Japan (Stanlaw 2005: 104, 125). Both entertainment and in-group boosting are seen by Loveday (1996: 202–3) as specifically significant in the particular case of code-mixed texts such as articles on magazines for teenagers or pop-song lyrics. He considers these functions as being primary, unlike for instance acculturation and modernization. As for the acculturation and modernization per se, they do not fall under the direct plans of the lyricists, which, according to Loveday (1996: 202), makes them secondary.

According to Stanlaw (2005: 123), it is often the multiplicity of connotation and reference which make English words work particularly effectively in songs and poetry. They can be both symbolically more and less meaningful than their counterparts in Japanese. Songwriters are allowed an access to a wider range of metaphors, images, allusions, and
technical possibilities by the usage of English words, which often work as creative and

For the poetic functions of English in the lyrics, Stanlaw (2005: 109) gives the following
example: in her song *Sand Castles*, Yumi Matsutoya, a Japanese singer, composer and
lyricist, punctuates the choruses with the English expressions *somebody to kiss, somebody
to hug, somebody to love*. These repeated phrases are placed after a line which ends with
the sentence-final marker *ne*, which is used in this situation to seek the agreement of her
lover before the English worded expression of her physical and emotional desires. It should
be noted that Japanese verse generally lacks rhyming structure, an element present in the
above example (Stanlaw 2005: 113). Thus it would appear that new structural forms can
also be created in pop music lyrics through contributions from English loanwords and
phrases.

Stanlaw (2005: 109) suggests that emotions such as those expressed in Yumi Matsutoya's
song might not be expressed in ‘pure’ Japanese quite as easily. Indeed, as for providing
daring, or ‘audacious’, linguistic resources in Japanese popular music, English elements
can expand the vocabulary symbolically by being sufficiently non-Japanese (Stanlaw 2005:
104–105). For instance, traditionally any open declarations or displays of affection have
been a taboo in the Japanese society, but behaviour and attitudes have started to change
through linguistic and cultural contact with the West (Loveday 1996: 89). The notion of
romantic love, along with the radical values of partner selection as individual choice have
been gaining ground in Japan throughout the 20th century. Loveday (ibid.) finds it
interesting, however, how the word loanword *rabu* (‘love’) does not occur by itself in
Japanese, but always in a compound. The sense of it appears to be primarily physical, and the compounds that it is a part of reveal its euphemistic function for ‘sex’, as for instance in the following: *rabu shi[i]n* (‘love scene’) or *rabu hoteru* (‘love hotel’ = rooms rented for couples). The word *romansu* (‘romance’), similarly, in most cases refers to a physical love affair. In matters of love and romance, Japanese do often find it easier to use English expressions as opposed to Japanese terms (Stanlaw 2005: 18). This is further exemplified by Stanlaw (2005: 104–105) in him referring to how a young woman in the Japanese society would hardly say *aishite-ru* to a man she is in love with, but would perhaps be less hesitant to use the English expression ‘I love you’ instead. As it happens, Japanese women are, according to cultural traditions, expected to behave and speak in certain ways since childhood (Endo 1995: 29). The “feminine” speech style is characterised by for instance politeness and tentativeness, as well as specific vocabulary, such as verb forms. Women are to avoid ‘formalistic words, including words of Chinese origin, as well as coarse and vulgar expressions’ (Endo 1995: 37). According to Stanlaw (2005: 128)

use of English loanwords help circumvent […] sociolinguistic restrictions, giving Japanese women another voice and, a different symbolic vocabulary, in which to express their thoughts and feelings.

English in J-pop functions also as a rhythmic device in the sense that it is possible to sing English faster than it is to sing Japanese (Loveday 1996: 131). This is because more than one English syllable can be placed on one tone. As many Japanese words are multisyllabic, and thus take longer to sing, a song which has mainly, or entirely, Japanese lyrics, is likely to be slower, and the mood of the song heavier. This is perhaps also reflected in the
comparison between *enka* songs, which tend to be slower, and J-pop. Satake (1981, cited in Loveday 1996: 125) analysed the morphological composition of ten songs from both *enka* and J-pop and what he found was that there were no English elements in *enka* (91 per cent Japanese, 6 per cent Sino-Japanese, 4 per cent hybrid), while as much as 27 per cent of the J-pop lyrics were anglicized (63 per cent Japanese, 8 per cent Sino-Japanese, 2 per cent hybrid). Loveday (1996: 132) suggests that unlike the Sino-Japanese components in *enka*, the English components are less decodable by Japanese listeners and are thus used primarily for rhythmic and decorative purposes. Both are however emphatically marked.

Japan has often been characterized as being a ‘materialistic’ and a ‘consumerist’ society, and English has the ability in some cases of playing a linguistic and cultural role in that it can express aspects of this modern Japanese consumer culture (Stanlaw 2005: 117). There have also been accusations that consumerism is a Western import, contributing to the pollution of Japanese society, similarly to English words. Stanlaw (ibid.) notes that, while it is debatable whether claims as these are justifiable, matters of consumerism and materialism are both however regularly expressed in J-pop.

Images of Japanese domestic life are also regularly expressed through the use of English words (Stanlaw 2005: 122). For instance in Yumi Matsutoya's *Sand Castles*, singer mentions her *nylon coat* flapping in the wind, which Stanlaw (ibid.) suggests mimicking her tears, or rather, the sound of them.

One other cause behind the high degree of English contact lies in the sophisticated associations which English language is considered, for one reason or other, to provide
(Loveday 1996: 132). The prestige factor, among others, is probably also behind the following phenomena: companies avidly create English expression as foreign names tend to help sell products domestically (Kristof 1995). Kristof (ibid.) gives as an example the Walkman, which is marketed by Sony also in Japan under the same name, rather than using the Japanese equivalent Aruku Hito. Similar motives could be seen behind the using of English elements in J-pop.

As for other functions and motivations behind English elements in J-pop, Stanlaw (2005: 186) observes that pop singers are very likely to use both loanwords as well as fresh expressions, whether that be breaking phonological, syntactic, morphological or pragmatic rules, for the simple purpose of lyrics becoming more intriguing. English is also used as metaphors or images expressing different forms of social commentary (Stanlaw 2005: 102). Concerning the use of English for ‘exoticizing’ purposes, Stanlaw's (2005: 109) informant argues that traditional and clichéd stories receive new life and personal emotion through the use of English in the lyrics. A code-switch can also be motivated by the need to emphasize the message by way of repeating the word or the phrase in L2 (Fotos 2001: 340; Müller and Ball 2005: 55). Stanlaw (2005: 122) observes that one further use for English loanwords is in the creation of new metonyms. In the song *Diamonds*, for instance, the phrase *koin nanka ja urenai* (‘some things can't be sold for coins’) is used to indicate that there are things which cannot be bought for love nor money, and here instead of *money*, the English word *coin* is used.

Quite importantly, there is also a visual aspect behind language contact in J-pop. According to Stanlaw (2005: 124), ‘[d]ue to the nature of the Japanese and Chinese writing systems,
Japanese and Chinese verse have always carried a visual aspect that is lacking from the poetry of many other cultures.’ Currently English words contribute a further linguistic resource. Stanlaw (ibid.) notes that English words are used for graphic and visual effect in Japanese poetry, and the same applies to J-pop. English elements and Roman letters can be combined in J-pop lyrics for a selection of visual effects (Stanlaw 2005: 125). The graphic representation of English words is present in every aspect of J-pop: names of singers and bands, song titles, and lyrics (Stanlaw 2005: 124). Yun (2007: 30) proposes that the style of writing in J-pop, whether concerning the group names or the lyrics, acquires new meanings and shapes in the way it strips the English language of its rules. It is common, for instance, to use a wavy line instead of a colon in the album and song titles. Concerning the visual aspect of J-pop, it is also worth mentioning that, similarly to karaoke, it is the norm in Japanese television variety shows for the song lyrics to be displayed in caption form on the screen while the song is playing (Stanlaw 2005: 125). A mixture of all the different syllabaries is used in this case.

Loveday (1996: 127–8) mentions that in J-pop, the text concerning the production of the album, printed below lyrics, is generally entirely in English. He claims that this cannot be dismissed as decorative alone as there is no Japanese version to accompany it (ibid.). Loveday (1996: 129) notes that as the principal medium of international youth-culture is English, the appearance of it in the blurb enables the fiction of a bilingual Japanese society. Linguistic, stylistic, and musical patterns of Western pop-culture can thus be shared and reproduced.
4.4.4 On the intelligibility of English elements

As is common with linguistically innovative expressions, not everyone is bound to understand the meaning. Similarly, as linguistic proficiency of the performers and of their audience may differ to varying degrees, part of Japanese people find the English elements used as part of Japanese language confusing (Sarkar et al 2005: 2061; Stanlaw 2005: 29). The specific variety used by music industry professionals in J-pop creates somewhat of an opaque in-group jargon, which is not easily accessible to most (Stanlaw 2005: 30).

Loveday (1996: 132) furthermore believes there to be indifference among the Japanese songwriters as regards conforming to native English norms. This, along with limited bilingualism, often results in low-level acquisition as evidenced by cases such as ‘Want see you’, ‘Don't stop dance’, ‘You just my lover’. When it comes to pronunciation, however, Japanese singers do make an effort to pronounce English in a native way, but they are an exception (Loveday 1996: 119).

Stanlaw (2005: 125) states that Japanese music fans characteristically pay specific attention to lyrics. English elements bring a new dimension however. Stanlaw’s (2005: 118) informant explains that while the Japanese may not understand the loanwords as such, they make them feel as if being in a kissaten (Japanese coffee shop), as they do not need to listen to the words so much, but just hear it as background music. The informant also mentions that the English elements seem nonsensical, lacking any sort of profoundness, making it appear as if the loanwords are there merely to create a specific kind of image and atmosphere.
The lyrics in my data appear to be of this sort, which I feel is actually rather appropriate in this case as the focus will thus be on the lexicon instead of on any profound sociological messages that the lyric writer might attempt to convey. The present study is not one concerned with sociological issues after all.

4.4.5 J-pop code-switching in other languages

It should also be mentioned that elements from other languages can be code-switched as well in Japanese pop lyrics, although this does not happen nearly to the same extent as with English elements. Other languages that I have personally heard appear in the lyrics are for instance French and Spanish. At present, the Spanish language and culture would seem to be gaining more and more popularity in the lyrics as well as in the style of music. The actual amount of Spanish used, however, is still very small compared to English. Although my data does not include any code-switching to Spanish, there are a few Spanish elements in some of the other albums of the band that I have chosen to study. While English is studied in comprehensive school by all Japanese people, it is much less common to study for example French or Spanish. This sets some limits as to which items may be code-switched to other languages than English. Code-switched items are most often ones, such as señorita, that can be understood by most listeners. An insert song of the Japanese drama series クロサギ kurosagi (lit. ‘the black swindler’), based on a manga by the same name, for instance, is one with Spanish code-switching: 抱いてセノリータ daite senyoriita (‘embrace, señorita’) by artist Yamashita Tomohisa.
5 Data and methodology

As stated earlier, code-switching is very common, nearly a token, in the lyrics of boy bands in particular. This was one of the factors influencing me in my choice of material for this research.

In Japan, many groups of male idols are formed by companies and organizations that manage, train, and promote them. Typically the members of these kinds of groups also perform in television shows and dramas and basically work in all fields of popular culture. One of the entertainment organizations contributing greatly to the number of such groups is Johnny’s Jimusho, or Johnny & Associates, as it is also known. It would appear to be the biggest and most famous of its kind and has promoted bands since 1963, all of them mainstream and popular. For these reasons I have decided to choose the material for my study from among the albums of the groups promoted by this organization.

The written corpus for this study will be drawn from the lyrics of one particular band represented by Johnny’s Jimusho, an all-male group, called 風 (arashi, literally ‘storm’) or Arashi, as romanized version of the name is used as well. On the album covers the name usage is varied; at times Arashi is written in Roman script, and at others, 風 is used. For clarity's sake, the romanized version of the name will be used throughout this study, unless a specific reason demands otherwise. Arashi is made up of five members, Masaki Aiba, Jun Matsumoto, Kazunari Ninomiya, Satoshi Ohno, and Sho Sakurai. This particular band
was chosen as they appear to be at the height of their popularity both in Japan, as well as abroad, and as the musical style that they represent is rather typical to J-pop. It has elements from many different genres, including rhythm and blues, hip-hop, and rock.

All of the Arashi albums are more or less similar in nature and there did not seem to be any specific reason why one album should be chosen over the others. Album One was originally chosen as its lyrics were the easiest to access. My original source for the lyrics was the following web page: http://www.cherryblossom-garden.com/1/arashi.html. This web page had the lyrics in both Roman script as well as in Japanese characters, which furthermore was very helpful in the process of discovering code-switched elements. Unfortunately the link is no longer functional, but another link with similar contents was discovered: http://sweet-rain.net/je/arashialbums.php. However, due to the nature of internet sources, which can at times be somewhat untrustworthy, both of the albums in question were purchased in order to ensure the reliability of the data.

The data consists of a total of 29 songs from two Arashi albums. The first album One has fourteen songs, and the second album いざッ、Now (Iza, Now! in English contexts) has fifteen. いざッ、Now is Arashi’s 5th album and was released in 2004. The album One followed this and was released in 2005. Songs on both albums are around 3 to 5 minutes in length each, which according to my observations is an average length for a J-pop song. The songs on average are slightly longer in いざッ、Now for as many as 11 songs out of the 15 are longer than 4 minutes, while in One precisely half of the songs are longer than 4 minutes. Concerning the number of words in each album, いざッ、Now has 3358 words and
the number of words in *One* is 3118. In total the data consists of 6476 words. The tracklists of the albums can be found in appendices 1 and 2.

As for the subject matter of the songs, majority appear to be dealing with the concept of love in one way or another. Other topics that appear in the songs are friendship, clubbing, and life in general. Choosing the pop group *Arashi* as the topic for this study may raise some questions as to whether a band with songs that have, perhaps, deeper and more meaningful lyrics would not be a more rational choice. I argue, however, that *Arashi*, with their light and sometimes even nonsensical lyrics, focused mainly on love and romance, is a typical example of a Japanese contemporary pop group and are no less valuable a topic for a study and perhaps even a more interesting choice at that. As an example of J-pop lyrics, the ‘song-sheet’ version, romanized version, as well as an English translation of *Arashi*’s song *Dear My Friend*, from the album いざっ、Now, are presented in appendix 3.

The present study is a case study of descriptive nature with both quantitative and qualitative features. The method of analysis is a descriptive analysis of the different functions, both grammatical and otherwise, that language contact between Japanese and English has in the data of lyrics. All English items are considered, from loanwords to code-switching.

What was first required was to create a database containing all instances of English elements, both code-switches and loanwords, present in the lyrics after which they were categorized and analysed. Placement of the code-switches within the data was observed and so was the genre as well as the subject matter of the songs in proportion to the English
elements. Due analysis was performed on the phenomena of English items in J-pop and the different features and functions behind it. The English elements in the data were syntactically categorized as well to reveal the frequency of different word classes in the lyrics.

Concerning the lyric database, due attention was paid to the accuracy of the English translations of the lyrics, and some corrections and alternations were made where required. Japanese natives were further consulted in unclear cases. It was discovered that there was some inconsistency also in the marking of the lyrics in the album covers. For instance in the song RIGHT BACK TO YOU, the lyrics are clearly lacking the word ‘comin’ from one sentence, and in the lyrics of songs RAINBOW, The Bubble, and a few others, asterisks are used inconsistently in marking the refrains. These facts were carefully considered in dealing with the lyrics.

What was also discovered concerning the lyrics was that in quite a few of the songs (for instance 君だけを思ってる and Overture) there were somewhat random sounding bits of singing or rapping, which were not marked in the lyrics. These were mainly code-switches and were placed in the background or in between the actual lyrics, but as they could not be so clearly heard at all times and consisted mostly of interjections (‘yeah’, ‘word up’, etc.), it was decided that they would not be counted in the word count. The amount of the parts not mentioned in the lyrics was in general not so great as to hinder the results greatly, apart from one song, Overture, in which half of the lyrics (entirely consisted of English elements) are the kind which are not mentioned in the official lyrics. I suspect the role these not-written-down bits of lyrics have, if any, is merely to bring an extra Western
feeling, and not so much in a sense of ‘imitating’, but rather simply following the norm in J-pop.

In the song *EYES WITH DELIGHT* the rap section was repeated in the song, while the repetition did not appear in the written lyrics. In this case, a decision was made to take this repetition into account concerning the word count for the song.

Curiously each *Arashi* member has a solo song in album *One*. Whether these songs have been composed, and the lyrics written for them, to specifically suit their personalities of the singers is slightly unclear. In case of Sakurai Sho, at least, the song (夢でいいから) is one to match his style as it contains lots of rap, and he could be seen as the rapper of *Arashi*. *Arashi* members themselves have not, for the most part, been part of the process of composing or lyric writing, apart from Sakurai Sho, who has written all the rap lyrics for the songs.

Concerning the actual lyric writers, there were lyrics from altogether twenty different lyricists, with lyrics from fourteen of them on the album *One*, and seven on いさッ、*Now*. That is to say, one of the lyric writers, going by the name SPIN, had written lyrics for a song on both of the albums. Most of the lyric writers curiously go by an alias, such as HigherF, IntoGroove, Axel G, ma-saya, or hamai. Innovative and creative use of English is visible already in the names of lyricists. The alias using makes it a guessing game, to an extent, to try to deduce the nationalities of the lyricists, although I venture to propose that great majority are Japanese as that would be most probable in the case of writers of, mainly, Japanese lyrics. As for the number of lyrics by individual lyric writers, SPIN wrote
the lyrics for six songs, on two of which he collaborated with another lyricist. Two separate lyricists wrote the lyrics for three songs and rest of the lyricists wrote one song each. For the most part, the songs have been composed and the lyrics written for them by different people. Altogether five songs had lyrics and composition by the same person (two in One and three in いざッ, Now). Obviously, more important than individual writers is that they write according to the genre they are writing for, that is, to have albums that sell.

Unlike lyricists, composers on both albums go with their real names, except for the aliases joey carbone and sogai simon. Most songs have different composers. Among the composers there are quite a few seemingly Swedish ones (Peter Bjorklund, Joel Eriksson and/or J. Eriksson, Stefan Engblom, Axel Bellinder and T. Lindell) and perhaps a Polish one, V. Wiszniewski.

As the effect of the genre of music on the amount of English elements in the songs will be examined as well, a listing of the main genres of music is needed. The following classification is suggested by Woloshen (1996): Alternative, indie, punk, blues, jazz, R&B/soul, classical, latin, reggae, country, lounge/easy listening, rock, dance, metal, roots, electronica, new age, soundtracks, folk, oldies, trad. pop, hip hop/rap, pop, world. Obviously, typically the boundaries of different musical genres are not entirely definite and genres tend to influence each other.

Arashi’s songs, while generally all falling under the genre of pop, show a lot of variety, and the list by Woloshen (ibid.) does not quite appear to cover all the songs. For instance the following genres show traits in the songs of Arashi: funk (a blend of soul, jazz and R&B),
pop with big band features, (pop) rock, reggae, techno (a form of electronica), and there is even a song with golden oldies feel, and one appearing to have elements from classical music. I feel it necessary furthermore to make a distinction between pop songs and (pop) ballads as a preliminary look at the songs suggests that there might potentially be a difference on the amount of English elements based on the tempo of the songs.
6 Results and discussion

In this section of the study I will present the results of the research and discuss different aspects and behaviour of code-switching and loanwords, both in the main text bodies of the songs, as well as in the titles. Defining and locating the code-switches and loanwords in the data proved not too difficult of a task in the sense that the different orthographies used proved very helpful indeed. While all the code-switches could be identified by the use of the Roman alphabet, loanwords were similarly easy to discover as they are written in katakana script. While there were also a few other Japanese words that were written in the same script, there was fortunately no difficulty in distinguishing them from the actual loanwords.

6.1 Amount of code-switches and loanwords in the data

Concerning the actual amount of English elements in the data, the following was revealed: among the 29 songs in the two Arashi albums, there were no more than 6 (20.69%) that were completely free of code-switched English elements, 3 songs per album, as can be seen in table 1. In the remaining 23 songs that did include English code-switches, the elements often got repeated during a song due to the general nature of lyrics. This repetition is taken into consideration in the word count to reveal the percentage of English
vocabulary in the data. 1,346 words out 6,476, that is 20.78% of the data, consisted of English code-switches as is shown in table 2.

Table 1. *Number of songs with code-switches and loanwords.*

<table>
<thead>
<tr>
<th>Album</th>
<th>Number of songs per album</th>
<th>Number of songs with code-switches</th>
<th>Percentage of songs with code-switches</th>
<th>Number of songs with loanwords</th>
<th>Percentage of songs with loanwords</th>
</tr>
</thead>
<tbody>
<tr>
<td>いざッ、Now</td>
<td>15</td>
<td>12</td>
<td>80.00%</td>
<td>11</td>
<td>73.33%</td>
</tr>
<tr>
<td>One</td>
<td>14</td>
<td>11</td>
<td>78.57%</td>
<td>12</td>
<td>85.71%</td>
</tr>
<tr>
<td>Total</td>
<td>29</td>
<td>23</td>
<td>79.31%</td>
<td>23</td>
<td>79.31%</td>
</tr>
</tbody>
</table>

Table 2. *Number and percentage of English code-switches and loanwords.*

<table>
<thead>
<tr>
<th>Albums</th>
<th>Number of words in the data</th>
<th>Number of English code-switches</th>
<th>Percentage of English code-switches</th>
<th>Number of English loanwords</th>
<th>Percentage of English loanwords</th>
</tr>
</thead>
<tbody>
<tr>
<td>いざッ、Now</td>
<td>3358</td>
<td>699</td>
<td>20.82%</td>
<td>49</td>
<td>1.46%</td>
</tr>
<tr>
<td>One</td>
<td>3118</td>
<td>647</td>
<td>20.75%</td>
<td>40</td>
<td>1.28%</td>
</tr>
<tr>
<td>Total</td>
<td>6476</td>
<td>1346</td>
<td>20.78%</td>
<td>89</td>
<td>1.37%</td>
</tr>
</tbody>
</table>

The amount of code-switching in the data proved to be even higher than was originally expected. Around one fifth of the lyrics in both albums consisted of code-switches.

As for the loanwords, twenty-three songs out of the total of twenty-nine had some, 12 of the 14 songs in album *One* and 11 of the 15 in album いざッ、Now. There are altogether 56 different loanwords, of which 9 (16.36%) appear in more than one song. Loanword referring to ‘melody’ appears both as *メロディ merodi* and as *メロディー merodii*, both of which are acceptable. For the purposes of this study, the forms are counted as one word. The percentage of loanwords in the data proved also to be of curious nature. The 5–10% of the vocabulary that loanwords generally cover in Japanese dictionaries, according to different studies, proved to be too high in this case. The percentage of loanwords in the
data was surprisingly low in fact. This may at least partially be due to the artificial nature of lyrics as a written mode of language. Perhaps a larger data base would have revealed differing results to those reached here. Similarly to the situation with code-switching, the number of songs in the data that are without loanwords is also 6 (20.69%). As a curiosity it should be mentioned that 7 of the 14 songs had both code-switches and loanwords in album *One*, and 7 of the 15 songs had both code-switches and loanwords in album いざッ、*Now*. In total this makes 14 of the 29 songs that have both code-switches and loanwords.

It was revealed that no song with English lyrics alone exists in the data, although there are a few songs with the majority of the lyrics consisted of English code-switches.

As for the average number of words and the average number of code-switches per song, they were discovered to be nearly the same in the two albums studied, as can be seen in table 3. Loanword average was similarly not far apart.

### Table 3. Average number of code-switches and loanwords per song.

<table>
<thead>
<tr>
<th>Album</th>
<th>Average number of words per song</th>
<th>Average number of code-switches per song</th>
<th>Average number of loanwords per song</th>
</tr>
</thead>
<tbody>
<tr>
<td>いざッ、<em>Now</em></td>
<td>223.9</td>
<td>46.6</td>
<td>3.3</td>
</tr>
<tr>
<td><em>One</em></td>
<td>222.7</td>
<td>46.2</td>
<td>2.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>223.3</strong></td>
<td><strong>46.4</strong></td>
<td><strong>3.1</strong></td>
</tr>
</tbody>
</table>

The number and percentage of English code-switches and loanwords in individual songs is shown in tables 4 and 5. What is revealed is that there is quite a lot of variation between individual songs.
Table 4. Number and percentage of English code-switches and loanwords per song in album One.

<table>
<thead>
<tr>
<th>Songs in album One</th>
<th>Number of words per song</th>
<th>Number of English code-switches</th>
<th>Percentage of English code-switches</th>
<th>Number of English loanwords</th>
<th>Percentage of English loanwords</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture</td>
<td>56</td>
<td>13</td>
<td>23.21%</td>
<td>2</td>
<td>3.57%</td>
</tr>
<tr>
<td>素晴らしき世界</td>
<td>284</td>
<td>24</td>
<td>8.45%</td>
<td>7</td>
<td>2.46%</td>
</tr>
<tr>
<td>ROMANCE</td>
<td>195</td>
<td>79</td>
<td>35.38%</td>
<td>3</td>
<td>1.54%</td>
</tr>
<tr>
<td>Lai-Lai-Lai</td>
<td>231</td>
<td>43</td>
<td>18.61%</td>
<td>1</td>
<td>0.43%</td>
</tr>
<tr>
<td>Days</td>
<td>137</td>
<td>0</td>
<td>0.00%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>桜吹雪</td>
<td>335</td>
<td>53</td>
<td>15.82%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>Rain</td>
<td>208</td>
<td>1</td>
<td>0.48%</td>
<td>2</td>
<td>0.96%</td>
</tr>
<tr>
<td>いつこのSummer</td>
<td>233</td>
<td>104</td>
<td>44.64%</td>
<td>5</td>
<td>2.15%</td>
</tr>
<tr>
<td>W/ME</td>
<td>199</td>
<td>9</td>
<td>4.52%</td>
<td>8</td>
<td>4.02%</td>
</tr>
<tr>
<td>秘密</td>
<td>272</td>
<td>241</td>
<td>88.60%</td>
<td>1</td>
<td>0.37%</td>
</tr>
<tr>
<td>夢でいいから</td>
<td>218</td>
<td>0</td>
<td>0.00%</td>
<td>3</td>
<td>1.38%</td>
</tr>
<tr>
<td>Yes? No?</td>
<td>312</td>
<td>65</td>
<td>20.83%</td>
<td>1</td>
<td>0.32%</td>
</tr>
<tr>
<td>風見鶴</td>
<td>223</td>
<td>25</td>
<td>11.21%</td>
<td>6</td>
<td>2.69%</td>
</tr>
<tr>
<td>Total</td>
<td>3118</td>
<td>647</td>
<td>20.75%</td>
<td>40</td>
<td>1.28%</td>
</tr>
</tbody>
</table>

6.2 On code-switching

Concerning code-switching, there are three main factors that were looked at in order to find how they might relate with the English elements and whether they have an effect on the amount of code-switches. First of all, the placement of code-switches in the song parts was examined. Second, the potential influence of song genre on the presence of code-switching in individual songs was looked at. Thirdly, the subject matter, and whether that affects the code-switches received some attention. In addition to this, both the grammatical and functional side of code-switching were addressed. The question of the lack of code-switching in some songs will also be touched upon.
Table 5. *Number and percentage of English code-switches and loanwords per song in album いざッ、Now.*

<table>
<thead>
<tr>
<th>Songs in album</th>
<th>Number of words per song</th>
<th>Number of English code-switches</th>
<th>Percentage of English code-switches</th>
<th>Number of English loanwords</th>
<th>Percentage of English loanwords</th>
</tr>
</thead>
<tbody>
<tr>
<td>言葉より大切なもの</td>
<td>216</td>
<td>16</td>
<td>7.41%</td>
<td>3</td>
<td>1.39%</td>
</tr>
<tr>
<td>JAM</td>
<td>297</td>
<td>132</td>
<td>44.44%</td>
<td>8</td>
<td>2.69%</td>
</tr>
<tr>
<td>The Bubble</td>
<td>288</td>
<td>73</td>
<td>25.35%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>Thank you for my days</td>
<td>221</td>
<td>73</td>
<td>33.03%</td>
<td>4</td>
<td>1.81%</td>
</tr>
<tr>
<td>PIKA★★ DOUBLE</td>
<td>303</td>
<td>0</td>
<td>0.00%</td>
<td>1</td>
<td>0.33%</td>
</tr>
<tr>
<td>keep a peak</td>
<td>0</td>
<td>0</td>
<td>0.00%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>EYES WITH DELIGHT</td>
<td>312</td>
<td>172</td>
<td>55.13%</td>
<td>3</td>
<td>0.96%</td>
</tr>
<tr>
<td>RIGHT BACK TO YOU</td>
<td>242</td>
<td>89</td>
<td>36.78%</td>
<td>2</td>
<td>0.83%</td>
</tr>
<tr>
<td>RAINBOW</td>
<td>197</td>
<td>72</td>
<td>36.55%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>ハダシの未来</td>
<td>211</td>
<td>8</td>
<td>3.79%</td>
<td>5</td>
<td>2.37%</td>
</tr>
<tr>
<td>優しくて少しバカ</td>
<td>203</td>
<td>0</td>
<td>0.00%</td>
<td>7</td>
<td>3.45%</td>
</tr>
<tr>
<td>Dear My Friend</td>
<td>228</td>
<td>23</td>
<td>10.09%</td>
<td>1</td>
<td>0.44%</td>
</tr>
<tr>
<td>君だけを想ってる</td>
<td>213</td>
<td>31</td>
<td>14.55%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>チェックのマフラ</td>
<td>207</td>
<td>6</td>
<td>2.90%</td>
<td>8</td>
<td>3.86%</td>
</tr>
<tr>
<td>途中下車</td>
<td>220</td>
<td>4</td>
<td>1.82%</td>
<td>7</td>
<td>3.18%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3358</strong></td>
<td><strong>699</strong></td>
<td><strong>20.82%</strong></td>
<td><strong>49</strong></td>
<td><strong>1.46%</strong></td>
</tr>
</tbody>
</table>

6.2.1 Locations of code-switches in the lyrics

How the English elements are placed in the lyrics seems to support the findings of earlier studies on the topic. While there were a few songs with the English elements focused for instance in the verse (e.g. サクラ咲け and RAINBOW), or in some cases in the bridges leading to refrains (Yes? No? and 言葉より大切なもの), they were nevertheless most
frequent in the refrains (for instance Lai-Lai-Lai, EYES WITH DELIGHT, or 夏の名前), just as Loveday (1996: 133) suggested. There are merely five songs with absolutely no English code-switching, except for two titles: *Days*, 秘密, 風見鶏, *PIKA☆☆NCHI DOUBLE* and 優しくって少しバカ. Two of these songs, *Days* and 優しくって少しバカ, do however have numbers in Roman script as part of the lyrics, although in both cases they are pronounced in Japanese. These, rather being cases of English borrowings or code-switches, therefore, can be seen as an example of the use of Roman script as a part of Japanese orthography. Furthermore, also lacking English elements is the song 風見鶏, which has only one loanword, キス kisu ‘kiss’.

It was felt that the rap sections and the English in them deserve a mention for their particularly Western nature. There are five songs in album いざッ, *Now* and six songs in *One* with rap sections. I had expected the rap sections in the songs to be particularly prone to code-switching, but only partly did this expectation correspond with the reality. While the rap sections did explicit a relatively large amount of code-switching in cases where the rap section had both Japanese as well as romanized English items, a little over a third of the rap sections did not in fact have any code-switches at all, but were purely in Japanese. Table 6 shows the language distribution in the rap sections.

<table>
<thead>
<tr>
<th>Songs with no rap sections</th>
<th>Songs with rap sections in Japanese</th>
<th>Songs with rap sections in English</th>
<th>Songs with rap sections in both languages</th>
<th>Total number of songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>4</td>
<td>1</td>
<td>6</td>
<td>29</td>
</tr>
</tbody>
</table>
6.2.2 The influence of genre

A look at the songs in view of their genre seems to suggest that the genre has at least a little bit of influence on the amount of English. While all of the songs that had elements from funk, big band music, techno, reggae, and golden oldies, featured code-switching, among the pop rock and plain old pop songs, there were songs both with and without code-switching. The only song that was defined as a pure ballad, did not have any English elements. This did not come as a surprise since due to the multisyllabic nature of many Japanese words, Japanese takes longer to sing and this may be partly the reason behind slower songs being the ones that are entirely, or almost entirely, in Japanese. One example contradicting with this general pattern was also discovered in the data in the form of the song チェックのマフラー which, while being ballad like in some ways, is not slow, yet has almost no English elements. The five songs (Days, 秘密, 風見鶏, PIKA★NCHI DOUBLE, 優しくって少しバカ) which did not feature any code-switching appeared to share some features. Firstly, these songs were felt to feature a particularly tender atmosphere. The lyrics were also deciphered to be more meaningful, perhaps specifically in PIKA★NCHI DOUBLE and 優しくって少しバカ. There was one song (風見鶏) with the musical elements and the subject matter exhibiting a particularly traditionally Japanese feel. In some ways it could be said that those songs which exhibit most enka-like features, tended to lack English elements (similarly to enka).
6.2.3 The influence of song subject matter

The subject matter of the songs and their possible effect on the presence of English elements in the songs was explored as well. Unsurprisingly majority of the songs dealt with issues of love and romance in one way or another. It was discovered, however, that the albums had a slightly different approach to love, as album *One* had more of a positive outlook, while *Now* had songs of mainly troubled love. Other subjects that the songs in the two albums dealt with were for instance friendship (in *PIKA★NCHI DOUBLE*), dancing and clubbing (*Lai-Lai-Lai* and *W/ME*) and random 'philosophizings' concerning different aspects of life (e.g. *Thank you for my days*, 素晴らしき世界). Interestingly the only song that seemed to be about the physical side of love was called *ROMANCE*, which was almost to be expected, as the English word 'romance', or rather the loanword ロマンス romansu, is most often used to refer to love's physical side in Japan. It was discovered that for the most part the subject matter of the songs did not appear to make a significant difference as to whether English was used or not. The two songs about dancing and clubbing both had code-switching, and a fair amount of it, which is significant in the sense that the kind of dancing and clubbing that is referred to is more of a Western kind. That is, Japanese people do not typically spend time in Western type night clubs but in *izakayas*, Japanese drinking establishments, instead.
6.2.4 Grammatical aspects of code-switching

The grammatical side of code-switching was given a brief look as well. English code-switches were syntactically categorized to reveal the frequency with which different word classes are represented in J-pop. Table 7 features the number of words per syntactic categories. Prepositions and pronouns were left out of table 7 as there were no instances of them discovered in the data.

Table 7. Instances of code-switches by syntactic categories.

<table>
<thead>
<tr>
<th></th>
<th>Album <em>One</em></th>
<th>Album いざっ, <em>Now</em></th>
<th>Data in total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nouns</td>
<td>22</td>
<td>5</td>
<td>27</td>
</tr>
<tr>
<td>Articles</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Adjectives</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Verbs</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Adverbs</td>
<td>8</td>
<td>16</td>
<td>24</td>
</tr>
<tr>
<td>Conjunctions</td>
<td>0</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Interjections</td>
<td>63</td>
<td>69</td>
<td>132</td>
</tr>
<tr>
<td>Noun phrases</td>
<td>20</td>
<td>36</td>
<td>56</td>
</tr>
<tr>
<td>Verb phrases</td>
<td>128</td>
<td>96</td>
<td>224</td>
</tr>
<tr>
<td>Prepositional phrases</td>
<td>2</td>
<td>29</td>
<td>31</td>
</tr>
<tr>
<td>Other/Numerals</td>
<td>5</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>254</strong></td>
<td><strong>259</strong></td>
<td><strong>513</strong></td>
</tr>
</tbody>
</table>

As can be seen in the table, there was some variation between the albums, but what is equally noticeable is that, concerning word class, it is particularly nouns, adverbs and interjections which exhibited larger numbers in the data. Prepositions and pronouns were the only word classes which did not appear in the data as individual words. Prepositional phrases did appear however, as did a relatively large number of noun phrases, and a particularly large number of verb phrases, which were revealed to be the largest group among the code-switches, with interjections following.
Code-switches were, in many instances, revealed to be placed outside the typological boundaries of Japanese sentences, thus making them intersentential code-switching. This type of code-switching is perhaps less revealing as the elements from different languages do not necessarily interact on any level. As for the intrasentential code-switches, it appears that majority of them have a noun as the code-switched element, and it is in fact rare for the verb to be the code-switched item. However, one instance of this kind was discovered in song 夢でいいから, as is exemplified in (3).

(3) で君とMAKE A物語り

de kimi to make a monogatari
‘to make a fairytale with you’

Some consideration was due concerning the interjections (such as ‘Wow!’, ‘Yeah!’ and ‘Yo!’). As elements, they all appear to have sprung from English, although some of them, such as ‘Lai-Lai-Lai’ raised doubt as to how they should be categorized. They were each written in Roman alphabet however, which would suggest a code-switch to English, and a decision was made to categorize them as such.

6.2.5 Functions of code-switching

Studying the possible functions and motivations behind the instances of code-switches in the data revealed the following.
First of all, English vocabulary and Roman script appear to offer **stylistic diversity** and to **enrich the lexicon**, as can be seen from a few examples. In the album *One*, there are two songs with a title referring to ‘summer’. While the other uses the Japanese word, 夏の名前 *natsu no namae* ‘summer's name’, the other brings variety to the song list by having the word ‘summer’ in English: いつかの*Summer* (*itsuka no summer* ‘one (particular) summer’). Also for instance the words ‘yes’ and ‘no’ are used both in Roman script and as loanwords, イエス *iesu* and ノー *noo*.

Other motivating factors behind the English elements were identified in the data as well. Concerning the concept of **Westernization**, it was specifically the rap sections, as noted before, and the English in them, that were felt to be influenced by it. The rap sections, for instance in the songs 素晴らしき世界 and サクラ咲け, had a particularly ‘American feel’. English is also used in referring to Western type of partying in many songs, e.g. in the song *W/ME*. As was mentioned before, clubbing for instance is actually rather rare among the Japanese, who are more prone to spend their evenings in *izakayas*.

There was a repetition of the word ‘now’ discovered in the album title いざッ、*Now*, as *hiragana* いざ also stands for ‘now’. Same kind of repetition can also be found in the song 君だけを想ってる which has the line ‘だから笑って Smile tonight’ (*dakara waratte smile tonight*), meaning ‘therefore smile, smile tonight’. Repetition in English appears to function in both these cases as a **re-enforcer of the message**.
It is uncommon in Japan to use rhyming with Japanese vocabulary, so instead of Japanese, English can be creatively used for rhyming purposes, as in the song 夢でいいから, which has the following lines:

(4)‘THIS LOVE SONG IS FOR YOU’

‘YOU ARE MY SUN AND MY MOON’

The use of code-switching for a visual effect through orthographic play was present in the data in a multitude of ways. For example, perhaps the word ‘bye-bye’ is written in Roman script, in a song (サクラ咲け) otherwise entirely written using Japanese scripts, merely to bring visual variation. That is, a corresponding katakana word, バイバイ baibai is common enough for it to have been used instead of ‘bye-bye’. There is also a curious finding on the album title of the other album, いざッ, Now, showing the versatility of Japanese syllabary. As short as the title is, it nevertheless has been fitted with three different scripts (hiragana, katakana and Roman script). The little katakana syllable ッ, tsu, in this occasion, stands for an exclamation mark of kind.

While the English code-switches for the most part tended to happen outside the typological boundaries of Japanese, there were a few cases identified where the English elements are strongly tied to the structure of the Japanese sentences. For example in the song 夢でいいから, there is lots of playfulness and interaction between Japanese and the

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3 These two lines of the song are capitalized in the original text.
4 Having a small つ at the end of a word indicates a sudden stopping of sound, and adds some emphasis. It can almost be thought of an exclamation point, and is often seen with one. http://yomuze.com/pronunciation/sokuon.php (October 6, 2011)
English code-switches, as in example (5). The orthographic play presented here is something quite typically Japanese.

(5) うそのない感情はL.O.の後V.E.

_Uso no nai kanjou ha L.O. no ato V.E._

‘The feeling without lies is L.O. followed by V.E.’

There is some inconsistency in the pronunciation of the romanized English elements in the songs. While for the most part it appears that there has been an attempt to pronounce code-switched parts of the song in the manner of an English speaking native, a few instances, such as in the case of the word ‘romance’ in the song _ROMANCE_, are pronounced as if they were a loanword instead. This leads to the question of whether the word in question is actually intended as a loanword, but has been written in Roman script for visual effect. In the song _RIGHT BACK TO YOU_, there are similarly two words, ‘balance’ and ‘mask’, which are written in Roman script, but pronounced as loanwords, バランス _baransu_ and マスク _masuku_. If the reason behind the use of English is not visual, perhaps the song has required more syllables than the English words consisted of, and the words would have been pronounced in a Japanese manner for that reason.

Also adding to the visual aspects of the lyrics was the fact that in some of the songs, numbers were written in Roman script, although they were sang in Japanese. The term for ‘two people’, _futari_, for instance, would typically be written with the _kanji_ for number two, combined with the _kanji_ for human, as in _二人_. In the song _チェックのマフラー_, however, the word is written as _2人_.

Other aspects of Western writing customs than just the alphabet are represented in the lyrics as well. Using ‘〜’ or ‘。 ’, rather than ‘…’ is common practice when writing in Japanese. In the Arashi lyrics however, ‘…’ is used as well, mainly in contexts of Roman script usage, but for instance in the song Yes? No? the three periods are used in an entirely Japanese context. There are also instances of English code-switches being paired with Japanese punctuation as in the song Thank you for my days which has the expression shown in (6). Punctuation would appear to be visually significant in the lyrics.

(6) I just say love for ・・・

It was discovered that playing with orthographies was taking place not just between Japanese and English scripts, but also within the Chinese based scripts. For instance in the song Dear My Friend, the lyrics have the word 地球 (ちきゅう) chikyuu which stands for ‘Earth’ or ‘globe’. However, written above the kanji in furigana5 is the word ホシ hoshi ‘star’.

6.2.6 Songs without code-switching

The near or complete lack of English elements in some of the songs could not be explained by any single shared feature. While it was suspected that the type of the song would be significant in this context there were however a range of song types represented in songs both with and without code-switches. Slower tempo, the using of Japanese instruments,
and generally a more ballad-like nature, did to an extent forebode less, or lack of, English in the lyrics. This was especially emphasized in the case of themes that were more traditionally Japanese, and at times this ‘Japaneseness’ extended to the general ‘feel’ of the song, the lack of English emphasizing it even further.

While English tends to be more readily used for romantic vocabulary, in チェックのマフラー, the actual Japanese phrase for ‘I love you’, 好きだ (suki da), is used. Perhaps Japanese society is getting ready to express matters concerning love and romance increasingly in Japanese and with native Japanese scripts as well. This particular song is one without nearly any code-switching, however, so alternatively the lyric writer may simply have chosen to avoid any English elements in this particular song.

6.3 On loanwords

Besides code-switches, loanwords as a form of language contact received attention as well. This was felt to be particularly important in the Japanese case with its multitude of orthographies and the large number of loanwords present in the language. As with code-switches, loanwords were categorized syntactically. The varied use of katakana was another point of focus.
6.3.1 Loanwords by word class

The syntactic categorization of the loanwords revealed that nearly all (50/56) of the loanwords in the data are nouns. There are also three (3) verbs, two (2) adverbs and one (1) adjective. The number and percentage of loanwords by word class are listed in table 8. There is also a full listing of the loanwords by word class available in appendix 4.

Table 8. Number and percentage of loanwords by word class.

<table>
<thead>
<tr>
<th>Word class</th>
<th>Loanwords</th>
<th>Percentage of loanwords by word class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nouns</td>
<td>50</td>
<td>89.29%</td>
</tr>
<tr>
<td>Verbs</td>
<td>3</td>
<td>5.36%</td>
</tr>
<tr>
<td>Adjectives</td>
<td>1</td>
<td>1.79%</td>
</tr>
<tr>
<td>Adverbs</td>
<td>2</td>
<td>3.57%</td>
</tr>
<tr>
<td>Total</td>
<td>56</td>
<td>100.01%</td>
</tr>
</tbody>
</table>

The number of concrete versus abstract loanword nouns was counted as well to see if majority would indeed be referring to concrete objects as might be expected. The result was that 37 (or 74.00%) out of the 50 loanword nouns were referring to concrete objects and 13 (or 26.00%) to abstract ones. It should be mentioned that the percentage of loanwords referring to abstract nouns was in this case perhaps slightly higher than expected.

6.3.2 Loanwords and the varied use of katakana

In the study of loanwords it was discovered that many of them (e.g. プライド puraido ‘pride’, ドア doa ‘door’, ベル beru ‘bell’, ライト raito ‘light’) are used in more than one
song. While majority of the loanwords were nouns, the loanword キス kisu ‘kiss’ was actually used in two different manners: as a noun in two songs (夏の名前 and チェックのマフラー) and as verb in one (風見鶏). Used in the song サクラ咲け, the word コンビニ konbini, ‘convenience store’, serves as an example of the Japanese tendency to truncate part of the word when borrowing from Western languages. Interestingly the words ‘yes’ and ‘no’ are used in the lyrics both in Roman script as well as in the form of loanwords (イエス iesu, ノー noo). It should be mentioned that there are quite a few loanwords, throughout the data, concerning items of clothing (コート kooto ‘coat’, マフラー maruraa ‘muffler’, ネクタイ nekutai ‘necktie’, ポケット poketto ‘pocket’, スニーカー suniikaa ‘sneaker’, シャツ shatsu ‘shirt’, Yシャツ Yshatsu ‘Y-shirt’). The importance of prosaic items of clothing could be seen as coming from the romantic connotation they somehow manage to convey. For instance the vocabulary referring to winter (duffel coat and check-patterned muffler) intuitively bring to mind all the romance winter has to offer: candle light, keeping warm in each other’s arms, snow falling gently, Christmastime even.

While majority of the words written in katakana were found to be loanwords, the data offered further prove that the usage of katakana today is varied. Besides loanwords, katakana was used for instance as a kind of Japanese italics, to draw attention to specific words, such as トキメク tokimeku ‘fluttering of heart’, ホラ hora ‘look’, キケン kiken ‘danger’, ダメ dame ‘impossible’, ココロ kokoro ‘heart’, キモチ kimochi ‘feeling’, ベソ beso ‘child's tear-stained face’, ケンカ kenka ‘fight’, and キレイ kirei ‘beautiful’. While the expression 半ベソ han beso (~‘half crying’) is used in the song to refer to being on the
verge of tears, the decision to write the word in katakana instead of hiragana certainly draws attentions. I suggest that perhaps the Spanish word beso (‘kiss’) is hinted at, in which case the song would be sneakily also referring to ‘half a kiss’. As for words like ‘fight’ and ‘danger’, perhaps they receive more power through the angular nature of the katakana syllabary. Perhaps there could also be a visual aspect behind using katakana for the words ‘heart’ and ‘feeling’ as, in my opinion, there is something particularly appealing and balanced in the katakana versions of the words: ココロ and キモチ. There is also one instance of katakana being used for an onomatopoeic word (ポロボロ boroboro ‘worn-out’), a function it commonly has in Japanese. Sound effects are similarly generally written in katakana, and an example of this could also be found; ジリリ jiriri, used in song 途中下車 for the sound of a bell. Further underlining the fact that katakana syllabary is used for so much more these days than just for loanwords is the using it to write the first part of the song title ハダシの未来 (hadashi no mirai, ‘superior/barefoot future’), although the title is made up of words which do not have western origins.

6.4 English in song titles

The use of English elements was indeed felt to be varying and fascinating not only in the actual lyrics but in song titles as well, shown in tables 9 and 10.

More than half of the song titles, 17 out of 29, had English elements in Roman script. Out of these 17 songs, 15 had code-switches also in the actual lyrics. The titles tended to be
monolingual, as suggested by previous research, and only one song title per album had both English and Japanese incorporated into it.

Table 9. Song list of album *One* (released August 3, 2005).

<table>
<thead>
<tr>
<th>No</th>
<th>Song title</th>
<th>Romanized version</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Overture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>夏の名前</td>
<td><em>natsu no namae</em></td>
<td>‘summer’s name’</td>
</tr>
<tr>
<td>3</td>
<td>ROMANCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Lai-Lai-Lai</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Days</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>素晴らしき世界</td>
<td><em>subarashiki sekai</em></td>
<td>‘wonderful world’</td>
</tr>
<tr>
<td>7</td>
<td>サクラ咲ケ</td>
<td><em>sakura sake</em></td>
<td>‘fall cherry blossoms’</td>
</tr>
<tr>
<td>8</td>
<td>Rain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>いつかのSummer</td>
<td><em>itsuka no summer</em></td>
<td>‘one (particular) summer’</td>
</tr>
<tr>
<td>10</td>
<td>W/ME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>秘密</td>
<td><em>himitsu</em></td>
<td>‘secret’</td>
</tr>
<tr>
<td>12</td>
<td>夢でいいから</td>
<td><em>yume de ii kara</em></td>
<td>‘because it’s good in a dream’</td>
</tr>
<tr>
<td>13</td>
<td>Yes? No?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>風見鶏</td>
<td><em>kazamidori</em></td>
<td>‘weather vane’</td>
</tr>
</tbody>
</table>

Among the 29 songs there were two (*Days* and *PIKA★NCHI DOUBLE*) with English in the title but no further English elements later on in the song. As for the songs with titles in Japanese only, 3 were entirely in Japanese and 5 more had very little English elements in them, so a Japanese title does appear to predict less English in the actual lyrics as well.

This was further proved by a more detailed comparison of the titles and the main text bodies which revealed that the amount of English in the titles, or rather whether the titles were English ones or Japanese ones (as mixed or hybrid titles were few), did indeed seem to reflect the number of code-switches, while not so much the number of loanwords, in the songs. 31.61% of songs with English titles (15 titles out of 29) were comprised of code-switches. The songs with Japanese titles (11 titles out of 29) had relatively less English, 6.65%. There did not appear to be a significant difference in the amount of loanwords,
percentages of which were 1.15% and 1.41%, respectively. The three songs which had song titles with elements from both languages (two with code-switches and one with a loanword) were comprised of mere 2.47% of code-switching and 2.74% of loanwords. While the percentage for code-switching is surprisingly low no conclusion can however be drawn as the number (3) of these songs is so small. The number of song titles with code-switches and loanwords can be seen in table 11.

Table 10. Song list of album いざッ、Now (released July 21, 2004).

<table>
<thead>
<tr>
<th>No</th>
<th>Song title</th>
<th>Romanized version</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>言葉より大切なもの</td>
<td>kotoba yori taisetsuna mono</td>
<td>'the thing(s) more important than words'</td>
</tr>
<tr>
<td>2</td>
<td>JAM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The Bubble</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Thank you for my days</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>PIKA★★NCHI DOUBLE</td>
<td></td>
<td>'shameless in standing above the rest 2’</td>
</tr>
<tr>
<td>6</td>
<td>keep a peak</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>EYES WITH DELIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>RIGHT BACK TO YOU</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>RAINBOW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>ハダシの未来</td>
<td>hadashi no mirai</td>
<td>'barefoot future/superior future’</td>
</tr>
<tr>
<td>11</td>
<td>優しくて少しバカ</td>
<td>yasashikutte sukoshi baka</td>
<td>'kind but slightly foolish’</td>
</tr>
<tr>
<td>12</td>
<td>Dear My Friend</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>君だけを想ってる</td>
<td>kimidake wo omottearu</td>
<td>'I only think of you’</td>
</tr>
<tr>
<td>14</td>
<td>チェックのマフラー</td>
<td>chekku no mafuraa</td>
<td>'check-patterned/checkered muffler/scarf’</td>
</tr>
<tr>
<td>15</td>
<td>途中下車</td>
<td>tochuugesha</td>
<td>'stopover’</td>
</tr>
</tbody>
</table>

Table 11. Number of song titles with code-switches and loanwords.

<table>
<thead>
<tr>
<th>Album</th>
<th>Number of songs per album</th>
<th>Number of song titles with code-switches</th>
<th>Percentage of song titles with code-switches</th>
<th>Number of song titles with loanwords</th>
<th>Percentage of song titles with loanwords</th>
</tr>
</thead>
<tbody>
<tr>
<td>いざッ、Now</td>
<td>15</td>
<td>9</td>
<td>60.00%</td>
<td>1</td>
<td>6.67%</td>
</tr>
<tr>
<td>One</td>
<td>14</td>
<td>8</td>
<td>57.14%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>Total</td>
<td>29</td>
<td>17</td>
<td>58.62%</td>
<td>1</td>
<td>3.45%</td>
</tr>
</tbody>
</table>
The song titles proved to be a more interesting case than was at first believed. As the way of writing the titles is in no way consistent, it can be concluded that matching with Western norms and patterns is not a priority, as was already suggested in the theoretical background part of the research. Due to multitude of scripts and their combinations, the placement and number of capital letters for one, does not appear to be considered consequential. Compare, for instance, the following titles: *Dear My Friend, Thank you for my days, EYES WITH DELIGHT*, and *keep a peak*. Although it could be said of the last one that in this case the placement of the capital letter is singularly important as the title appears to be a palindrome. The Japanese tendency to play with words is quite visible in the title of this song.

The following observations were made regarding the motivations behind English elements in song titles. As was already mentioned in an earlier part of the discussion, on album *One* there are two songs with ‘summer’ in the titles: *夏の名前 (natsu no namae, ‘the name of summer’)* and *いつかのSummer (itsuka no summer, ‘one (special) summer’)*, which is actually the only title in all of the data with both Japanese and ‘real’ English. In the first title, ‘summer’ is written with *kanji*, and in the second, English word is used (in Roman script). This could suggest that English functions as a way to avoid repetition in the song titles. Two of the titles on album *One (ROMANCE, W/ME)*, and five on *いざッ、Now (JAM, PIKA★NCHI DOUBLE, EYES WITH DELIGHT, RIGHT BACK TO YOU, RAINBOW)* have been written entirely in capital letters. I believe it is quite safe to assume that aiming for visual variation is for the large part the reason behind the use of capital letters. With some of the capitalized titles, other reasons can be deducted as well. For example with *RIGHT BACK TO YOU*, it seems less strange to hear the title ‘shouted out’, so to speak,
than for instance in the cases of the titles RAINBOW or EYES WITH DELIGHT. Perhaps the using of capital letters adds a hint of extra emphasis to the words and titles in question, similarly to the effect katakana has among the Japanese scripts. Western influence is clearly visible in the title W/ME, a song from One. The English in the song title Yes? No? is perhaps explainable through cultural reasons. The Japanese way of expressing oneself would not easily allow such straightforward questions as the ones in the title, as the actual meaning of the Japanese word はい hai ‘yes’ is something closer to ‘yes, I hear what you are saying, and I understand it’, than ‘yes, I agree’. The stars in PIKA★★NCHI DOUBLE are another great example of Japanese inclination to play with orthography. PIKA★★NCHI DOUBLE is actually both a song and a sequel to a movie (PIKA★NCHI is a movie featuring all of Arashi members, and also a single by the same name), thus the word ‘double’ in the title referring to this fact.

The song titles were discovered to have five words that are written in katakana, out of which two are loanwords (チェック chekku ‘check-patterned’ and マフラー mafuraa ‘muffler’). The other words which are given emphasis by the use of katakana are サクラ sakura ‘cherry blossom’, ハダシ hadashi ‘barefoot’/‘superior to’, and バカ baka ‘fool’. As it was mentioned in the theoretical background section of this work, katakana loanwords are used in J-pop to refer to everyday items in order to bring exoticness into the lyrics. This is seen for instance in the song title チェックのマフラー (chekku no mafuraa, ‘check-patterned muffler/scarf’). Despite the fact that Japanese synonyms do exist, a decision has been made to use the loanwords instead. This rather gives the feeling of referring specifically to a Western item of clothing, and to Western ideas and themes along with it.
Some consideration was also given to the issue of why it was Japanese that was chosen over English in some of titles. Take for instance the song 風見鶏, which is labelled as – Special Summer Track–. I claim that this extra label partly explains why the song is the way it is: no code-switching and with traditional sounding musical elements. The reason why I feel this way is because when I think of Japanese summer, I think of the many specifically Japanese things, such as matsuri (Japanese traditional festivals), yukata (the summer kimono worn for matsuri), fireworks, and such. Similar feeling can also be experienced in the song. It almost seems as if a Japanese theme, quite understandably, would require Japanese lyrics. The topic of the song サクラ咲け (sakura sake), similarly, is something very Japanese: cherry blossoms. Concerning the language choice for the title, sakura sake sounds far less awkward than blossom cherry blossoms would. Even though it could be avoided through some language play or other, it is nevertheless very likely that the word ‘cherry blossom’, sakura, as something very Japanese in the Japanese minds, would, and generally does, get written in Japanese. Generally kanji (桜), however, is used to write it. In this song, the katakana syllabary is used, which may be due to the fact that seeing sakura written in katakana immediately draws one’s eyes to it. Perhaps though in this case, the reason is connected with the language play between the two meanings of sakura sake. Literally the meaning is an imperative for cherry blossoms to blossom, but when the expression is written in the manner it is written in the title, it actually refers to ‘exam success’. Thus, the orthography comes from the latter meaning, but the rest of the song suggests the first reading for the actual meaning of the title. Cherry blossom, or sakura is a very traditional and popular theme in the lyrics of J-pop and there are a number of songs with it as the title. Word play on it has been performed before as well, as in the song 桜 (sakura) by コブクロ (kobukuro, ‘small bag’or ‘womb’). Here, the last line of the
song ends in 君の中に 僕の中に 咲く Love (kimi no naka ni boku no naka ni saku Love, ‘Inside of you, inside of me, cherry blossoms/love’). The ‘lo’ of love is used as the last syllable for the word sakura referring both to cherry blossoms and love in the same sentence.

6.5 Errors in grammar versus made-in-Japan English

This present research, I believe, is further confirming that English used in Japan is indeed not ‘pure’ English but rather ‘made-in-Japan’ English, or perhaps a Japanese variety of English, and therefore grammatical errors in the data should not automatically be assumed to be actual errors. In some cases, however, it does appear that instead of being made-in-Japan English, expressions that seem to be errors, are indeed just that. For example, in the song RIGHT BACK TO YOU, the phrase (7) appears to be misconstrued.

(7) I'll coming right back to you

(8) Tell me baby, do you like a rock?

(9) I'm gonna make your love.

In the case of example (8) I assume that the intended message is either ‘do you like to rock?’, or perhaps more likely ‘do you like rock?’ I believe that the lack of definite and indefinite articles in Japanese, a factor that could make using them difficult in other
languages as well, might be factor the behind this formulation. The meaning of example (9) is left somewhat unclear, but as the elements for creating the sentence ‘I am going to make love to you’ are more or less present in the example, I feel it would not be so unreasonable to assume that this could well be the intended message. What is more important, however, I believe that this could also as easily be seen as a case of made-in-Japan English.

6.6 Roman script as part of Japanese

Finally, an important aspect to consider is the fact that for a word to be written in Roman script in the Japanese context does not necessarily suggest it is in English or some other Western language. Japanese words are sometimes written in Roman script: for instance the song title *PIKA★★NCHI DOUBLE* has the word/words ‘pikanchi’ which is a combination of ぴかいち pikaichi ‘something/someone standing above the rest’, はれんち harenchi ‘infamy’ and だんち danchi ‘multi-unit apartments’. In fact, Roman script can, to an extent, be considered as part of Japanese today, and therefore the expression ‘Yシャツ’ Yshatsu (Y-shirt), in the song 途中下車, for instance, should be interpreted as authentic Japanese, similarly to acronyms such as LL for ‘language lab’. Roman script can truly be seen near being, or indeed already being, an institutionalized part of Japanese orthography today.
7 Conclusion

The aim of this study was to look at the features of English language contact in Japanese popular music. As previous research on code-switching has been dealing mainly with the spoken aspect of it, the studies with which to compare the present results were few. However both Loveday and Stanlaw have been dealing with the topic of language contact in the case of Japan and both also touched on the exact topic of popular music and the features and functions of English concerning it. In the Japanese case it was of the essence to include also loanwords in the research, as was also suggested by previous studies on the subject.

The quantity of English elements in the data was one target of interest. The number of code-switches was revealed to be fairly high, in fact, higher than expected. The amount of loanwords, however, was revealed to be smaller than previous studies concerning loanwords in Japanese led to expect. In fact the percentage of loanwords in the data is surprisingly low. The artificial nature of lyrics may be the reason for this. Also, a differing result may well be reached with a larger data.

Also the possible motivations behind individual instances of code-switches in the lyrics of J-pop were explored. For instance the motivations of Westernization, re-enforcing the message through repetition, orthographic play, rhyming, and offering alternatives to language use, all appeared to be influencing the language choice in the lyrics.
A few other aspects of language contact in the lyrics were examined as well: the effects of genre, subject matter of the songs, as well as the placement of the English elements were all taken into consideration. It was discovered that the genre had slightly more significance concerning the amount of English elements in the lyrics than the subject matter, which did not appear to affect all that much. Placement of the Anglicizations did seem focused in the refrain, as Loveday suggested, but on the whole, it was not just the refrains that had English elements, the lyrics were rather sprinkled through.

Classification according to word class was performed both for code-switches and loanwords, but no particular attempt was made to reach any significant conclusions concerning the grammatical aspects of code-switching, for the specific reason of previous studies questioning the relevance of grammatical models to code-switching. Also, as the interaction between the two languages in the data proved in the end to be rather small, making grammatical conclusions was left to a secondary position. As for the loanwords, great majority of them were found to be nouns, and only a few verbs, adjectives and adverbs could be identified.

As the results of the present study ran more or less parallel to the results reached by earlier studies that have dealt with the issues, and also due to Arashi being a very typical example of a J-pop band, thus likely enabling generalizations (to an extent) also on a larger scale, this study hopefully offers a somewhat accurate picture regarding the use of English elements in Japanese popular music. The contributions of this present study to code-switching research in particular could perhaps be hoped to be more comprehensive than they are. However, as mentioned, written code-switching has only lately started to gain the
interest of researches and as relatively speaking not all that many studies exist on written code-switching in non-print media in particular, there is at least perhaps some novelty value in the topic of this study. In that regard, the study is part of an attempt to even out the unbalance present in the study of code-switching until recently. Is it also my believe that the special nature of the Japanese case concerning language contact, code-switching in particular, has been further confirmed by this study. While I have been, for the most part, referring to code-switching throughout this study, I do feel that in the Japanese case, it might still be more accurate to refer to a Japanese variety of English, as suggested by Stanlaw (2005). The issue, however, is not a simple one.

As the interpretations are my own concerning for instance which genre the songs represent, also any possible misinterpretations concerning them are mine. As the results were quite straightforward, however, they should be relatively reliable. One concern were the elements the word class of which was felt to be slightly unclear, but as Roman script was used in these instances, a decision was made to count them as items of English. These elements were rendered as interjections. The fact that Roman script can nowadays also be seen as part of Japanese was necessarily kept in mind while making the decisions.

In future research, I believe that the concept of language transfer could be included in more detail in accounting for any grammatical peculiarities (as it is my firm believe that ‘errors’ is hardly the right term for all the anomalies in the Japanese context) in code-switches. I feel that doing this would have the potential of resulting in a fuller and a more detailed view of the concept of Japanese English.
Secondly, I expect that acquiring viewpoints from Japanese natives concerning this subject, perhaps through a questionnaire, would potentially bring more insight about English as part of J-pop.

One further approach which a future study could take, and one which I personally find rather appealing and likely to offer interesting results (by bringing a whole new country into the equation), is that of comparing the state of affairs in Japan to that of South Korea. South Korean musical scene is exhibiting strikingly similar features and traits to that of the Japanese, although there are, quite naturally, slight differences as well. The music scenes of the two countries are uncommonly intertwined, although the situation is slightly unbalanced as K-pop groups tend to be more popular in Japan than J-pop groups are in South Korea. *Arashi*-type of boy bands regularly perform in South Korea however. A preliminary look at the album covers and lyrics of a South Korean boy band, SHINee (샤이니), reveals a very similar pattern, at least concerning code-switching, to that of J-pop bands. The song titles of SHINee, if they are not in English entirely, each have an addition in English (or in a few cases in Spanish) to them, which is even more ‘extreme’ than in the case of *Arashi*. (See appendix 5 for SHINee – The SHINee World track list) Undoubtedly the reasoning behind this is the potential for appealing to foreign fans as well, which using Korean titles alone would make somewhat more challenging. SHINee could potentially be a particularly promising subject of research as they are popular both in South Korea and in Japan (and increasingly all over the world as well) and especially as Japanese versions of their albums have been produced as well, a common habit among K-pop groups aiming for the Japanese market.
References


**Source of the lyrics**

Album covers
http://sweet-rain.net/je/arashialbums.php (14 May 2012)

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<thead>
<tr>
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<td>RAINBOW</td>
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<td>11</td>
<td>愛しくて少しパカ</td>
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<tr>
<td>12</td>
<td>Dear My Friend</td>
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<td>君だけを思ってる</td>
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<td>14</td>
<td>チェックのマフラー</td>
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APPENDIX 2. Tracklist of *Arashi – One* (released on August 3, 2005)

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<td>Days</td>
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<td>美晴らしき世界</td>
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<tr>
<td>7</td>
<td>サクラ咲ケ</td>
</tr>
<tr>
<td>8</td>
<td>Rain (Ohno solo)</td>
</tr>
<tr>
<td>9</td>
<td>いつかのSummer (Aiba solo)</td>
</tr>
<tr>
<td>10</td>
<td>W/ME (Matsumoto solo)</td>
</tr>
<tr>
<td>11</td>
<td>秘密 (Ninomiya solo)</td>
</tr>
<tr>
<td>12</td>
<td>夢でいいから (Sakurai solo)</td>
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<tr>
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<td>14</td>
<td>風見鶏</td>
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APPENDIX 3. Example of J-pop lyrics

Arashi – Dear My Friend (‘Song-sheet’ version)

作詞：小川貴史
作曲：関淳二郎

入り口も無いのに 出口を探したのは青い空 Oh yeah
見上げたら 二つの雲が重なってはまた離れてく All right

本当は誰が知ってるはずさ ひとりきりの不安を
白い靴はもう汚れているけど
この先どんな未来にたどり着くのだろう

踏み出す一歩が かけがえのないものに変わる
つまずいて（いつだって）
駆け出していた（今だって）立ち上がれるんだけ
普通の景色がいとしくなるほど眩しくて
この先ずっと（照れくさくって）変わらずもっと（信じたくて）
伝えたい Dear My Friend

道の無い道を歩いてゆくのさ だって明日が来るOh yeah
悔しさの涙も虹に変わるよ いつか雨は止むAll right

本当の意味なら消えないはずさ この地球（ほし）に生まれて
巡る季節はまた過ぎていくから
この光年経ってたって忘れない今を

つながってるなら たくみ寄せることがあれば
思い込んで（誰だって）笑い飛ばして（そうやって）上を向けるんだよ
旅路にバッグはない 留まらないまま行くから
言葉じゃなくて（だちょっと）ふざけ合って（今そっと）
伝えたい Dear My Friend

踏み出す一歩が かけがえのないものに変わる
つまずいて（いつだって）
駆け出していた（今だって）立ち上がれるんだけ
普通の景色がいとしくなるほど眩しくて
この先ずっと（照れくさくって）変わらずもっと（信じたくて）
伝えたい Dear My Friend

伝えたい Dear My Friend
伝えたい Dear My Friend
Arashi – Dear My Friend (Romanized version)

Lyrics: Ogawa Takashi
Music: Seki Junjirou

iriguchi mo nai no ni deguchi wo sagashita no wa aoi sora Oh yeah
miagetara futatsu no kumo ga kasanatte wa mata hanareteku All right
hontou wa dare mo ga shitteru hazu sa hitorikiri no fuan wo
shiroi kutsu wa mou yogorete iru kedo
kono saki donna mirai ni tadori tsuku no darou

fumidasu ippo ga kakegae no nai mono ni kawaru
tsumazuidatte (itsudatte)
kakedashitakute (ima datte) tachi agarerun da yo
futsuu no keshiki ga itooshiku naru hodo mabushikute
kono saki zutto (terekusakute) kawarazu motto (shinjitakute)
tsutaetai Dear My Friend

michi no nai michi wo aruite yuku no sa datte asu ga kuru Oh yeah
kuyashisa no namida mo niji ni kawaru yo itsuka ame wa yamu All right

hontou no ima nara kienai hazu sa kono hoshi ni umarete
meguru kisetsu wa mata sugiteku kara
kono saki nannen tattatte wasurenai ima wo

tsunagatteru nara taguri yoseru koto ga areba
omoikaeshite (dare datte) warai tobashite (sou yatte) ue wo mukerun da yo
tabiji ni baggu wa nai todomaranai mama yuku kara
kotoba janakute (tada chotto) fuzake atte (ima sotto)
tsutaetai Dear My Friend

fumidasu ippo ga kakegae no nai mono ni kawaru
tsumazuidatte (itsudatte)
kakedashitakute (ima datte) tachi agarerun da yo
futsuu no keshiki ga itooshikunaru hodo mabushikute
kono saki zutto (terekusakute) kawarazu motto (shinjitakute)
tsutaetai Dear My Friend

tsutaetai Dear My Friend
ntsutaetai Dear My Friend
Arashi – Dear My Friend (English translation)

Lyrics: Ogawa Takashi
Music: Seki Junjirou

Despite there being no entrance, the exit I was searching for is the blue sky. Oh yeah.
Looking up, two overlapping clouds are being separated again. All right.

The truth is that everyone is supposed to understand the anxiety of loneliness.
The white shoes are already stained but
hereafter, what kind of future are we struggling to arrive at.

Moving a step forward becomes irreplaceable.
Stumbling (always).
Wanting to run of (now, yet) I'm standing.
The ordinary scenery becomes precious, very dazzling.
Hereafter continually (embarrassing), remaining unchanged (wanting to believe).
I want to tell you, Dear my friend.

Continuing to walk the road that isn't there. Still tomorrow will come. Oh yeah.
The tears of regret will also transform into a rainbow,
someday the rain will cease. All right.

The real meaning shouldn't disappear, born on this earth (star).
Because the repeating seasons will pass again.
The countless years that have passed, not forgetting about the presence.

Being connected to each other, if only could pull closer.
Thinking over (anyone), laughing at (doing so), it's possible to look upwards.
Because of going without stopping, no bag for this journey.
No words (just a little), playing around (gently now).
I want to tell you, Dear my friend.

Moving a step forward becomes irreplaceable.
Stumbling (always).
Wanting to run of (now, yet) I'm standing.
The ordinary scenery becomes precious, very dazzling.
Hereafter continually (embarrassing), remaining unchanged (wanting to believe).
I want to tell you, Dear my friend.

I want to tell you, Dear my friend.
I want to tell you, Dear my friend.
## APPENDIX 4. List of loanwords by word class

<table>
<thead>
<tr>
<th>Word class</th>
<th>Loanwords</th>
<th>Romanized loanwords</th>
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APPENDIX 5. Tracklist of SHINee – The SHINee World (released on August 28, 2008)

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<tr>
<td>3</td>
<td>“산소 같은 너 (Love Like Oxygen)”</td>
</tr>
<tr>
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<td>“너 아니면 안되는 걸 (Romantic)”</td>
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<td>“그녀가 헤어졌다 (One For Me)”</td>
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<td>6</td>
<td>“화장을 하고 (Graze)”</td>
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<td>“마지막 선물 (Last Gift)”</td>
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<td>8</td>
<td>“내 곁에만 있어 (Best Place)”</td>
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<td>9</td>
<td>“혜야 (Y Si Fuera Ella)”</td>
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<td>“눈을 감아보면 (Four Seasons)”</td>
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<td>11</td>
<td>“In My Room (Unplugged Mix)”</td>
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<tr>
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<td>“누난 너무 예뻐 (Replay)”</td>
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</tbody>
</table>
Tutkielma käsittelee japanin kielen ja englannin kielen välistä kielikontaktia tapaustutkimuksen keinoin. Tarkemmin ilmaisten tutkimuksen kohteena ovat englanninkieliset elementit japanilaisessa populaarimusiikissa, jonka näkyvä ja kuuluva osa ne ovat. Englanninkielisten elementtien ominaisuuksia ja funktioita käsitellään lingvistiseltä, mutta osin myös sosiaaliselta kannalta. Tutkielma on luonteeltaan deskriptiivinen ja se käsitteää sekä kvantitatiivisia että kvalitatiivia piirteitä.

Tämän tutkielman tutkimuskysymykset ovat seuraavat:

8 Mitkä ovat englanninkielisten elementtien, koodinvaihtojen ja lainojen olemus sekä funktiot japanilaisessa popmusiikissa?

9 Mikä on lyriikoiden aihepiirien ja kappaleiden tyylilajien vaikutus kielivalientoihin?

Teorialuvun toinen osa käsittelee eri teorioita kielikontakteista lainasanojen ja koodinvaihdon, sekä niiden välisen jatkumon, osalta. Erityinen painotus on kirjoitetulla koodinvaihdolla. Aihetta käsittelevän aiemman tutkimustiedon määrä on suhteellisen vähäinen sillä painotus on viime vuosiin saakka ollut puhutussa koodinvaihdossa. Lisäksi arvioidaan kieliohjelmallien soveltuvuutta koodinvaihdon tutkimukseen.


Tutkielman data käsittää kaksi (2) albumia (いざッ, Now ja One) japanilaiselta pop-yhtye Arashilta. Yhteensä tutkittujen laulujen kokonaislukumäärä on 29. Tutkielman tutkimusmetodi on deskriptiivinen analyysi jonka keinoin datta tutkittiin englanninkielisten elementtien määrän sekä eri funktioiden, kielipillisten ja sosiaalisten, osalta. Aluksi luotin tietokanta kaikista koodinvaihdoista ja lainasanoista, jonka jälkeen materiaali luokiteltiin ja analysoitiin. Aineistosta tutkittiin koodinvaihtojen sijoittumista laulun eri osiin sekä kappaleiden tyylilajien ja lyriikoiden aihepiirin suhdetta koodinvaihdon määrään.

Koodinvaihtojen suhteellinen määrä arvioitiin etukäteen merkittäväksi, mutta määrä Arashin kappaleissa paljastui vielä odotettua suuremmaksi (20.78 % datasta), tosin koodinvaihtojen määrässä oli paljon vaihtelua eri kappaleiden välillä. Lainasanojen määrä sen sijaan oli odotuksia pienempi suhteutettuna lainasanojen tyyppiliseen osuuteen japaninkielestä. Kun aihetta käsittelevät tutkimukset asettavat lainasanojen prosentuaalisen osuuden japanin kielestä noin 5-10 %:iin, kävi ilmi etä lainasanojen määrä koko datasta oli vaivaiset 1.37 %. Selitystä tälle voi kenties hakea lyriikoiden keinotekoisesta luonteesta.
Tutkielman tulokset auttavat osaltaan vahvistamaan että koodinvaihtojen sijainti japanilaisen pop-musiikin lyriikoissa on keskittynyt kertosäkeisiin, vaikka elementtejä löytyikin vaihteluvästi kaikista muistakin laulunosista. Tämä vastaa myös aiempien aihetta käsittelevien tutkimusten saavuttamia tuloksia.


Englanninkielisten elementtien sanaluokkia tarkastellessa kävi ilmi että lähestulkoon kaikki datasta löytyvät lainasanat ovat substantiiveja (50). Lisäksi havaittiin verbejä (3), adverbejä (2) ja adjektiivi (1). Koodinvaihtojen tarkastelussa ilmeni enemmän vaihtelua, joskin sanaluokkien määrässä selkeästi erottuivat substantiivit, adverbit ja interjektiot.

Datasta tutkittiin myös koodinvaihdon funktioita ja motivaatioita kahdessa tutkitussa levyssä. Havaittiin seuraavia motivaatioita koodinvaihdoille: länsimaiustuminen, viestin vahvistaminen toiston kautta, ortografisen leikki, riimittely, sanavaihtoehtojen lisääminen ja monipuolistaminen.

Tutkimusmateriaali käsitti myös kappaleita joissa ei tapahtunut koodinvaihtoa ja tutkielmassa päädyttiin pohtimaan myös mahdollisia syitä jättää kappaleen sanasto vapaaaksi englannin- tai muunkielisistä elementeistä. Huomattavaa on että näissä
nimenomaisissa kappaleissa myös lainasanojen määrä vaikutti olevan usein minimissä.

Kuten aiemmin mainittua, oli tulkittavissa etä tämänkaltaiset kappaleet olivat kenties keskimääräistä hitaampia rytmiltään, sekä ”japanilaisempia” tunnelmaltaan ja musiikillisilta piirteiltään. Kappaleiden otsikoiden englanninkieliset elementit paljastuivat myös mielenkiintoisiksi luonteeltaan ja erityisesti tarkasteltiin mahdollisia syitä eri kielivaltoihin otsikoissa.

Englanninkielistä koodin vaihtoa J-pop kappaleissa pohdittiin myös kielioppivirheiden kannalta. Esitetään että sen sijaan että tapaukset luokiteltaisiin varsinaisiksi kielioppivirheiksi, tulisi nähä että useimmiten on kyse pikemminkin japanilaisvaikutteisesta englannin kielestä.

Katakana-merkkien monipuolista käyttöä käsiteltiin myös hieman laajemmin kuin pelkkien lainasanojen osalta, joskin painotus oli mitä ilmeisimmin niissä. Lisäksi tutkielmassa analysoitiin latinalaisten aakkosten roolia japanin kielessä ja todettiin että ne ovat tänä päivänä vakiintunut osa japanilaista kirjoitussysteemiä.

Kielten välinen vuorovaikutus lyriikoissa paljastui lopulta sen verran vähäiseksi että tutkielmassa tyydyttiin luokittelemaan lainasanan ja koodin vaihdon sanaluokittain, mutta pidättäydyttiin tekemästä varsinaisia johtopäätöksiä koodin vaihdon kieliopillisista piirteistä yleensä. Tähän vaikutti lisäksi se että monet aiakasmatt tutkimukset kyseenalaistavat kieliopillisten mallien sopivuuden koodin vaihdon analysoinnin.

Tutkielmassa saavutettujen tuloksien luotettavuuteen viittaavat sekä tulosten suhteellinen suoraviivaisuus että aiempien aihetta käsittelevien tutkimusten saavuttamat
vastaavankaltaiset tulokset. On täten toivottavissa että tutkielma kykenee tarjoamaan totuudenmukaisen kuvan englanninkielisten elementtien luonteesta ja funktioista japanilaisessa populaarimusikissa.