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# I wiru rokku yuu in Japanese

A study of language mixing in J-pop lyrics

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## **Abstract**

This thesis deals with language mixing phenomena in J-pop lyrics. While previous research within this field has provided different angles on the motivation behind the use of English in J-pop, a uniform way of categorizing the type of language mixing has not yet been established. Some sociolinguistic research suggests that code-switching is used. However, since there is a view of Japan as a monolingual country and code-switching is a phenomenon occurring in bilingual speech or writing, this thesis will take these contradictory views into account while providing the reader with definitions of monolingualism, bilingualism, multilingualism together with different types of language contact such as loanwords, code-switching and its closely related phenomena. Since J-pop has been argued having a strong influence on the Japanese youth culture and English has had the greatest impact amongst foreign languages in Japan during the past century, this topic is becoming more significant within the field of linguistics as well as sociolinguistics; this is why the author has chosen to focus the case study of J-pop lyrics on this particular subject. Since little research on viewing J-pop lyrics from a grammatical perspective has been carried out, this thesis will attempt to contribute to current and future research within this field.

**Keywords:** Japanese language, code-switching, J-pop, English, language mixing, multilingualism, bilingualism, monolingualism

## **Table of contents**

<i>Abstract</i>	i
<i>Abbreviations</i>	iii
<b>1. Introduction</b>	<b>1</b>
1.1 Purpose	1
1.2 Disposition and method	2
<b>2. Definitions</b>	<b>3</b>
2.1 Language contact and borrowing	3
2.1.1 Loanwords	3
2.1.2 Monolingualism, bilingualism and multilingualism	5
2.1.2.1 Language contact from a historical perspective	6
2.1.3 Code-switching and code-mixing	8
2.1.3.1 Intra-sentential and inter-sentential code-switching	9
2.1.3.2 Similar phenomena to code-switching	11
2.1.3.3 Why use code-switching?	12
2.1.4 Discussion	12
2.2 Defining J-pop	13
<b>3. Previous research</b>	<b>15</b>
3.1 Introduction	15
3.2 Language mixing in J-pop	15
3.2.1 Code ambiguation	17
3.2.2 Crossing	21
3.3 Mixed language in written text	22
<b>4. My research</b>	<b>23</b>
4.1 Introduction and method	23
4.2 J-pop lyrics mixed with English and Japanese	24
4.3 J-pop lyrics in English	33
4.4 Results	36
<b>5. Discussion</b>	<b>38</b>
<b>6. Conclusion</b>	<b>40</b>
<i>Sources &amp; References</i>	41

## Abbreviations

ADJ	adjective
ADV	adverbial form
AUX	auxiliary
CL	classmarker
COP	copula
DAT	dative
GEN	genitive
LOAN	loanword
LOC	locative
NEG	negative
NOM	nominative
NONPAST	nonpast
NOUN	noun
PAST	past
PL	plural
POT	potential
PP	pragmatic particle
Q	question marker
SSW	sound-symbolic word
TE	<i>-te</i> (conjunctive)
TOP	topic
VOL	volitional suffix
VPART	verb participle

# 1. Introduction

Japan has a reputation of being a country with a homogeneous population where Japanese is used exclusively everywhere in all types of situations and environments. Except for communities with people of different or mixed nationalities, and where more languages are spoken, several scholars including Loveday (1996) and Japanese people whom the author has spoken to, suggest that the majority of Japanese belong to a monolingual speech community. These views or claims will be re-examined and discussed in this thesis. Needless to say, Japan is not a bilingual country where English is a second mother tongue. Despite this fact, the use of different forms of English in the Japanese society could be described as inordinate. While studying at Nagoya University 2011-2012 and conducting a research on the use of English in J-pop and J-rock (see Kettner 2012) the author observed that English appears in different kinds of advertisement in buses, trains, magazines and newspapers, on websites, on television and billboards. There are also many shop signs, messages on clothes and brands and companies that have their names written in English.

Apart from in advertisements, a mixed language use of Japanese and English can be observed in Japanese popular songs, or J-pop. J-pop lyrics are usually a mix of Japanese and English but a mix of Japanese and other languages such as French, German, Spanish and Korean (which has in particularly increased since the “Korean wave” hit Japan) occur as well. This thesis will however focus on songs that contain English and Japanese. The reason why the author has chosen to highlight English is because the majority of J-pop songs contain English and the fact that English has been the most influential language in the Japanese society during the past century.

## *1.1 Purpose*

The purpose of this thesis is to identify which type of language contact J-pop lyrics represent, analyze relevant parts of the sentences grammatically and to analyze the sentences from a sociolinguistic perspective discussing which category of the language contact phenomena the language mixing might belong to. The results will be compared to previous research on the topic.

Previous research (see chapter 3) on J-pop lyrics has provided probable answers to the language mixing phenomenon involving English and Japanese in J-pop and to the motivation behind the usage; why lyricists choose to use English and why Japanese listeners prefer lyrics mixed with English to lyrics entirely in Japanese. Among many reasons behind the occurring language mixing phenomenon in J-pop lyrics, “globalization” (Lee 2006) or the wish to feel

or “become more cosmopolitan” (Moody 2006) have been some of the explanations. In this thesis, examples of sentences from lyrics will be presented and examined in order to contribute to the debate of what type of language mixing is being used in J-pop. A comparison between code-switching in bilingual speech and the language use in J-pop lyrics will be made in order to clarify whether the language mixing in J-pop lyrics can be viewed as similar to code-switching. The author would like to provide a study that leads to new angles of approach to this topic and wishes that this thesis can be useful so that an independent framework to examine lyrics can be developed in future research. The question that the author will attempt to answer or shed more light upon is: Can the language mixing in J-pop lyrics be categorized as code-switching? Is there any angle within this field that has not yet been discussed?

### ***1.2 Disposition and method***

The second chapter will give the reader definitions of important concepts and expressions used throughout the thesis. Several definitions of language contact phenomena will be presented and discussed. In order to complement the researchers’ studies, examples collected by the author will be given.

In chapter 3, previous research on mainly language mixing in J-pop will be focused on together with some key definitions. A case study of J-pop lyrics will be presented in chapter 4, where different examples of J-pop lyrics will give the reader an insight into how J-pop lyrics of songs released in 2013 can look like. Selected sentences from the lyrics will be analyzed grammatically in order to find out what part of the sentence is being switched into English. The language mixing in the lyrics will be compared to different types of linguistic phenomena that appear with language contact such as code-switching. What the author finds relevant will be discussed and compared to the findings in previous research. In order to get extra input from a native Japanese speaker’s perspective, an informant has been asked to comment on the mixed language in the lyrics, the translation of the lyrics into English and the language mixing situation in Japan, which also will be brought up in the discussion. Chapter 5 is dedicated to discussing the topic of this thesis as a whole, taking relevant aspects into account. In chapter 6 the author will finish the thesis with a conclusion and make suggestions on further research on this topic.

## 2. Definitions

### 2.1 Language contact and borrowing

Sociolinguists discuss language contact in different contexts; hence the phenomenon has different meanings. The types of language contact described below should therefore be approached with a few questions in mind. At what point does a word, expression or structure become integrated into a language enough to be called a loanword? When does a loanword become a part of the language to the extent that it is no longer considered to be a loanword? Who or what factors decide this and what are the rules for this process?

#### 2.1.1 Loanwords

When words or lexical items are borrowed from another language have become a part of the recipient (borrowing) language, these are referred to as loanwords (Campbell 2004:62). Campbell calls this process “linguistic borrowing” and states that it “applies to any linguistic material” (ibid:62) such as: “sounds, phonological rules, grammatical morphemes, syntactic patterns, semantic associations, discourse strategies” (ibid:62) or anything else that can be taken over from a foreign language and become a part of the recipient language (ibid:62). Words containing unexpected sounds or sounds that “violate the typical phonological patterns” (Campbell 2004:70) of the language are most likely loanwords (ibid:69-70). Here is an example of a loanword:

coffee < Arabic *qahwa* ‘infusion, beverage’, originally said to have meant some kind of ‘wine’, borrowed through the Turkish pronunciation *kahveh* from which European languages get their terms. (Campbell 2004:63)

Campbell states two main reasons for borrowing: “*need* and *prestige*” (Campbell 2004:64). On the one hand, borrowing can be made for practical reasons. Terms for new items or concepts coined by speakers of a language can result in loanwords when other languages acquire them. ‘Automobile’ (Russian: *avtomobil*, Swedish: *bil*), ‘coffee’ (Japanese: *koohii*, Finnish: *kahvi*) and ‘tobacco’ (Spanish: *tobacco*, Indonesian: *tembakau*) are some examples of items that have been borrowed into several languages (Campbell, 2004:64).

On the other hand, borrowing can be made for prestige. These types of loans are described as “luxury loans” (Campbell 2004:64) because foreign terms can be classified as prestigious (ibid:64). A situation where one language is “considered more prestigious” (ibid:64) than another can arise for example when a country is taken over. A precise example of this kind of situation dates back to the Norman conquest of England in 1066-1300. During

this period, the notion of French having a higher social status than English led to borrowings for already existing terms. As an example, the Englishmen acquired French terms for pig- and cow meat: 'pork' (French: porc) and 'beef' (French: bœuf) along with many others because they were thought of as more prestigious than their native equivalent (ibid:64).

When borrowed words enter a language at an early stage of language contact, they are "usually remodeled to fit the phonological and morphological structure" (ibid:65) of the recipient language. Foreign words from the *donor* language usually come with non-existing foreign sounds in the recipient language, which implies a stage of adaptation. Campbell calls this process "*adaptation (or phoneme substitution)*" (ibid:66), which can be seen in the following example by Campbell (2004:66). Germanic 'bardaz' (beard) became 'parta' and English 'humbug' turned into 'humpuuki' because Finnish did not have voiced stops (b, d, g) at the time. As a result, "the closest phonetic counterparts" (Campbell 2004:66): voiceless stops (p, t, k) were used instead (ibid:66).

Campbell (2004:66) states that there are also cases where loanwords are adjusted to fit native phonological patterns. He gives an example to illustrate this where the Spanish loanword 'cruz', (English: cross) was borrowed into Chol (Mayan) as 'rus', and 'kurus' in Tzotzil (another Mayan language). Initial consonant clusters are not permitted in Mayan languages and therefore the sound combination had to be modified by deletion or addition in these cases.

Sometimes referred to as "*direct phonological diffusion*" (Campbell 2004:64), can be the result of a long and intense contact with the donor language. As mentioned above, French had a great influence on English during a period (1066-1300) and together with loanwords, the phonemic /ʒ/ as in 'vision' was introduced and became a part of the English language (ibid:67).

An explanation to why the same foreign sound or pattern can vary from loanword to loanword in the same language is that loanwords reflect the recipient language's "phonemic inventory" (Campbell 2004:69) at the time when they are borrowed (ibid:67-68). In other words, by drawing a timeline of when loanwords entered the recipient language, one can follow the changes or variations of the recipient language's pronunciation.

Another reason for the varying substitutions in loanwords for the same foreign sound depends on whether the loanword is based on the pronunciation or the orthography (ibid:68). An example of this can be seen in Finnish where the loanword 'meikkaa' (English: to make up, to apply cosmetics) is pronunciation-based while 'jeeppi' (English: jeep) is based on orthography (Campbell 2004:68).

Another type of loanwords is called *calques* that are *loan translations* or *semantic loans*; in other words when only the meaning of a foreign word is borrowed. An example from Lyle Campbell's *Historical Linguistics* is:

- (1) The word for 'railway' ('railroad') is a calque based on a translation of 'iron' + 'road/way' in a number of languages: Finnish *rautatie* (*rauta* 'iron' + *tie* 'road'); French *chemin de fer* (literally 'road of iron'); German *Eisenbahn* (*Eisen* 'iron' + *Bahn* 'path, road'); Spanish *ferrocarril* (*ferro-* 'iron' in compound words + *carril* 'lane, way'); and Swedish *järnväg* (*järn* 'iron' + *väg* 'road').

(Campbell 2004:81)

### **2.1.2 Monolingualism, bilingualism and multilingualism**

This chapter deals with scholars' views of categorization of language knowledge. Naturally, there are different degrees of one's knowledge of a language so the question is: if you speak two or more languages, do you consider yourself a bilingual or a multilingual person? What are the criteria for being one or the other? There is clearly a debate among scholars; some of them will be represented in this part of the chapter.

Crystal (1992) simply states that a monolingual person has knowledge of a single language, whereas a bilingual person or a speech community controls two or more languages in a speech situation. Multilingualism on the other hand, emphasizes the use of several languages in a speech community or by an individual, as in Switzerland or Belgium. In order to avoid confusion this thesis will use the following terms: monolinguals will refer to those who have the command of one language, bilinguals to those who control two languages, and multilinguals to those who control more than two languages.

However, the criteria to qualify as a bilingual or a multilingual as stated in *A Dictionary of Linguistics and Phonetics* by David Crystal, remain under debate since there are many degrees and proficiencies of bilingualism and bilingual situations. People who have an equal command of both languages are called balanced bilinguals, but in *The Cambridge Encyclopedia of Language* Crystal states that the criterion for a bilingual consisting of perfect fluency in both languages is too high. He (2010:374) argues that the notion of bilingualism as someone who speaks two languages does not allow for dormant bilinguals (someone who has not used a language for several years), or people who can read and understand a language, but have not been taught to speak or write the language. Some bilinguals are not fluent in either of their languages like monolingual native speakers. In fact, the majority does not have an equal command of both languages, which can depend on several reasons. The interference of one language on the other is common and it can also cause changes on one's accent in the other language. Which language to choose is also a matter of preference and a common case

is that a bilingual is less fluent in one of the languages (Crystal 2010:374).

The view of Japanese as monolinguals as mentioned in the introductory part, is based on the notion that the majority of the population speaks Japanese. However, Crystal (2010) states that it has been argued that no such a thing as a completely monolingual country exists (Crystal 2010:372).

In *A dictionary of sociolinguistics* under *monolingual* it is also stated that although speech communities might be homogeneous, for instance in a country like Iceland, other languages co-exist due to the presence of migrants and the use of English for professional purposes (Swann 2004). That is also the case in Japan since there are substantial groups of Chinese and Korean speakers (Crystal 2010:372) as well as the Ainu and Okinawans, who are also other ethnic and linguistic minorities in Japan (Loveday 1996:3).

### 2.1.2.1 Language contact from a historical perspective

In the debate on Japan viewed as a monolingual country with a monolingual speech community it might be of interest to the reader to view the matter from a historical perspective. It is a fact that the Japanese language is not an exception amongst other languages regarding language contact. Table 1 below is based on table 2.1: “A Chronological Outline of Japanese Contact with other Languages” found in *Language Contact in Japan* by Loveday (1996:28) and illustrates the language contact Japan has had historically.

**Table 1: Japanese contact with other languages**

Period	Heian (8 <sup>th</sup> -12 <sup>th</sup> cent.)	Late 16 <sup>th</sup> -early 17 <sup>th</sup> cent.	Edo (17 <sup>th</sup> -19 <sup>th</sup> cent.)	Meiji (1868-1912)	Pre-Second World War (1912-1940)	Present day
Donor language	Chinese (Sanskrit)	Portuguese, Spanish, Latin	Dutch	English, German, French	English, German, French	Mainly English; other languages
Type of cultural motivation	Buddhism, Confucianism	Christianity	Early Western Science	General Western culture	Mass Western culture (esp. American)	International culture

(Loveday 1996:28)

According to table 1, the Japanese language had earliest contact with Chinese or indirect contact with Sanskrit. Loveday (1996:29) states however that borrowings such as: ‘uma’ (English: horse), ‘kaiko’ (English: silkworm), ‘funo’ (English: boat) amongst others could also be loanwords from Chinese borrowed as early as the fourth and fifth centuries AD. Due to the spread of Buddhism, the Chinese script was introduced to Japan by Korea during the Nara period around year 600 hundred (ibid:29). Before the Japanese had developed their own

writing system *hiragana* and *katakana*, Japanese was written with Chinese characters<sup>1</sup> and this led to language contact that developed diglossic bilingual acquisition among a “prestigious minority” (Loveday 1996:30).

During the 8<sup>th</sup> century Chinese was used in domains of administration and documentation of academic and religious texts (Ottosson & Ekholm 2007:33-40) and private texts in the end of the 9<sup>th</sup> century (Loveday 1996:30). The next influential languages were Portuguese and Spanish, or Latin that was the language of religious communication at the time when missionaries resided in Japan during the 16<sup>th</sup> and 17<sup>th</sup> century. Words from Latin, which was considered the language of religion at the time, later became tabooed (Loveday 1996:51). However, words with connection to food, medicine and clothing survived (Irwin 2011:31-35). Due to the period of isolation between 1635 and the mid 19<sup>th</sup> century, also known as the *sakoku* period (Ottosson & Ekholm 2007:147-153) use of Christian vocabulary was prohibited (Loveday 1996:51). Even with strict regulations such as prohibiting foreigners from entering or leaving Japan, trade with Holland, China and Korea was allowed (Ottosson & Ekholm 2007:147-153). During the *sakoku* period borrowings from Dutch such as ‘pondo’ (English: pound, measuring weight), ‘renzu’ (English: lens), ‘semento’ (English: cement), ‘mesu’ (Dutch: mes, English: scalpel) and ‘karuki’ (Dutch: kalk, English: bleaching powder) among others were made (Irwin 2011:35-39)<sup>2</sup>.

Another example that challenges the belief that Japanese are and have always been monolingual, can be seen during the 19<sup>th</sup> century when there was an English-based pidgin used in Japanese ports and in areas during the American occupation in the 1940s (Crystal 2010:349). However, the command of an English-based pidgin is far from having a bilingual native-like fluency of English. Nevertheless, without language contact a pidgin cannot be created in the first place so it could be assumed that the English-based pidgin in the 1940s is an example of events in modern time that probably have served as an influence on the Japanese language as well.

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<sup>1</sup> For a detailed survey of historical and modern research on the Chinese-style writing-system of Japan, see Yamada Toshio (1967), *The Writing System: Historical Research and Modern Development*.

<sup>2</sup> See Irwin (2011) for a detailed description of borrowings into Japanese.

### 2.1.3 Code-switching and code-mixing

Language contact can also result in code-switching and code-mixing. In this chapter, code-switching and code-mixing will be briefly described and distinguished in the beginning in order to move on to a more detailed description of code-switching, which is the focus of this thesis.

The term code-switching involves a transfer of any type of communication that sociolinguists describes as *code* (Crystal 2008). When bilinguals easily alternate between languages this is referred to as a linguistic behavior called code-switching (Bullock & Toribio 2009:1). Depending on the bilingual speakers' language proficiency in the languages that are being switched between, any type of word, utterance or sentence can be code-switched. Together with various kinds of language contact varieties, the characterization of code-switching is a matter of debate since code-switching can occur or function as a way of "filling linguistic gaps, expressing ethnic identity, and achieving particular discursive aims" (ibid:1-2) amongst many other reasons (ibid:1-2).

Although code-mixing is not the main topic of this thesis it will be described briefly. According to Crystal, code-mixing "involves the transfer of linguistic elements from one language into another: a sentence begins in one language, then makes use of words or grammatical features belonging to another" (Crystal 2008). Languages that contain mixed forms like these in the case of English are named for example: Spanglish, Franglais and Singling (Crystal 2008). The following example shows what code-mixing (marked in bold type) can look like when linguistic elements of a verb are mixed:

(1) *Swedish-Czech*

A: Har du fixat internetuppkopplingen än?

"Have you fixed the internet connection yet?"

B: Ne, ještě jsem to **ne-fix-ala**.

No, yet I am it NEG.fix:VPAST

"No, I haven't fixed it yet"

(My own fieldnotes)

The stem of the Swedish verb 'fixa' (English: to fix) is inflected with the conjugation of verbs in negative past tense in Czech. Muysken (in Bullock & Toribio 2009:3) however, argues that this type of language mixing can also be a type of *insertion* used in code-switching (see example (4) under 2.1.3.1) and that it can be similar to *tag-switching* or *lexical borrowing*. The author will treat this kind of language mixing as code-mixing, even though it can be incooperated with code-switching.

Code-switching also occurs in monolingual speech, referred to as *style shifting*, and is the linguistic behavior where the speaker switches between dialects or registers. When bilinguals speak exclusively in one language at work and another at home for instance, this linguistic behavior is called *language shifting* (Bullock & Toribio 2009:1-2). In Wales for example, it is common for speakers to switch between standard and regional forms of Welsh and English (Crystal 2008).

### 2.1.3.1 *Intra-sentential and inter-sentential code-switching*

Code-switching can be made intra-sententially or inter-sententially. A sentence where the grammar of both languages can be combined without breaking grammatical rules can look like the title of Poplack's seminal article, cited in Bullock & Toribio (2009:2):

- (1) *Spanish-English*  
Sometimes I'll start a sentence in Spanish [*sic*] **y termino en español**  
"... and I finish in Spanish."

Bullock & Toribio (2009:3) continue explaining that this type of language alternation has been termed differently by several scholars but in this thesis Poplack's denomination, *intra-sentential*, will be used. This term is not to be confused with *alternation*, which means that the languages remain relatively separated. When alternation occurs at clause boundaries, it is called *inter-sentential* and is presented by an example from Bullock & Toribio (2009:3) below:

- (2) *Swahili-English*  
That's too much. **Sina pesa.**  
"... I don't have much money."  
(Myers-Scotton 1993a:41, cited in Bullock & Toribio 2009:3)

What intra-sentential and inter-sentential code-switching have in common is that proficiency in both languages has to be at a high level in order for the bilingual to create a grammatical interaction between both languages at the sentence level. Muysken (in Bullock & Toribio 2009:3) suggests that there are three distinct categories that bilinguals employ: Alternation, where the languages remain relatively separated, is seen in example (1) and (2) above. Example (3) below shows the second category, *congruent lexicalization*:

- (3) *Dutch-Sranam*  
wan heri **gedeelte** de ondro **beheer** fu **gewapende machten**  
one *wholepart* COP under *control* of *armed force*  
"One whole part is under control of the armed forces."  
(Bolle 1994:75, cited in Muysken 2001:139, cited in Bullock & Toribio 2009:3)

Since the languages have a common grammatical structure, lexical elements are exchangeable without making too much of an effort.

The third category is a type of code-switching called *insertion*, seen in the sentence below (4). In insertional code-switching the units or components of a word or a phrase are according to Muysken mixed or *nested* into an “A-B-A structure” (ibid:3).

- (4) *Persian-Swedish*  
xob pas **falsk-an** pesa-â  
well then false-COP3PL boy-PL  
“Well then boys are false.”

(Naseh Lotfabbadi 2002:101, cited in Bullock & Toribio 2009:3)

Congruent lexicalization as in example (3) is often seen in languages that are structurally alike or are creoles. Since the source is a “*composite matrix language*” (Myers in ibid:3) it is already mixed. That is why congruent lexicalization differs from intra-sentential code-switching. In other words, it is questionable whether you have to be a bilingual to produce this type of code-switching (Myers-Scotton in ibid:3). Insertion in example (4) on the other hand, is argued to be similar to lexical borrowing which bilinguals with limited abilities in one language are able to do. This type of code-switching can also be related to *tag-switching* where the speaker inserts an expression (ibid:3) like the Japanese ‘ne’ and the Swedish ‘inte sant’ (English: right) used in the end of the sentence when you are asking someone to agree or to confirm something (my own examples). Speakers usually do this for a “pragmatic effect” (ibid:4). The following is an exemplification of this (ibid:4):

- (5) *Frenchville French-English*  
***Les autres pourraient [sic] parler français comme lui***, ya know  
“The others could speak French like him, ...”

(Bullock fieldnotes)

Code-switching has been misperceived as a random mixing of languages that bilinguals who are uneducated or incapable of expressing themselves in one language use (ibid:4). However, Bullock & Toribio argue that research has demonstrated that bilinguals who use code-switching are able to control both languages skillfully and therefore code-switching is rather a sign of being able to communicate with a broad range of options (ibid:4-5).

### 2.1.3.2 *Similar phenomena to code-switching*

One of the underlying factors to why code-switching can be confused with other contact phenomena is that insertional code-switching functions similarly to borrowing (Bullock & Toribio 2009:5). Apart from the definition of borrowing previously described in 2.1.1, Bullock & Toribio adds that “whole clauses” (ibid:5) can be transferred as well. Even though borrowing has a close relation to code-switching, a distinction can be made between assimilated and unassimilated loanwords (ibid:5). An example of an assimilated loanword in Japanese is ‘baree-booru’ (English: volleyball), “which normally involves the morphological and phonological integration of a single lexeme” (ibid:5) whereas unassimilated loanwords that Poplack et al. (in ibid:5) call *nonce* borrowings, is something that occurs in bilingual speech. Since nonce borrowings are argued to be unlikely found in monolingual speech some researchers (Treffers-Daller and Myers-Scotton in ibid:5) view nonce borrowing and code-switching as closely related phenomena. This view collides with Crystal’s (2008:207-208) description who states that a nonce borrowing can consciously be invented in situations as for instance, producing a new form for a newspaper headline. Neither does this statement go along with the view of nonce borrowing maintained by Poplack et al. (in ibid:5) as being something that occurs “spontaneously” (ibid:5) in bilingual speech.

Other forms of language contact, on the other hand, are more distinguishable from code-switching (ibid:5). As mentioned in 2.1.1 calques are loanwords where only the meaning of a foreign word is imported “with the retention of native-language morphemes” (ibid:5). When bilinguals use words where another meaning is added, these are referred to as “cross-linguistic *semantic extensions*” (ibid:5). See an example of semantic extensions from Bullock & Toribio (2009:6) below:

- (8) /---/  
b. *US French*  
enregistrer “register (for a course)”  
literally “check a bag”  
(cf. French *s’inscrire*)

Worth mentioning is also that code-switching is not to be confused with *mixed languages*, which monolinguals can not understand even though they are speakers of the languages that are being mixed. In other words, even though a language called Media Lengua is a mix of Spanish and Quechua, monolinguals of Spanish and Quechua do not understand Media Lengua (Bullock & Toribio 2009:6).

*Diglossia* is another phenomenon that might lead to confusion. This concept describes when one language is used in “official and institutional contexts” and another language is used in “informal domains” (ibid:6). Since the community determines what language is to be spoken when and where, this makes diglossia the opposite of code-switching, which is seen as an individual way of expression where the speaker is free to choose “when, why and how to alternate between languages” (ibid:6).

### **2.1.3.3 Why use code-switching?**

The motivation behind the use of code-switching depends on social factors as well as discursive factors, including anything between what status different languages have in the speech community to showing solidarity or where you belong. This concept could also be expressed in terms of code-switching used to show one’s language identity. At this point, also worth mentioning is that bilinguals only code-switch with someone who shares the same language identity. It can also be an expression for one’s cultural identity. Sometimes switching between languages can be viewed as prestigious in itself and in other cases multilinguals choose to code-switch into a language that is regarded as more prestigious (Sankoff and Kyuchukov in Bullock & Toribio 2009:10).

However, in most cases code-switching is not used because of a lack of proficiency in a language or because of the inability to separate different languages, but rather as an additional communication resource available to bilinguals (Bullock & Toribio 2009:9). Code-switching is consciously made, except in rare cases as *pathological switching*, which occurs due to certain brain damage. Finally, worth mentioning is that although code-switching is manifested only in bilingual speech, not all bilinguals code-switch (ibid:9).

### **2.1.4 Discussion**

Even if loanwords are imported and a pidgin of a language is developed, this does not necessarily mean that a whole speech community is bilingual. On the other hand, loanwords or the development of a pidgin is the sign of language contact, which leads to the conclusion that a speech community has been in touch with other languages. Therefore, one cannot claim that Japan has been or is a monolingual country. Today, Japanese are taught English as a second language in primary school, high school and sometimes at university level which leads to some kind of language acquisition of English as a second language. Stanlaw (2004:4) also states that everyone in Japan is able to use English to at least some extent.

Whether the exposure to another language can take away a speaker’s label as a monolingual is a question that the author has not come across yet but as mentioned in 2.1.2, the notion of what a bilingual is differs to that extent that there are several categories for

different kinds of bilinguals. Since the purpose of this thesis is to analyze the language mixing in J-pop lyrics it is important to establish what kind of script we are dealing with. For instance, if the lyricist is a bilingual who can only understand and read a language but not to speak or write it, language mixing in forms of code-switching can be excluded since it only occurs in bilingual speech or writing. Needless to say, it is an impossible task to determine whether the lyricists are bilingual and what type of bilingual they categorize as. However, the fact that Japanese has had language contact with English historically and presently, together with the fact that English is taught in schools the conclusion can be drawn that the Japanese speech community is more than monolingual. This opens up for the possibility to compare the language mixing in J-pop with language mixing phenomena, which are considered to only appear in bilinguals' speech or writing.

## **2.2 Defining J-pop**

Even though the main focus of this thesis is on the language of the lyrics, knowing about the term pop and its different music genres and music style can be helpful while reading about previous research and comprehending the analysis section.

The journey of the term *pop* dates back to the 1880s, which is assumed to be the time when “popular music” was born in the USA, and the beginning of the 20<sup>th</sup> century in Europe (Sadie 1980:87). Since then, popular music has been applied to a wide range of music styles although some styles like country music, blues or jazz are still debated music styles whether to be considered popular music (Sadie 1980:109)<sup>3</sup>. It can be regarded as a fact that new music styles had a stylistic influence on popular music. In 1955, music described by the term rhythm and blues developed into a new type of music, *rock and roll* (Sadie 1980:111). After World War II, American popular music had become the centre within the music industry internationally (Sadie 1980:87). By the end of the 1960s, countries with a strong western orientation like Japan, adopted overtaken Americanized European forms into its music. In the 1970s, yet another music style: *rock* had arisen. Rock music “aspired to a sense of ‘authenticity’ through an expansion of the parameters of popular music, and commercially driven pop” (Latham 2002:983). Today, rock and pop might be viewed as separate music styles but in fact, the music styles derived from the same term popular music, which is short for pop.

In 1988 a radio station called J-WAVE, coined the term J-pop, which is an abbreviation for Japanese pop and constitutes all music genres for the young generation in Japan (Mori 2009:474). Starting out as a western-music-only radio station, the producers did not want to

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<sup>3</sup> For a detailed explanation of the various music styles and genres see The Oxford companion to music.

air Japanese popular music, known as *kayokyoku* since it was considered too ordinary, not fashionable enough and since J-WAVE aimed for an audience of young and trendy urbanites (Mori 2009:475). Unlike *kayokyoku*, J-pop was supposed to sound as if the songs were imported from Europe or the US, although they were performed by Japanese musicians and made in Japan. Songs from this category were characterized by the frequent occurrence of English and the “English-like Japanese lyrics” (Mori 2009:475). In other words, J-pop filled the gap between western music and Japanese popular music at the time.

In the early 1990s, J-pop was associated with edgy, fashionable, arty and experimental which was identifiable with a Shibuya-styled<sup>4</sup> underground western type of influenced subgenre of music. Throughout the 1990s the term J-pop gradually came to refer to any kind of Japanese popular music made (by and) for young people (Mori 2009:476) including visual rock, techno dance music, hip-hop music et cetera and that is the term we are familiar with today and how it is going to be used in this thesis.

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<sup>4</sup> Shibuya is a district in Tokyo.

### **3. Previous research**

#### ***3.1 Introduction***

Popular music is like any other trend: fleeting and replaceable and together with the constantly changing melodies, rhythms and sound effects its language changes as well. The use of English in Japanese popular songs however, has been a stable on-going trend since the creation of J-pop and judging by its popularity today, the use of English or the language mixing phenomenon in J-pop will probably continue. Although there are some groups such as the Bawdies, Sim and Champagne (see some examples from these artists under 4.3) that have songs completely written in English, the majority of lyrics are written in either Japanese or mixed with English and Japanese.

Although several conclusions have been made concerning language contact in Japan, including the role of English as a language in J-pop (Moody 2006, Stanlaw 2004) and the reason of the use of English in the lyrics (Stanlaw 2004, Kettner 2012), there has been minimal research on the language mixing in J-pop when it comes to the sentence structure. Since only a few cases of sentences have been analyzed grammatically so far, an attempt to provide more research will be made in the analysis of J-pop lyrics (see 4.2).

#### ***3.2 Language mixing in J-pop***

In this part of the thesis, several scholars' and sociolinguists' research will be presented individually. Furthermore, the keypoints of their research that the author considers to be worth highlighting have each been divided into sublines.

Language mixing in pop songs is not a phenomenon exclusive to Japan. It exists in almost every country that has created pop music for a domestic market. Several scholars refer that this is due to language contact and the language mixing phenomenon in J-pop is explained accordingly. Loveday's (1996) sociolinguistic research focuses on understanding the language contact behavior in Japan and how Japanese has been modified due to the influence of English. Loveday (1996:124-126) discusses the language mixing phenomenon in J-pop as code-switching. It is brought up that English has a prestigious image, creates an image of a bilingual society that the young consumers are attracted to and it with the use of English its also becomes easier to "reproduce the linguistic, musical, and stylistic patterns of Western pop-culture" (Loveday 1996:129). Another practical function of English is that it can be sung more quickly in comparison to Japanese, which has tends to have more syllables (Loveday 1996:131) especially forms of conjugated verbs. With English comes a new type of emotional expression (Loveday 1996:133, Stanlaw 2004:105).

Stanlaw (2004) gives an insight into language contact in Japan through a cognitive, symbolic, semiotic and ethnographic perspective. Stanlaw (2004:101-126) argues that there are several motivations for using English in J-pop. The motivations are presented in table 2 made by the author below.

**Table 2: Stanlaw’s categorization of the use of English in J-pop and in Japanese poetry**

<b>The use of English</b>	<b>Explanation</b>
<b>1. ‘Audacious’ device</b>	Used when the lyricist wants attention to be drawn to a word or an expression, or to express something in a daring way.
<b>2. ‘Symbolic’ device</b>	The English word represents or symbolizes another meaning than its Japanese translation would do.
<b>3. ‘Poetic’ device</b>	English is used to create metaphors and images.
<b>4. ‘Exotic’ device</b>	To make the Japanese translated word look or sound more interesting or to create a special atmosphere.
<b>5. ‘Relexifying’ and ‘re-exoticizing’ device</b>	Relexification implies a native term being replaced by a loanword. A Japanese word becomes exotic after being translated back from English to Japanese.
<b>6. As a means of creating new structural forms</b>	Lyricists feel creative with English and can create structures that do not exist in Japanese or are rarely used such as rhyme for example.
<b>7. To express aspects of modern Japanese consumer culture</b>	The consumerism and materialism of the Japanese society is expressed with the help of English.
<b>8. To express images images of domestic life in Japan</b>	English is used to express everyday life in Japan.
<b>9. ‘Graphic’ and ‘pictorial’ effects</b>	A mix between Japanese characters <i>hiragana</i> and <i>katakana</i> together with Chinese characters <i>kanji</i> , the English alphabet and numbers can altogether create a visually interesting text.

The numbered words in bold are found on p. 104 and presented in the same order by Stanlaw except for number 9. The ‘graphic’ and ‘pictorial’ effects are described on p. 124 but was added because the author believes that the visual aspect is a strong motivation for writing parts of the lyrics in English using roman letters.

Kettner (2012) provided research on the motivation behind the use of English in J-pop and J-rock lyrics through surveys and interviews. The result was similar to Stanlaw’s (2004), except that Kettner’s (2012) research also provided views on the matter of language mixing in J-pop and J-rock lyrics from a musical perspective. Two of the informants were professional musicians and teachers at music schools in Nagoya and a number of some 15 students at Nagoya University that were amateur musicians were interviewed as well. A survey was also passed out in Nagoya University’s music circle Folk Song. From the

musicians' perspective that participated in the survey, English is used mostly because it is easier to fit with the rhythm of Western pop-music (Kettner 2012:141). The musicians argued that the Japanese language only fits traditional Japanese music; it has too many syllables and limited sounds (vowel-variations and consonant clusters) (ibid:141). Loveday (1996:131) also mentions the many syllables of the Japanese language are difficult to deal with in pop-music. However, Kettner's participants in the survey also pointed out limitations in the Japanese language such as being too monotonous and not having distinct intonations like English. Viewing it from this perspective, singer-songwriters argued that it is not easy to sing Japanese in a staccato manner (ibid:141).

The result of the survey also showed that English gives the song an atmosphere of being modern and trendy which was J-WAVE's goal with creating J-pop in the first place. When it comes to the atmosphere, Kettner maintains that there seems to be a belief among the participants that depicts the culture of pop and rock as Western only, which the Japanese language is not suitable for. There are also lyricists and musicians that use English in order to create a Western feeling to the song (ibid 141).

The closest resemblance to code-switching that Kettner found was the opinions of lyricists such as English is used when they want to express a certain slang word or a nuance of an expression that does not exist in Japanese (ibid: 150).

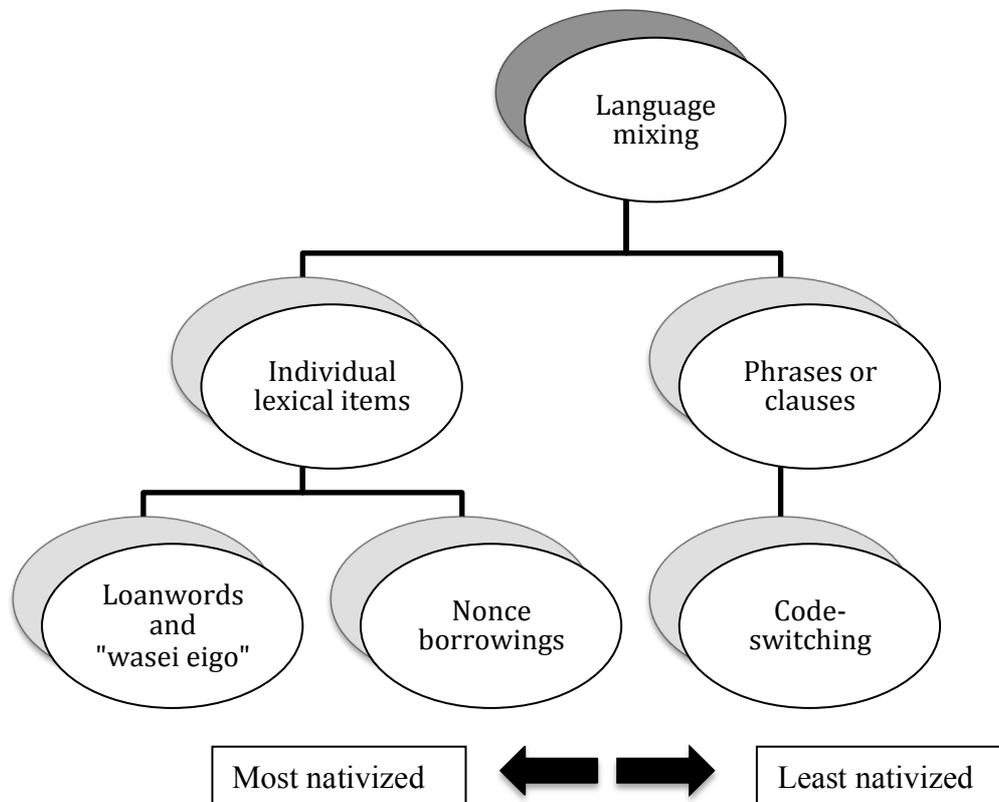
### **3.2.1 Code ambiguation**

In this part of the thesis, a type of language mixing that Moody (2006) call code ambiguation that is found in J-pop will be discussed. According to Moody, artists use code ambiguation as a means of making their ethnic identity vague by pronouncing words unclearly so their original identity can be given a different definition (2006:209).

Moody suggests by quoting Haarman (see Haarman in Moody 2006:212) that the larger chunks of mixed text found within popular culture or massmedia is a sign of conversational strategies used by multilinguals. However, these strategies such as the use of code-switching are rarely found in daily conversational Japanese (ibid:212).

The earlier mentioned vast use of English in everyday life in Japan mostly appears in the shape of loanwords. Lexical items are frequently borrowed in Japanese but at the same time nativized (Moody 2006:212) so that they fit the Japanese phonology. The lexical items that are not pronounced according to the Japanese phonological system are probably a case of nonce borrowing (ibid:212). Also described in 2.1.3.2 Poplack refers to nonce borrowing as a phenomenon that can only be found in bilingual speech. The author on the other hand, believes that the case in Japanese coincides with Crystal's explanation that words can be

borrowed for a purpose (2008:207-208) or invented in Japan by Japanese for Japanese people which is also referred to “made-in-Japan English” or wa-sei-eigo (Stanlaw 2004:20). Below is a figure illustrating the different kinds of language mixing and the gradual change of nativization based on “Figure 1. Types of language mixing” by Moody (2006:212):



A general examination of 307 songs that entered the Oricon weekly top 50-charts of 2000 showed that close to two-thirds of J-pop songs had lyrics containing English. The exact results Moody presented in 2001 showed that 142 songs (62%) contained English and Japanese lyrics, 79 songs (35%) contained no English lyrics while 6 songs (3%) were entirely in English (2006:218). In Moody and Matsumoto’s research in 2003, four functions of English lyrics within J-pop were identified (Moody 2006:218-219). Below is a table based on “Table 3. Functions of language mixing in J-Pop” made by Moody and Matsumoto, 2003 and cited in Moody (2006:218):

**Table 3:** Four functions of language mixing in J-pop

<b>Roles</b>	<b>Musical filler</b>	<b>Single words and phrases</b>	<b>Clauses and sentences</b>	<b>Code ambiguation</b>
<b>Description</b>	Words like “yeah” or “oh” appear in <i>romaji</i> (Roman script) and may therefore be counted as English words. The words are pronounced as Japanese words.	Words like “jump” or “kiss” may be inserted within a text that is otherwise Japanese. The English words do not disrupt the Japanese grammatical structure. The English words may be widely understood loanwords, or nonce borrowings.	Sentences or clauses may be inserted, usually within the space of an entire line. Often the clauses or sentences translate the preceding Japanese text into English.	English (or any foreign language) words or Japanese words are used with possible meanings in both languages. This blending, or ambiguation, of the two codes is often done at the written level, while at the aural level there does not appear to be any blending.

(Moody and Matsumoto 2003, cited in Moody 2006:218)

Apart from English loanwords, the lyrics represent code ambiguation, which Heller (in Moody 2006:218) describes as a function that is used frequently in bilingual speech when they do not want their ethnicity to intervene in social interactions (ibid:218). The way of mixing languages is made so that the origin becomes difficult to perceive (ibid:218). Examples of code ambiguation in J-pop lyrics made by Moody and Matsumoto (cited in Moody 2006:218-219) are shown in tables A-G below created by the author of this thesis:

**Table 4**

**A: Title:** Hallelujah, Burning Love **Artist:** Hiromi go

Lyrics	So, Saint name Saint name, Burning love <i>oimotometeru</i> (seeking) <i>Sennen+Sennen</i> (1000 years+1000 years) Crazy love <i>ichigeki mune-ni abite</i> (getting a stroke on the chest)
Comment	English “Saint name” mimics the Japanese text <i>sennen</i> ‘1000 years’

**B: Title:** Gibusu (A Plaster Cast) **Artist:** Ringo Shiina

Lyrics	don’t U Think? I <i>wana</i> (trap) B wiθ U (don’t U Think? I want to be with you)
Comment	Japanese <i>wana</i> ‘trap’ is meant to be read as English <i>wanna</i> ‘want to’

**C: Title:** Atto Iu Ma-no Yume-no Tonight (Night of Dreams) **Artist:** The Southern All Stars

Lyrics	I, I, I, I Tender
Comment	Sounds like Japanese <i>aattendaa</i> ‘I love you!’

**D: Title:** Atto Iu Ma-no Yume-no Tonight (Night of Dreams) **Artist:** The Southern All Stars

Lyrics	I, I, I, I Surrender
Comment	Sounds like Japanese <i>aisarendaa</i> , a simplified form of <i>aishitendan</i> ‘I’ll be loved!’

**E: Title:** Sukippu Biito (Skipped Beat) **Artist:** Kuwata Band

Lyrics	Skipped Beat, Skipped Beat
Comment	Sounds like Japanese <i>sukebee</i> ‘a lecher’

**F: Title:** Cry Ai Cry (Cry, I Cry) **Artist:** The Southern All Stars

Lyrics	Cry <i>Ai</i> Cry (Cry, I Cry)
Comment	Japanese <i>ai</i> ‘sad’ is meant to be read as English ‘I’

**G: Title:** Yuugata Hold On Me (You’ve Got A Hold On Me) **Artist:** The Southern All Stars

Lyrics	<i>Ima ni-mo yuugata</i> Hold on me (Almost, you’ve got a hold on me)
Comment	Japanese <i>yuugata</i> ‘evening’ is meant to be read as English <i>you gotta</i> ‘You’ve got a’

In these sentences, English produces a meaning in Japanese or Japanese produces a meaning in English. One of the important reasons why lyricists use code ambiguity can be seen in example E where the Japanese term might appear offensive but using English instead gives it a playful touch since the singer could be singing about something else (Moody 2006:219-220). Code ambiguity can also be done at the aural level and found in lyrics sung in one language only like in example H:

**H: Title:** If you seek Amy **Artist:** Britney Spears

Lyrics	Love me hate me Say what you want about me But all of the boys and all of the girls are begging to If You Seek Amy
Comment	The ambiguous part is “If You Seek Amy” since it sounds like the capital letters of the word “fuck”, followed by “me”

(From Azlyrics.com)

A closely related phenomenon to code ambiguity has been found by Stanlaw (2004) where he suggests that English is used to hide the real meaning and Kettner’s (2012) results suggest the same. Moody and Matsumoto (in Moody 2006:220) however, takes the analysis of the language mixing a step further claiming that “ethnic identity is potentially obscured” (ibid:220) when the verbal pronunciation is changed to the point that one can no longer hear

whether it is an English speaker singing in Japanese or a Japanese speaker singing in English. The J-pop band Love Psychedelico is an example among singers who Englishize their Japanese. It seems as if listeners are supposed to doubt whether the singer is Japanese, or believe that the Japanese singer grew up or have lived abroad (Moody 2006:220, Lee 2006). The result of the interviews and survey presented by Kettner also revealed a desire among some of the participants, predominantly the young participants, to be able to express themselves fully in English and go abroad. By listening to Japanese songs with English, or writing song lyrics containing English, it brings them closer to their goal (2012:149-150). Moody (2006:220) argues that there is a desire for the Japanese language to become more cosmopolitan and globally influential that media is spreading through popular culture.

### **3.2.2 Crossing**

Crossing is a sociolinguistic term for when speakers use languages from outgroup linguistic styles and is also defined as “code alternation by people who are not accepted members of the group associated with the second language they employ” (Rampton in Lee 2006:235). There is a similar phenomenon that Bell and Hill calls *styling the other* that is used when speakers perform another language or variety than one’s own (Lee 2006:235). These sociolinguistic phenomena can be observed in East Asian pop music although Lee does not believe that the term styling the other is the proper way of describing the use of English, Korean and Japanese in J-pop and K-pop<sup>5</sup> for several reasons. Mixing languages in J-pop and K-pop is not mindless mimicry or an attempt to pass as the other. Crossing fits better to describe the situation in Japan and Korea since it is a production of the globalized world we are living in today. Teenagers might feel a greater connection to other people in other countries or other languages and the language mixing in pop music is one of the ways to express this (Lee 2006:237). Lee (ibid:237) continues explaining that pop music is important to young people who express their identities and opinions through music. Loveday (1996) stresses pop music to be important for youth since it offers role models and idols for identification. Condry (in Lee 2006:237) argues hip-hop being in particularly important for young people since it lets them speak out.

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<sup>5</sup> K-pop is short for South Korean pop music.

### *3.3 Mixed language in written text*

Sebba (in Sebba et al. 2012) argues that research has been conducted mainly to analyze code-switching in the spoken mode while “written multilingual discourse studies” (Sebba in Sebba et al. 2012:2) remains unpublished or inaccessible to other researchers. The question remains whether the same models can be applied to spoken as well as written text since written text is less interactive and the interactive parties are unknown.

Another question is whether or not lyrics are considered written or spoken material. The text is written to be sung (outspoken or told depending on which way the song is sung) and spread some kind of message although the hearer of audience is not able to reply in the same way as in a conversation. It can therefore be treated as partly interactive (although it also depends on the setting since some artists choose to mix speech with song in their performance and interact directly with the audience), while it is still regarded as permanent like a monologue, which is the opposite of a dialogue.

Code-switching is often found on the web, in poetry and lyrics “that depict culturally and linguistically diverse experiences” (Bullock & Toribio 2009:12). Sarkar and Winer (in Bullock & Toribio 2009:12) present an example of multilingual lyrics by artist Muzion where French, English, Haitian Creole, Jamaican Creole and Spanish is mixed:

- (18) Hey, yo, uno. Teste moi pas, puto. Flow, c’est mon boulot. Phat comme un sumo, mes mots tranchent comme un couteau. Nouveau standard, j’emmène avec D et J. Ko. Pas d’égô que des échos: Les mc’s bite mon steelo.  
“Hey, yo, first. Don’t test me, whore [m]. To flow, it’s my job. Phat like a sumo, my words cut like a knife. New standard, I’m bringing it with D and J.Ko. No ego except echoes: the mc’s steal my style.”

Bentahila and Davies (in Bullock & Toribio 2009:12) report that lyrics of this style represent the way multilinguals speak in those speech communities.

Unlike data retrieved from the spoken mode, the written text also has a visual message or visual elements. Mixing language, alphabets and signs in order to achieve a visually attractive or selling text is one of the reasons why J-pop lyrics contain English (Stanlaw 2004).

## 4. My research

### 4.1 Introduction and method

This is the part of the thesis where the author's research will be presented. In this chapter, examples from J-pop lyrics will be analyzed and discussed. The purpose of the analysis is to provide material for the discussion on whether or not the type of language mixing in the chosen examples J-pop lyrics can be called code-switching. The results of the analysis will be discussed and concluded in this chapter and the most relevant findings will be brought up in the final parts: the discussion in chapter 5 and in the conclusion of this thesis in chapter 6.

Before moving on to the detailed structure of this chapter it is worth noting that the selected J-pop songs have been released in April and May 2013 in order to make the research as up-to-date as possible. They have been taken from the following websites' hitlists, top charts or lists of newest released songs: Oricon, Jpopasia, Japan billboard, Dwango, Usen, Recocho, iTunes Japan, Rakuten, J-wave/McDonald's Tokio hit chart and Twillight Paradise. All the URL's for the websites can be found under sources. Lyrics from songs released before April or May 2013 have their release date specified.

In order to understand what type of language mixing is being used and to gloss relevant parts of the lyrics the following books will be used: Martin's *A Reference grammar of Japanese*, Makino and Tsutsui's *Dictionary of basic, intermediate and advanced Japanese grammar*, Tsujimura's *The Handbook of Japanese Linguistics* and Endo's *Locality and Information Structure to grammatize the sentences*<sup>6</sup>. A translation of the Japanese part of the lyrics will be provided in single quotes. If necessary, the lyrics will be presented in their original form as well as the transcription into romaji (Japanese written with the latin alphabet). The romaji version of the lyrics has been adapted to one coherent style in order to avoid confusion. By original form, the author is referring to the Japanese version of the lyrics with *kanji* (Chinese characters), *hiragana* (the cursive Japanese syllabary) and *katakana* (the angular Japanese syllabary). The syllabaries represent phonologic units called *mora*, which is something between a phoneme and a syllable.

Note that only parts of lyrics will be presented and that fragments might have been deleted due to irrelevance to the study or because of repetition et cetera. An appendix will not be provided as the websites are to be found under sources. Also note that although the lyrics have been found online they have been compared to several websites and double-

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<sup>6</sup> For a comprehensive description of the Japanese language see Martin (1988) and Shibatani (1990).

checked by the author so that the text of the lyrics agrees with what the artist is singing. Each line will be marked with a number and comments will be written accordingly.

The analysis is to present the reader with examples and show the reader what language mixing in J-pop lyrics can look like. The glossing is made for the reader to grasp which part and where of the sentence English is being used. In some cases whole sentences will not be glossed. Comments will be made on other relevant aspects that will be brought up later in the discussion. Some translations have been made by the author and therefore interpreted from the author's point of view.

On May 12<sup>th</sup> 2013, a native Japanese speaker hereafter referred to as my informant or Takahashi, was asked to give his input and comment on what he reacts to while looking at the examples in 4.2 and 4.3. The informant was asked to give his views and opinions on the sentence structure, to what extent the sentences seem natural to him from a native Japanese speaker's perspective, if the language mixing phenomena is something he has observed before and whether it is common. The author also asked specific questions suitable for each case. The informant's comments will be presented together with the comments in 4.2 and 4.3. Finally, the results will be discussed in 4.4 in comparison with previous research and the informant's view on language mixing in J-pop.

#### ***4.2 J-pop lyrics mixed with English and Japanese***

##### **1. Artist: J Soul Brothers Title: SPARK**

1.	CAN NOT STOP ME LOVING YOU
2.	CAN'T STOP ME LOVING YOU
3.	kono sekai ni hitotsu kirameku this world DAT. one-CL sparkle 'You are the only thing that sparkles in this world'
4.	I WILL ALWAYS BE WITH YOU
5.	I'LL ALWAYS BE WITH YOU
6.	SPARK NOW (only with you, only with you) 'You're the only one who make me feel this spark'
7.	Hajikeru (only with you) burst/sparkle:NONPAST 'I go crazy only with you'

##### **(1)**

1, 2 and 3 is missing the subject in the sentence, which is common in Japanese. The message is unclear in 6 since it remains unknown whether 'SPARK' is a noun or a verb. However, according to my informant 'hajikeru' carries the meaning of sparkle and sentence 6 and 7 combined make sense if translated into Japanese. A possible interpretation of 6 and 7 could be: A feels a spark inside him only when he is together with B. The type of language mixing

in these lyrics could be classified as a simple translation from Japanese to English, although it follows the English sentence structure where the adverbial noun ‘ima’ (English: now) would be placed before the verb in Japanese. The switch between ‘spark’ and ‘hajikeru’ could be interpreted as English being used as an ‘exotic’ device or that ‘hajikeru’ is ‘re-exoticized’.

**2. Artist: CNBLUE Title: Blind Love**

1.	Girl you are meant for me
2.	I thought you were mine
3.	Kimi wa moo mienakute you TOP ever see:POT-NEG-TE ‘I can’t see you anymore’
4.	Toki ga nagarete mo imademo aishiteru time NOM flow:TE even still love:TE-AUX:NONPAST ‘Even though time will pass by, I will always love you’

**(2)**

The English is correct from a grammatical perspective that qualifies this type of language mixing to be called inter-sentential code-switching. One thing that could possibly be questioned is that 1 is spoken in present tense whereas 2 is spoken in past tense. This can confuse the reader or listener since the conclusion could be drawn that the person who is being missed does not exist anymore.

**3. Artist: Half-life Title: J-POP**

1.	for 言う? 4you? for you? for iu? 4you? for you? say:NONPAST ‘Should I tell you?’
2.	今日 言う? 共有? for you...? Kyoo iu? kyoooyuu? for you...? today say:NONPAST? Share-NOUN ? ‘Should I tell you today? That I want to be together with you? That I’d do anything for you?’

**(3)**

Here is a case of code ambiguation and word play since ‘iu’ (Japanese: say) has the similar pronunciation as ‘you’, and the numeral ‘4’ has the same pronunciation as ‘for’. The same pattern is repeated in 2 although with ‘kyoo iu’ and ‘kooyuu’. The second vowel appears to be longer than the ‘u’ in ‘say’ but the difference is inaudible. In 1 we can also see a visually interesting mix of symbols, hiragana and the alphabet. My informant noted “this is a case where the rhyming sound has been emphasized”. The translations of 1 and 2 are interpreted freely by the author. The full lyrics can be found under sources.

**4. Artist:** AMIAYA **Title:** Majikku Karaa (Magic Color)

1.	あなたの色 見つけたいから 近づいて NAKED NAKED になろうよ Anata no iro mitsuketai kara chikazuite ni naroo yo Your GEN color find:AUX.ADJ so closer:TE COP:ADV become:VOL PP 'I want to find your color so come closer and let's get naked naked'
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**(4)**

Grammatically, sentence 1 would be correct in Japanese if the Japanese equivalent for 'naked' would be used. However, my informant pointed out that the suggestion of getting naked is hardly ever found in J-pop sung by girls and would be considered vulgar. Hence, English is used to “camouflage” (Takahashi) the meaning. Using English as a device to hide the true meaning of the lyrics has been mentioned by Kettner (2012) and Stanlaw (2004).

**5. Artist:** Hyomin (from T-ARA) **Title:** Love Suggestion

1.	Yuuwaku Scandal moo Surrender temptation already
2.	Konya Prisoner Love Suggestion tonight (1, 2) 'Surrender already and be my prisoner for tonight's tempting scandal: a love suggestion.'
3.	Amai flavor Give me your favor sweet 'I have a sweet flavor, give me your favor'
4.	TORIKKU ni hamaru trick:LOAN into:DAT lure:NONPAST
5.	“S U Double G E S T I O N” samenai... wake up:NEG :NONPAST 'I'm luring you into a trick by a suggestion and don't wake up'
6.	Now I'm going lose my mind 'I'm going to loose my mind now'
7.	My head crack up 'I'm going crazy'
8.	You loves are yurayura ADV shaking, trembling 'Your love makes me tremble'
9.	How love me harahara SSW exciting 'How exciting it would be if you loved me'

**(5)**

The translation of this song can be interpreted in many ways. This probably depends on that the text does not follow a clear sentence structure; it is more of a text of utterances or words here and there than an entity. As mentioned before, the subject of the sentence in Japanese

can be omitted as in 4. Nevertheless, this leads to a certain unclarity. We cannot say who is tricking whom. This is also the case in 1 and 2 although here it is even more confusing to interpret what is happening since nouns are repeated after each other without markers or particles in between. My informant interpreted this type of language mixing as “word play” and “for the sake of rhyming”. In 8 we can see that the uncountable noun ‘love’ has been pluralized which is not done in Japanese since numeral classifiers and numeric phrases mark plural. According to my informant the meaning of the sentences 8 and 9 come in second hand whereas the sound comes in the first hand. This point of view was also revealed in the results of Kettner’s (2012) research.

Analyzing sentences 8 and 9 from a completely different point of view, the author believes that the lack of language ability to express a woman’s desire such as in this case, could have been done intentionally to play with the sexist and racist idea of a Japanese woman being unable to express herself. This type of language resembles an English-based pidgin that some Japanese people commanded in connection to the American occupation after Japan was defeated in World War II, also referred to as “Bamboo English” (e.g. Algeo, Norman, Reinecke et al. and Webster cited in Stanlaw 2004:70). According to Stanlaw, men coming from the US dominated Japan culturally and economically to the extent that an “American linguistic chauvinism” (Stanlaw 2004:70) could set its roots into the Japanese society. Although there is little documentation of how Japanese women and American men communicated at that time, the examples that are provided in novels, cartoons and in newspapers from the 50’s and 60’s depict Japanese women in a “racist and sexist” (Stanlaw 2004:71) way (ibid:70-71). While keeping this in mind, the author draws the conclusion that sentences 8 and 9 were written in this pidginized manner on purpose since it can be associated with an image of a subordinated woman. This image could symbolize fantasies of the relationships that American occupiers had with humbled Japanese lady friends or mistresses during that time.

**6. Artist:** T-ARA **Title:** Bunny Style!

1.	バニスタ ! Bunny style! Banisuta 'Bunny style!'
----	---

**(6)**

Here is an example of a shortening of the Japanese ‘sutairu’ into ‘suta’ where the final mora ai+ru are omitted possibly in order to make the sound of the word closer to its three syllable

English equivalent ‘bunny style’. Irwin calls this *compound clipping* where moras are reduced such as making ‘mazaa konpurekkusu’ (English: mother complex) into ‘mazakon’ (2011:144). This case of repeating ‘bunny style’ in different ways (katakana and English) could also be interpreted as re-exoticizing the word ‘bunny style’.

**7. Artist:** Cheeky Parade **Title:** C.P.U!?

1.	STAGE1
2.	Mazu wa tobikkiri no SUMAIRU MEMORII ni INSUTOORU 'First things first, an extraordinary smile, install it in the memory'
3.	Nande mo kande mo yoyuu de [hakai->Crash] 'Anything and everything is extra so, [application crash->Crash]'
4.	Kimi no kokoro wo dokusen [dasshu->Hack] 'To take over your heart I [dash->Hack]'
5.	STAGE2
6.	[Shippai->Error] nante kankei nai! 'I don't care if it's an [ERROR]'
7.	[Henshuu->Edit] shidai de kawaru mirai 'When [Edit] is pressed the future will change'
8.	[Kenban->] o osu no wa jibun shidai! 'And the pressing of that [Key] depends on me!'
9.	Tama ni fuan de SHISUTEMU wa guruguru,,,shirimetsuretsu!? 'Sometimes when anxious, the system goes round and round.... It makes no sense!?'
10.	Dakedo IIIII ja GEEMU wa tsumaranai desho!? 'But if it was easy the game would boring wouldn't it!?'
11.	STAGE3
12.	Itsumo hachahacha na SUTAIRU tsuitekoremasu ka? 'Are you always able to follow my reckless style?'
13.	[Ryaku->Yaba] ikurai TENSHON HAI '[Craz]ily raise the tension'
14.	Ittan RISETO chotto [ichijiteishi->Pause] 'Reset temporarily, [Pause] for a moment'
15.	[Setsuzoku->Access] to wa ie sugu [saishidoo->Restart] 'Although it says [access] [restart] immediately'
16.	GASUketsu datte ki ni shina~i 'Even if I run out of gas don't worry'
17.	STAGE4
18.	Moo makerarenai FAITO kakatte kinasai! 'This is a fight I can't lose anymore, bring it on!'
19.	[ATTOMAAKU->@]!? odoroku kyuutenkai ni koteikannen nante [sakujo->Delete] 'The [@] mark!? All the fixed ideas you had by this surprising rapid development [Delete]'
20.	Mondoomuyoo enryo mo muyoo RUURU muyoo no [kekko->Enter] TEINMENTO!! 'There's no use arguing about it, and there's no need holding anything back. An [Enter] tainment with no need for rules!!'

(7)

In these lyrics the attention should be drawn especially to two things:

The first thing is that all the words in brackets are written in Japanese and English (in some cases with symbols) respectively. In other words: one does not need any command of English to be able to understand what they are singing about since the translation is written in Japanese.

The second finding is not visually obvious but audible. The capitalized letters of the romaji version of the lyrics have originally been written in katakana, hence they should have a Japanese phonologic pronunciation. The author has noted however, that this is not the case and this pattern also applies for the English words. The following words in table 5 are divided into words pronounced according to the English phonological system and the Japanese phonological system.

**Table 5: Varying pronunciation between phonological systems in J-pop**

English phonological system	Japanese phonological system
STAGE1	MEMORII
SUMAIRU (smile)	Error (eraa)
INSUTOORU (install)	SHISUTEMU
Crash	GEEMU
Hack	RISETTO
STAGE2	Access (akusesu)
Edit	ATTOMAAKU (at mark)
STAGE3	
SUTAIRU (style)	
Pause	
Restart	
STAGE4	
FAITO (fight)	
Delete	
Enter	

The word ‘EnterTEINMENTO’ is a hybridization of English and katakana pronounced as ‘entertainment’. The author has not yet come across this type of observation in previous research on the language use in J-pop lyrics.

**8. Artist: Sexy Zone Title: Real Sexy!**

1.	RIARU na Secret Story sagasanai ka real find:NEG.NONPAST Q 'Aren't you going to look for the real secret story?'
----	--

**(8)**

'Secret' can be classified as a nonce borrowing while 'story', although it is an established loanword it is not written in katakana. 'Riaru' (English: real) and 'story' is pronounced in Japanese while 'secret' accords with English.

**9. Artist: E-girls Title: Loving Bell**

1.	Ring ring ring ... loving bell
2.	feeling you so loving bell
3.	oh I'm feeling your bells
4.	feeling you so loving bell
5.	so please feel the bell with me

**(9)**

According to my informant, these lyrics have strong connotations to sexual organs. One point of view is that English therefore is used as an 'audacious', 'poetic' or 'symbolic' device. Also worth noting is that the singer Enrique Iglesia's song with the title 'Ring my bells' carry the same connotations as example 9.

**10. Artist: Kis-my-ft2 Title: Ki-Su-U-Ma-I ~KISS YOUR MIND~**

1.	Enjiru aida mo nai gurai kanjiru mama hora Feel So Fly 'You see even not playing for long we make you feel so fly already'
2.	Itsu no aida ni ka kokoro wa Nude moo kono sai Moral wa Through 'Before I knew it this innocent mind of my lost its moral'
3.	Mada teikiatsu guzuru My God son'nara Kiss no Fire! Just Like That 'My god, if it's going to be this boring and we're not going to get anywhere, I'll use my kiss of fire, just like that!'
4.	We Gonna Make Love gooin na Loss Time 'We're going to make love, vigorously'
5.	Mucho! Coming! Coming! Kimi wa kajitsu kissui no Juicy afure dasoo 'I'm overwhelmed! You're a fruit of untainted pureness, whose juiciness is about to overflow'
6.	Junjoo ai maji koi no Magic kimi wa boku no Sweet Sweet My Queen 'Pure love is really the magic of love and you're my sweet sweet queen that belongs to me'

**(10)**

The use of English is 'audacious' as in example (9) since it refers to sexual emotions and desires. This song was chosen for the commercial song to Glico's 'Watering kissmint' so there is a clever message encrypted into a wordplay in the title. While it sounds like the singers repeat 'kiss my' in the beginning of the song, it can also sound like 'kisu umai'

(English: good kiss) which could equal that the product tastes well. A connotation to flavor is also made in the song but in another context. This use of blending languages at the aural level would qualify as code ambiguation.

Another point worth noting is the meaning of 'Loss Time'. According to my informant, this expression is used within sports as rugby for example. It is a word created in Japan (this phenomenon is also called made-in-Japan-English (Stanlaw 2004:12)) used in for example rugby that cover terms for duration or time-breaking methods.

Looking at the lyrics even more closely, sentence 1 is using the idiomatic expression "Feel so fly" which is not translatable with the same nuance into Japanese, meaning the stage of being high, feeling good or sexy et cetera. 'My Queen' in sentence 6 could be an example of the 'mai' (English: my) phenomenon, which emphasizes on possession and "individualism" (Stanlaw 2004:18). Stanlaw (ibid:18) also mentions words of this type as: 'mai-hoomu' (English: my home) and 'mai-peesu' (English: my pace) which can be expressed in Japanese (watashi no kuruma: my car) although it is argued that it would sound too selfish, which is tried to be avoided in the Japanese language. The author believes that 'my queen' is used in order to give the innocent beginning of the sentence a macho-like touch.

**11. Artist:** Soil&"Pimp"Sessions feat. Rhymester **Title:** Jazi kanwaseishon (Jazzy conversation)

1.	Mic check 1,2, bass check 1,2
2.	誰も知らない次のダイレクション Dare mo shiranai tsugi no dairekushon 'Nobody knows the next direction'
3.	全てはアクションへのリアクション Subete wa akushon e no riakushon 'Everything is an action to a reaction'

**(11)**

This song has been selected since every word is sung with an English accent. Hence it could be argued to be a case of crossing where the identity is blurred. It is also interesting since the katakana words: 'dairekushon', 'akushon' and 'riakushon' are pronounced as: direction, action and reaction. Since 1 is written in romaji but 2 and 3 entirely in Japanese this could have been done for the pictorial effect. My informant has commented that the phenomenon of pronouncing Japanese in an English way is due to the growing bilingual group or people in the Japanese society. According to him, this phenomenon has gotten more common and is not "rare" anymore like it used to be in the 80's.

**12. Artist:** Namie Amuro **Title:** Big Boys Cry

1.	Everybody is mine cuz I look too fine
2.	Ashimoto ki o tsukete Topsy 'Gotta watch each step, feeling tipsy'
3.	Mina sukasazu Check 'They're all rushing to check'
4.	When I twist my neck
5.	It's just a fact
6.	Fellas got stars in they're eyes, eyes
7.	Tonikaku nagete mina dice, dice 'Well c'mon boys roll your dice, dice'

**(12)**

Here we can see a similar pronunciation in the end of sentence 3, 4 and 6, 7 which is a clear sign of using English in order to create rhymes (Kettner, 2012). According to my informant the sentences would sound natural if translated into Japanese. The author views these lyrics as an example of code-switching mixed with nonce borrowing. In 2, 3 and 7 words are inserted at the end of the sentence without any interference to the sentence structure. Inter-sentential code-switching with full sentences in English can be observed in example 1, 4 and 5. However, there are still signs of grammatical mistakes such as in sentence 6 where 'they're' is used instead of 'their'. At the aural level, the pronunciation sounds more like Japanese than English so the singer is most likely not bilingual.

**13. Artist:** Namie Amuro **Title:** Beautiful

1.	Don't have to be strong sono mama de just as 'You don't have to be strong, stay as you are'
2.	Being right or being wrong kamawanai does not really matter 'Being right or being wrong doesn't really matter'

**(13)**

To the author, this is the type of bilingual code-switching where the switch is made effortlessly from English into Japanese. It could be translated into Japanese without changing the sentence structure:

1. Tsuyokunakute ii sono mama de  
'You don't have to be strong, stay as you are'
2. Tadashikute mo machigatteite mo kamawanai  
'Being right or being wrong doesn't really matter'

However, the singer is not pronouncing the English parts in an English way, which could indicate that the lyricist is bilingual but not the artist.

**14. Artist: Jya-me Title: Password**

1.	5,4,3,2,1 distance
2.	あなたは prince? or beast? anata wa You TOP 'Are you a prince or a beast?'

**(14)**

In Kettner's (2012:143-150) research, musicians stated that they use English instead of Japanese since Japanese words tend to have too many syllables. Here is a case where the syllable count is the same in both languages except for 'ichi' (one) but it can be devoiced so that it fits into one count ("ich"). The use of English in sentence 2 could be classified as an exotic device. 'Distance', 'prince' and 'beast' are all nonce borrowings.

**15. Artist: Ogura Yui Title: Baby Sweet Berry Love**

1.	Kimi ni Baby Sweet Berry Love honto no kimochi dake you DAT real GEN feeling only 'I only give you my Baby Sweet Berry love'
2.	c.u.t.e.funny cat give me give me shiny time p.r.e.t.t.y tiny tiny berry love

**(15)**

All the English words are nonce borrowings and English is probably used to make the lyrics more exotic. Another use of English is to create new structural forms that can be seen in sentence 2. Japanese consonants (except n) cannot be separated from vowels so it would be impossible to use Japanese letters for 'p.r.e.t.t.y'.

My informant described this example as "the cute side of J-pop in a nutshell". 'Kawaii' (English: cute) is a big concept in Japan where you can buy clothes, gadgets and all kinds of material things that sparkle, are pink and fluffy. This "cuteness" also expresses itself through J-pop. This song happens to be the opening theme song of an anime show.

**4.3 J-pop lyrics in English**

Although it is not common for Japanese artists to sing entirely in English without mixing languages there are a few bands or artists that have made their way to the top chart. A few examples will be presented and discussed in this chapter.

**16. Artist:** Beat Crusaders **Title:** Tonight, Tonight, Tonight

1.	Woke up with yawn. It's dawning, im still alive.
2.	Turned on my radio to start up new day
3.	As goddamned DJ chattered how to survive
4.	Amazing news got over on the air wave
5.	Tonight, Love is rationed
6.	Tonight, Across the nation
7.	Tonight, Love infects worldwide

**(16)**

There are some grammatical mistakes in these sentences where it is evident that the lyricist's mother tongue is not English such as: the omission of 'a' and 'the' in 1, 2 and 3. Listening to the song the pronunciation of 'ra' in 'rationed' in 5 is incorrect. It should be 'ræ' not 'rei' that is sung by the artist. Example 5 is also not a generally known English idiomatic expression. Although love cannot 'infect' something in English it could perhaps make sense in Japanese if the word 'densen' (contagion) was used as a metaphor. Another point worth noting is that the artist is using rhyming in the lyrics.

**17. Artist:** Sim **Title:** Blah Blah Blah

1.	It's a misspelling
2.	What the fuck is "Fack You"?
3.	It's just a virtual conversation
4.	Don't be a dead in your lifetime

**(17)**

Here the lyricist makes a statement where the misspelling of 'fuck you' is criticized although the lyrics contain other grammatical errors or expressions, as 'don't be a dead' where 'dead' is treated as a noun. In the music video the text 'It's just virtual conversation' is flashed incoherently with the clearly audible 'It's just a virtual conversation' in the song.

In example (18) and (19), two different parts of lyrics from the album *Schwarzenegger* by Champagne released in 2012 are presented. Note that the singers are only singing in English and that a translation of their English lyrics comes with the CD.

**18. Artist:** Champagne **Title:** Waitress! Waitress!

<b>English version:</b>	<b>Japanese version:</b>
the night is getting deep and the light fades away people run away from the dark and the ghost	yoru mo fukumari akari ga yowamaru hitobito wa kurayami ya boorei kara nigeyoo to suru

(18)

The informant felt that the Japanese version was more dramatic and would sound “too out there” if sung in Japanese so according my informant the artists probably chose to write in English instead. In these lyrics, English probably is used to create a poetic atmosphere. The ‘ghost’ could be seen as a symbol for something that people are afraid of but it is not evident from the context in either of the versions whether it is a metaphor.

**19. Artist:** Champagne **Title:** Kill me if you can

<b>English version:</b>	<b>Japanese version:</b>
Hiding under stranger’s mind	tanin no ishiki ni kakurete
You never show your sign	kimi wa hyoo o dasoo to shinai
Nobody will be able to encroaching your shrine	soo sureba dare mo kimi ni shinyuu shinai kara

(19)

Similarly, my informant noted the Japanese version of this song “too poetic to an awkward point if sung in Japanese”. The idiomatic expressions or the metaphors such as ‘Hiding under stranger’s mind’ or ‘encroaching your shrine’ are also new to the author so the conclusion of this kind of use of English would be that it is used as a poetic device or to create new structures.

#### 4.4 Results

In the analysis we have seen several uses of English and language mixing phenomena in J-pop lyrics. These are presented below in table 6 with comments:

**Table 6:** Results of the case study of J-pop lyrics

Type of use or language mixing phenomenon	Lyrics	Comment
<b>Audacious device</b>	4, 5, 8, 9, 10	What all these songs have in common is that emotional, physical and sexual desires are expressed with the help of English. English is inserted in a skillful way that hides the true intention behind the meaning.
<b>Audible aspect</b>	1-19	Needless to say, all lyrics are sung partly in English or entirely in English because they want to attain some kind of sound effect different from sounds of the Japanese language. Only the lyrics using code ambiguation at an aural level are questionable since the language that is sung becomes obscured.
<b>Code ambiguation</b>	3, 7, 10	3 is an example of code ambiguation between English and Japanese and between homophones in Japanese (at least they sound alike at the audible level). In example 7, no code ambiguation appears on the audible level but in the lyrics the word 'enter' is written with a following 'teinmento' in katakana, which together reads 'entertainment'. One example of code ambiguity found in 10 is 'kiss my' which can sound like 'kisu umai' (Englis: good taste).
<b>Code-switching</b>	2, 11, 13 (1, 4, 5, 10,12, 14)	2 could be classified as inter-sentential code-switching where the English part sound English enough. 11 is also an example of inter-sentential code-switching that is clearly understood as English. 13 looks like intra-sentential code-switching on the written level but the singer's pronunciation is Japanese so the English part is inaudible. 13 could demonstrate a case where the lyricist is a bilingual whereas the singer is not. The numbers in brackets are vague cases that could be seen as code-switching on the one hand while still carrying other types of language mixing phenomena. See 4.2 in order to get a detailed description.
<b>Crossing</b>	1, 5, 9, 10, 15, 16, 17,18,19	All these cases show a lack of proficiency in English, which indicates that the lyricists are learners of English as a second language and therefore the lyrics can be categorized as crossing.
<b>Exotic device</b>	1, 2, 3, 4, 5, 6, 7, 9, 10, 13,14,15	Whether the lyricist used English in order to make the lyrics sound more exotic or less boring is questionable so this categorization is only based on the author's opinion.
<b>Nonce borrowing</b>	4, 5, 7, 8, 9, 12, 14, 15	In all these examples we can see nonce borrowings such as flavor, secret story, nude, tipsy, dice, beast and funny cat. It could be argued that these are just pure translations from Japanese into

		English but that is difficult to judge since the process of writing the lyrics is unknown.
<b>Poetic device</b>	3, 8, 9, 10, 15	This categorization is also based on the author's opinion as explained in the comment for 'exotic device'. Examples of words that could have poetic connotation are: secret story, bell and fire. These words could have been written in English in order to create metaphors or give the listener or reader the impression that there is a deeper sense of meaning.
<b>Re-exoticizing device</b>	1, 6	In example 1 'spark' is since it is more exotic than 'hajikeru' (English: sparkle), which is used since it becomes more exotic than 'spark'. In example 6, we can see the same case of switches between the English 'bunny style' and the Japanese in order to make both words sound or look exotic and interesting.
<b>Rhyming</b>	1, 3, 5, 6, 9, 11, 12, 16, 19	English has been used in order to create rhyming seen in examples such as: eyes and dice, for iu and 4you, alive and survive, dairekushon and riakushon (loanwords), flavor and favor amongst others.
<b>Structures</b>	3, 5, 10, 15	Here, English is used in order to create new structures. In example 3 the numeral '4' is used instead of 'for'. As an example in number 5, 'SU double GESTION' and 'p.r.e.t.t.y' in number 15 would be impossible to express in Japanese since hiragana and katakana are used instead of the alphabet. Expressions that are not found in Japanese like 'feel so fly' used in 10 create new possibilities of expression. Not to forget to mention that the use of English enables the creation of new sentence structures and word orders.
<b>Symbolic device</b>	5, 9, 10, 18, 19	The author believes that sentence number 8 and 9 in example 5 can be interpreted as a symbol of sexism expressed by the use of an English based-pidgin. 'Bell' in 9 can be interpreted as a symbol for sexual organs and in 10 the use of 'my queen' can be seen as an expression of dominance or ownership of the woman that is sung about in the lyrics. In 18, 'ghost' is a metaphor for something fearful and in 19 'sign' is also supposed to symbolize something.
<b>Visual aspect (graphical, pictorial)</b>	3, 6, 7, 14	Naturally, all examples can fit into this category but the author believes that the mixed of these examples is made for visual purposes more than the other.

## 5. Discussion

As mentioned in previous research English is used to hide or as my informant put it: “camouflage” meanings in order to not reveal for instance the vulgarity of the lyrics. Other findings such as the ones mentioned above also agree with previous research results.

A new observation was discovered in the analysis: words written in katakana are not always pronounced according to the Japanese phonological system and words written in English with the alphabet are not pronounced according to the English phonological system. The latter cannot simply be dismissed as an explanation that the singer is not able to speak English; the same singer is able to produce the sound in another part of the song. It can neither be dismissed with the explanation that the words are pronounced accordingly to the melody or rhythm since there are exceptions as well seen in example (14).

After consulting my informant about why some words might be pronounced in an English way although they are written in Japanese and the other way round, a connection could be drawn between nonce borrowings and already existing loanwords that have blended into the Japanese language. My informant stated that when new English words or expressions appear in Japan they feel a bit foreign in the beginning and that is why they are pronounced in a more English way. A conclusion cannot be drawn yet since this phenomenon would require more research but it would be interesting to see if the pronunciation of words in J-pop could be used as a determiner for what a nonce borrowing is and what an integrated loanword is. There are of course, other reasons for pronouncing a word in a more “English-like” way; nevertheless J-pop lyrics are able to provide the most up-to-date corpus to do research on nonce borrowing and loanwords.

Another example of incoherency is seen in the second example under 4.3 in sentence 3, where the music video shows a different grammar from what the singer is singing audibly. On the one hand, there is a criticizing undertone of poor English in the lyrics in this song. There are also parts where the English is grammatically correct neither in the lyrics nor in the text in the music video. This could be concluded as contradictive and questioning the message of the lyrics and if these mistakes were made consciously or unconsciously. My informant stated that most of the lyrics are written in a playful way and that it is in fashion to mix with English to the point that they become incomprehensible. In other words, the lyrics are supposed to be incomprehensible otherwise they are not considered trendy. According to my informant, one of the explanations to why many artists sing Japanese with an English pronunciation (seen in example 11) is because they are bilingual, have lived

abroad or have mixed nationalities. My informant added that this was not as common in the end of the 80's when the J-pop phenomenon appeared but is getting more common by each day.

Viewing the sentences in the lyrics from a grammatical perspective, the author concludes that most of it is still nonce borrowing or translations from Japanese into English. There were some cases closer to bilingual code-switching but most of the cases mixed Japanese and English according to a Japanese sentence structure to that extent that it violates grammatical rules, hence it cannot qualify as code-switching. Because of the incoherence of the use of language mixing it can be concluded that it is individual-based and does not apply to the whole Japanese speech community. The style of the language mixing is affected depending on what kind of language contact the lyricist has had with English.

However, their mother tongue is most likely not English judging from the way the lyricists mix languages. Other possibilities could be that their second language is weak or that they learn English as a second language. Therefore they do not follow the typical bilingual code-switching pattern. Hence, such lyrics could be categorized, as translations from Japanese to English or as nonce borrowings.

On the other hand, the results show that some cases are in fact similar to code-switching but since we are unfamiliar with the process of how the lyrics were written, it cannot be concluded whether the lyrics reflect bilingual writing. For instance, if a native speaker of English was consulted, the language mixing in the lyrics cannot be classified as code-switching anymore.

## 6. Conclusion

The analysis presented in this thesis leads to the same issues maintained by other researchers, scholars and linguists: it is not possible to view the matter of language mixing based on a standard model or an independent framework. This is because the motivation behind the language mixing together with the type of mixing, context and situation amongst others, is individually based. As shown and concluded in chapter 4, it varies to that extent that the type of language mixing, the grammar, the pronunciation et cetera is incoherent in the same song. The reason behind the incoherence and what it can depend on can certainly be discussed from different types of perspectives. No fact can be established for sure as long as the background of the performer, musician or the lyricist is unknown in combination with the unknown extent of their language contact with English. Therefore, the author believes it would be of interest for future research purposes not to focus on why language mixing in J-pop lyrics is done but how it is done.

The observation made in example (7) in chapter 4.2 has not yet been mentioned in previous research. Loanwords, nonce borrowing or code-switched words written in katakana are sometimes pronounced according to the Japanese phonological system, or respectively, the English phonological system. Although more research is required, the author suggests that by examining J-pop lyrics, the pronunciation of words and expressions could be used to identify and distinguish nonce borrowings and loanwords. This would make it possible to see what words are integrated into the Japanese language from the Japanese individuals' point of view.

When it comes to determining what type of language mixing is used in J-pop one must first specify what type of bilingual pattern we are comparing with. It can be concluded that all of the lyricists have some knowledge and command of English but not to the degree that they can produce typical bilingual or multilingual speech- or writing patterns. Approaching this matter from another point of view, the J-pop community could in itself be seen as a speech community. In this case, the conclusion that code-switching is used could be made. However, at the moment the research in this thesis reveals that the language mixing in J-pop shows more cases of translations from Japanese to English and nonce borrowing than bilingual strategies such as code-switching. Therefore the type of linguistic behavior observed in language mixing in J-pop is suitable to be described as crossing. Needless to say, as my informant noted, with the gradually increasing bilingualism in Japan language mixing in J-

pop will probably continue to change and in the near future we might see more examples of what is referred to as bilingual code-switching.

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