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Tokyo Night Fever

A study of English code-switching in Japanese 1970s & 1980s city pop

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Abstract

The purpose of this thesis is to add further knowledge regarding the mixing of languages (code-switching) in Japanese popular music from the 1970s and 1980s. The genre of focus is the newly resurfaced musical style city-pop. Analysis of functional elements as well as a quantitative examination of three established code-switching types was made. Comparisons of the code-switching construction in song lyrics between the respective decades (1970s, 1980s) constitute a focal point. From the results, it could be seen that the 1980s lyrics contained the most amount of code-switches and that functions of the switches proved to be many.

Key words: code-switching, code-mixing, city-pop, Japanese, English

Table of Contents

Conventions

In the thesis, the modified Hepburn system is applied to transcribe the Japanese orthography. The change is that long vowels will be doubled, instead of marking them with a macron. All translations from Japanese to English is marked with two apostrophes (‘ ‘) and all the translations are the author’s own if nothing else states. The glossing throughout the paper follows the Leipzig Glossing rules.

Abbreviations

ADJ	adjective
ADV	adverbial form
GEN	genitive
LOAN	loanword
LOC	locative
NEG	negative
INCL	inclusive
ACC	accusative
PST	past
QUOT	quotative
TOP	topic
VOL	volitional
Q	question particle/marker
ADN	adnominal

1. Introduction

Over the past decades, Japan has gotten a new surge of outside interest in its pop-culture scene. This can most clearly be seen in Japanese anime, manga, video games and even music. Although the Japanese musical scene may not have received an equal amount of attention as anime or manga has, the distinct songs and melodies composed within the country have, as of late, also started obtaining a wider audience.

The first thing that probably comes to mind when speaking about Japanese music nowadays is the influx of the J-pop genre, especially how the genre is depicted by J-pop bands and idols. J-pop or "Japanese pop" is a form of popularized modern music with roots from Japanese traditional music (Ryuukooka, Enka), dating back to the early 1900s. The term "J-pop" however, was not introduced until the 1980s by a radio station located in Tokyo named J-wave (Matsui 2003 cited in Moody & Matsumoto 2003, p.5). This coinage later became the norm when mentioning 'made in Japan music' that incorporates elements from Western music culture. As expected from a country that has been exposed to Western language-contact for many decades, the influences of Westernization can evidently be observed through its musical evolution. The greatest examples of this are found in song lyrics, titles as well as album covers.

1.1 Purpose of study

The main goal of this study is to investigate the mixing of languages (codes) found in the 1970s and 1980s Japanese popular music generally called "City pop". This is done with the hope of contributing new information in the field of code-switching within Japanese popular music. To the author's knowledge, city pop as the genre of focus has not previously received much consideration by neither linguists nor musicologists. The genre is often put aside as a more "jazzy" or "funky" subgenre of J-pop music, born out of the urban cities during the late 1970s.

Since the city pop term is specifically linked to sounds and music from the West, a study regarding the English code-switching within these lyrics could be interesting in several ways. Firstly, analyzing the number of English switches apparent in songs during this era (1970 -1980) could give insight on the impact Western music has had on lyric writing in Japan, while providing new quantitative data. Secondly, a systematic look of how the language change is constructed according to previously established code-switching types: intersentential, intrasentential and tag-switching (Poplack, 1981) can show the level of

language mixing complexity in each song, as well as multilingual proficiency of the songwriters. The latter is particularly compelling in a sociolinguistic sense due to multilingualism in Japan not being considered a widespread phenomenon (see 2.4). Lastly, and supposedly most compelling for this study, is trying to determine the functionality of code-switching itself. Is there a purpose in what is being conveyed by the language shift and what effect could such a switch have inside the songs?

Previous research on the field of code-switching in Japanese popular music has been rather limited, with the most inclusive being Moody & Matsumoto's 2003 study on language blending within lyrics of two J-pop artists and Moody's 2006 study concerning English in Japanese popular culture. Much of the research have centered around the popular music in present Japan with the J-pop genre constituting the prime example. Even if city pop is no longer considered a modern form of musical entertainment in Japan, the music as it existed during the 1970s and 1980s have undoubtedly left a mark on today's music culture. Because of the musical influence city pop has had, and the lack of previous code-switching application to the genre, this paper will try to contribute an introduction on the matter.

2. Background

In this part of the thesis I will provide background information on the creation of the genre city pop itself, as well introduce the focus of the study (code-switching). The first sections will serve as introduction to the origins of city pop (section 2.1), presenting the birth and later evolution of the genre in present time. The following sections will be centered around establishing a general definition and characterization of terms related to code-switching (section 2.3). The succeeding section will introduce research that assign the purpose of code-switching. The closing section presents a more specialized approach to code-switching, with focus on language mixing in Japanese lyrics (2.4.3).

2.1 The Forerunners of City pop

The phenomenon of Japanese music becoming westernized is largely indicated by the ever-increasing adoption of English in song lyrics and song titles. In Moody's 2006 study concerning the use of English in J-pop music and popular culture, he mentions that the English found within J-pop lyrics is quite frequent. Moody then shows the results of an earlier survey regarding the appearance of English lyrics in 307 J-pop songs taken from the Oricon weekly top-50 charts in the year 2000. From the results, it can be observed that 62% of the songs had a mix of both English and Japanese lyrics, 35% containing no English and a mere 3% entirely in English (Moody 2001 cited in Moody, 2006, p.218). It might seem surprising that 62% of songs have English lyrics, due to the fact Japan is considered a monolingual society. Language mixing within lyrics of popular music is however nothing new to Japan, with clear examples of English used during the 1960s (*kayookyoku)* music era, which many believe to be the "true origin" of modern J-pop.

As previously mentioned, city pop in Japan emerged from the metropolitan areas during the early 1970s, as music with a trace of Western influence. Music in Japan prior to this new wave, mainly centered around older Japanese-pop (*kayookyoku)* as well as Western inspired hard and blues rock (Kurimoto 2019, p.1), with many aspects being adopted from American rock-music culture. As with the early versions of popular rock music established in Japan during the 60s, city pop strove to introduce Japan to the new melodies of the West, but focused on genres like jazz and R&B. Although the big breakthrough for the genre did not come until the start of the 1980s, the pioneers created a distinct musical style which melded the earlier rock with more "jazzy" and soft melodies which providing the starting ground for the genre (Aoki, 2015. *Japan Times*).

Kurimoto argues that city pop came to be an alternative of mainstream music during the period (with rock constituting as the other), pointing out the band "Sugar Babe" as a crucial part for the genre's creation (Kurimoto 2019, p.1). Another influential band said to be at the forefront of the genre, was the group "Happy End" composing primarily rock music with American tunes, but lyrics entirely in Japanese. Arcand and Goldner (2019) explains this phenomenon of fully incorporating the native language to the sound of American popular music. This had not been previously apparent within the Japanese rock community, with many artists either trying to mimic Western lyrics or making Japanese covers of popular songs. Happy End however, started to experiment with the idea of creating an own musical identity through Western sound accompanied with Japanese lyrics, occasionally even trying to phonetically Anglicize them. In an article in the New York Times covering the history on Japanese folk-rock, the author (Sisario 2017) discusses the impact Happy End had on the contemporary rock music in Japan at the time, adding that "Happy End transformed the rock scene with poetic Japanese lyrics that somehow fit the cadence and rhythms of American-style rock".

The influence that the band had over early 1970s music, as well as setting the basic framework for what would later become city pop, cannot be disregarded. To understand the importance and critical success that the group had during their three years of musical activity, it can be seen in the 2007 ranking of the "100 Greatest Japanese Rock Albums of All Time" issued by the music magazine Rolling Stone Japan. In their ranking, the album *Kazemachi Roman* released in 1971 by Happy End remarkably topped the album chart with the ranking of first place (ranking chart by Marx 2007). That the band's success still can be such a prevalent factor decades after its original appearance in the Japanese musical world, points to something more than just a good musical acquisition. This is due to their reestablishing of Japanese rock music and establishing that of city pop.

2.2 Arrival of City Pop

After the wide success and later abandonment of Happy End (1970-1973), the mainstream musical scene in Japan began to shift. With the reformed framework of a more domestic style of rock music that the band had left behind, other musicians started to adopt and evolve this new concept. After Happy End disbanded in 1973, the rock/pop band "SUGAR BABE" was created. The members of the band e.g. Tatsuro Yamashita, Taeko Onuki and Ginji Ito (which would become appraised city pop artists individually a few years later) built on the idea of

mixing Japanese musical elements with new Western melodies inspired by the American West Coast (Kurimoto 2019, p.1). The American West Coast and its distinct "summery" musical style with popular bands/artists like the Beach Boys and Buffalo Springfield have been the biggest influences on early Japanese city pop music. In *Vice*, Arcand & Goldner 2019 explain that the heavy West Coast based elements was not limited within the music of the genre, but also in many of the album covers. They state that "Many of city pop's biggest acts would also seek to channel the sounds of California into their jazzy, soft-rock radio songs, adoring their albums with imagery of vintage cars cruising along the coastline against impossibly blue skies".

As musicians began moving away from the traditional mainstream genres of hard and blues rock during the 1970s, other genres started advancing into Japanese popular music. One artist said to have perfected the sounds of city pop during this time was Matsutooya Yumi, with her album titled "Cobalt Hour" released in 1975 (Kurimoto 2019, p.1). Kurimoto emphasizes that the sound of city pop was not accomplished solely by the artist herself, but in a collaboration with a band called "Caramel Mama" (later renamed Tin Pan Alley). The band functioned mainly as a supporting group, collaborating with different artists during the 1970s. Other than Matsutooya Yumi, Caramel Mama also supported musicians such as Tatsuro Yamashita and Taeko Onuki of the earlier mentioned group Sugar Babe. Two of the band members (Suzuki Shigeru and Hosono Haruomi) who were former members of Happy End, expanded the city pop genre yet again with their contribution in Caramel Mama. After counting the members, Kurimoto lastly adds that "It is no exaggeration to say that the band perfected the city pop sound" (Kurimoto 2019, p.1).

2.3 Attitudes Towards City Pop

Concentrating more on the popularity of the genre city pop and how the musical style was viewed by the Japanese during the decades of its success, information on its social status can be observed. Arcand & Goldner (2019) mention that, in an interview, Japanese music producer Yosuke Kitazawa claimed that "Many Japanese people who grew up with this kind of music considered city pop as cheesy, mainstream, disposable music, going so far as calling it 'shitty pop'".

In recent times, however, the genre has received newfound interest, especially overseas by both collectors and music fans alike. This rekindled affection of a more than 30-year old music genre occurred at the beginning of the 2010s and has since then grown in popularity. In

an online article regarding the newfound popularity of the genre, music writer Kurimoto explains it as a "natural development" (2019, p. 2) due to the blending of music genres and the increasing diversity of Japanese music. Kurimoto adds that "It became usual for musicians to move between, for example, rock, folk and R&B, so it was only a matter of time before interest turned once more to city pop" (2019, p.2). Because of this growing genre ambiguity, the term "City pop" as it is used today can include a wide array of genres, from soft rock, RnB, soul, jazz, disco, to funk or combinations thereof. This has caused a lot of debate and disagreement within the Japanese music community in determining which music can be labeled as city pop or not. Some people refer to the recent incarnation of the term as nothing but a trend in name and not a trend in musical style (Aoki in *thejapantimes*, 2015).

In contrast to the modern variant and adaptation of the genre mentioned above, this study will adopt the term "City pop" as it was used during its heyday in the 1970s and 1980s, to represent the outgrowth of "new" urban music with Western influence.

2.4 Code-Switching

In this section of the paper, previous studies regarding code-switching and its functions will be introduced. Because research on code-switching has been such an extensive subject in the realm of sociolinguistics, the theories and models discussed here will involve concepts that connect to the subject of the study (code-switching in lyrics). Another important aspect is that of bilingualism/multilingualism in Japan. Universally, Japan has not been considered a bilingual society, despite the country's almost six years of compulsory English education (Moody 2006, p 210). The models and theories surrounding the uses of code-switching within multi/bilingual societies will therefore not be adopted in the study as a way of classifying the code-switching, but rather for comparative purposes. Due to the speech repertoire being predominantly confined to only one language, a model designating the strategies and employment of code-switching by bilinguals is not applicable to the general Japanese speech community.

Two of the most influential models concerning code-switching are the 'two constraint model' by Poplack (1980, 2013) and the 'matrix frame-model' by Myers-Scotton (1993), both with the goal of outlining generic rules for code-switching. The rules governing code-switching will however be taken with caution, due to many sociolinguists' critiques of the applicability of the models in practice, pointing out several exceptions. Rules or constraints proposed by the models mentioned above are not argued to be as universally applicable to

code-switching as they are made out to be by the authors. They simply constitute early attempts at generalization (Holmes & Wilson, 2017, pp.45-46).

Continuing the subject of generalization, there has been an assortement of research surrounding on the controlled usage of code-switching in different social interactions by bilinguals/multilinguals, with hope of contributing a wider comprehension of its implications (e.g., Blom & Gumperz, 1972; Nishimura, 1995; Park, 2000). The examination is primarily done by observing everyday speech interactions by one or more groups of bilingual speakers (both within and outside their own community), usually in form of a larger case study. While some researchers focus on the functional aspects of language alteration in bilingual communities, others are far more interested by the grammatical/structural connotation invoked by a language switch. Together, these research fields can assist explaining complex concepts such as: why a code switch takes place, for what purpose, in what situation and how to grammatically categorize it. Since the study at hand is aimed at implication and the affective purposes accompanied by switching codes in song discourse, grammatical models like those introduced above ('two constraint model', Poplack 1980, 'matrix frame-model' Myers-Scotton 1993) will not be incorporated to the study.

2.4.1 Definitions

To understand the aspects brought to light within the frame of the thesis, it is vital to define the assortment of linguistic terms commonly used in relation to code-switching. This will be done by addressing the term code-switching itself and then some description of its underlying subcategories. The word code-switching has been viewed and interpreted differently by researchers over the years with disagreement on its implication in sociolinguistic studies. Presently, assorting code-switching and many of its accompanied subcategories within terms that fully encloses its meaning and use, has not been universally agreed upon. Because of the wide terminology used within code-switching studies and some terms are adopted differently by different researchers, problems of ambiguity arise.

In Park (2000), she discusses the overload of terminology in code-switching and makes it clear that without an explanation to specify the subject, measures to correlate the term to similar studies adopting different terminologies for the same phenomena becomes problematic (p. 25). One reason behind this overflow of code-switching terms with varying connotations, stems from the practice of new coinages with meanings closely resembling that of others (usually to fit within the study's framework).

Myers-Scotton also provides another plausible reasoning behind this phenomenon when discussing the definition of single-lexeme switches. Myers-Scotton brings up the term "code-mixing", a term almost synonymous with that of code-switching and criticizes other researchers' adoption of the term. The critique is regarding the unclear classification of single-lexeme constituents made by other researchers, who instead employ the term code-mixing as constituting all instances of code-switching within a language (Myers-Scotton, 1993, p. 23). Another matter brought up by Myers-Scotton is the parallel usage of the two terms (code-switching and code-mixing) by researchers who adopt them for similar topics, or as a method to avoid addressing smaller constituents (1993, p. 24). Myers-Scotton then provides the enclosing statement that "I suggest, however, that the use of both terms, CM and CS, only creates unnecessary confusion" (1993, p. 24).

Regarding what is mentioned above, this paper will not integrate the term 'code-mixing' as a denominator for the switching apparent within this thesis, neither will a distinction between the two terms (code-switching and code-mixing). Instead, code-switching will be used as the general term to describe the simultaneous use of two distinct languages in the thesis.

2.4.1.1 Types of Code-Switching

Now that a definition of code-switching has been proposed for the thesis, it is important to introduce the sub-categories that exist in code-switching studies. As mentioned prior, the terminology of code-switching is of a wide mixture and so are its underlying categories. This section will therefore not describe all code-switching types but include only those relating to the subject at hand (code-switching in lyrics). To further clarify the different types of switching introduced in this section, examples of song lyrics containing the switch will also be provided at the end of the section.

Within the realm of code-switching, there are three distinct forms of switching generally accepted by the sociolinguistic community. The three types are mainly distinguished by their position in speech discourse and were originally identified by Poplack (1980) as intrasentential, intersentential and tag-switching (also known as extrasentential switching). These three code-switching types account for all the possible mixing produced by multilingual speakers, altering codes within their dialogues. Like most concepts related to the study of code-switching, the adaptation and terminology of the types can vary depending on researcher, however, the defining characteristics remain relatively the same.

Regarding code-switching by Myers-Scotton (1993), it is proposed that the switching could only be of two varieties, intersentential or intrasentential, leaving out the tag-switching variety (p. 3). The basic definition of the intersentential and intrasentential switch types are then given, explaining that "intersentential CS involves switches from one language to the other between sentences: a whole sentence (or more than one sentence) is produced entirely in one language before there is a switch to the other language(s) in use in the conversation" and "Intrasentential switches occur within the same sentence or sentence fragment" (Myers-Scotton, 1993, pp. 3-4). From this explanation we can understand that code-switching whose elements is comprised within an utterance generally classifies as intrasentential, while switches outside the sentence boundary refers to intersentential code-switching.

The third code-switching term not recognized by Myers-Scotton is tag-switching. Like intrasentential switches, tag-switching also occurs within a sentence, although not as a fragment. In an introduction to the code-switching phenomenon by Holmes & Wilson (2017), it is argued that the management of the tag-switching type in speech discourse does not necessarily point to bilingual proficiency. Tag-switching or "emblematic switching" as Holmes & Wilson calls it, is a shift between two codes that constitutes as tags into the other language or a simple interjection (Holmes & Wilson, 2017, p. 35). Because of the accessibility of tag-switching compared to other forms of code-switching, Holmes & Wilson describe it as a practical tool for monolinguals to (in some degree) identify with the bilingual community. It is stated that "Even speakers who are not very proficient in a second language may use brief phrases and words for this purpose" (Holmes & Wilson, 2017, p. 35).

The biggest contrasting difference to intrasentential switching, is that tag-switching never morphologically alternates into another language. It is presumably for this reason, and that tag-switching not being restrictive to bilingual communities, many researchers do not consider tag-switching a true form of code-switching. Other researchers even dismiss all types of switching unable to morphologically integrate into the syntax of another language as 'untrue' forms of code-switching.

In Poplack's 1980 paper analyzing the code-switching evident within speech by Puerto Rican residents in the United States, early discussion of what could be defined as true code-switching were introduced. Many researchers argue that switches produced outside of bilingual communities should not be classified as 'true' instances of code-switching, but a form of a monolingual speech style (Poplack, 1980, p. 589). The definition that 'true' switching here classifies, becomes rather ambiguous due to the subjective view of what is considered in-group speech. Instead of fully disclosing the idea that tag-switching is not

confined as true code-switching, Poplack proposed that “In-group membership favours intra-sentential code-switching, while non-group membership favours emblematic switching” (1980, pp. 589-590).

Evidently, the primary interest in research connected to code-switching is focused on the intrasentential switch type. This is particularly true when analyzing the grammatical aspects produced by a shift of codes. There has been some debate by linguists, in designating what type of code-switch is the most challenging to produce by multilingual speakers. Many argue that a code-switch within a sentence (intrasentential) is the most complex, due to that both languages must obey the syntactic order of the other (i.e Poplack,). Others describe intersentential switches to be harder, because of the challenge to create two separate sentences in two different languages (i.e Myers-Scotton,).

As research concerning the code-switching phenomenon has evolved, there seems to be a larger group of researchers asserting the intrasentential switch type as most complicated (at least grammatically). Park formulates this change of linguistic interest in code-switching to have taken place during the beginning of the 1980s, after Poplack’s assertion of grammar constraints on the subject. Park then explains that “The research on code-switching has since been dominated by the grammatical approach” (Park, 2000, p. 18).

Since the present study will focus more on the functional elements (not grammatical) that code-switching can accomplish within speech-discourse, a hierarchical restriction to the three switch types is deemed unnecessary. In other words, a differentiation among the three types (intrasentential, intersentential, tags) determined by the degree of ‘true’ code-switching will not be made.

Within this paper, definition of the three types will generally follow Park’s categorization that “1. Intrasentential switching involves switches within a sentence, irrespective of whether they involve single words, phrases or clauses; 2. intersentential switching deals with switches between sentences; and 3. extrasentential switching refers to interjections, tags and addresses” (Park, 2000, pp. 25-26). To fit within the framework of the present study however, a set of rules and terms will need to be established before lyric analysis (see section 2.4.2 below). To avoid confusion regarding code-switching terminology, what Park proposed as extrasentential switching will hereafter be called tag-switching with the other terms remaining the same. Another important feature is the correlation of single-lexeme constituents as forms of borrowings or code-switching, which will be discussed and distinguished in the next section (2.4.1.2).

Now for some examples of how the three code-switching types are represented within Japanese 1970s and 1980s lyrics. All lyrics brought up as examples in this section are taken from the present author's city-pop corpus with the collection of songs and artists found at the end of the paper (Appendix A, B). Starting with intrasentential switching, the following sentence is an excerpt from one of artist Tatsuro Yamashita's hit songs titled "CIRCUS TOWN" released in 1976.

(1) この 街　の　Tightrope　みたいな　Highway
kono machi no *mitai-na*
this town GEN resembling-ADN
'This town's tightrope-like highway'

From the lyrics in (1) it can be observed that the artist's incorporation of English nouns into the otherwise Japanese lyrics can constitute as an intrasentential switch between codes. In reference to Park's definition (2000) earlier, because the shift here is comprised only by English single-nouns within the sentence structure and not between, the switch cannot be intersentential. Similarly, a tag-switch composed by an interjection, tag or specification of addressee is neither seen within the lyrics, concludes that it must be an intrasentential switch.

In the lyrics of another popular city-pop song during the 1970s, a different type of code-switching can be found. From the lyrics of Tomoko Matsutoya's song "City Lights By The Moonlight" released in 1977, a intersentential switch of English and Japanese is seen between the sentences, with the extract presented below.

(2) City lights by the moonlight　光り　の　海　には
hikari *no* *umi* *ni-wa*
shining GEN ocean LOC-TOP
'City lights by the moonlight. At the shining ocean – '

The lyrics shows that the preceding English phrase does not interfere with the beginning of the following Japanese sentence. By comparing with the example prior (1), the switching displayed here (2) contains a greater amount of combined English constituents and functions as an own sentence, without integrating itself to the Japanese sentence structure. This will be what represents intersentential switching in the study of song lyrics.

The last example provided in this section will show the tag-switching variety of language shift as it is used within city-pop lyrics. An important matter to address regarding the classification of the tag-switching term in this thesis, is that only English interjections/fillers clearly audible, or visible from the written sources will be analyzed. Specification is due to the overbearing amount of vaguely audible repetitions as well due to inaccuracies in sources. This next extract of song text comes from the artist Motoharu Sanu and the song 'Staying on the Manhattan bridge' released in 1982.

(3) Cynical に なって 夜 を 見つめてる 君 Yeah

ni natte yoru o mitsume-teru kimi

become:TE night ACC stare at-ASP you

'You who turned cynical and are staring into the night Yeah'

The lyrics presented in (3) contains a fair amount of Japanese, with the two instances of English being the sentence final interjection "Yeah" and the adjective "Cynical". As with the other two examples (1) and (2), realizing the form of code-switch integrated in (3) should not be much of challenge, provided with Parks (2000) earlier explanation of switching types. The first code-switch is the English word "Cynical", which is incorporated into the Japanese sentence structure much like that of example (1). The last code-switch in the extract is the last word "Yeah" and exemplifies the last code-switching type (tag-switching). When discussing the terminology of code-switching, a crucial distinction between borrowed words must be made. The next section will be focusing on this as well as problems regarding the matter (see 2.4.1.2)

2.4.1.2 Borrowings Versus Code-switching

Presumably the most important distinction to be made is that between code-switching and loanwords (borrowed words). In the first attempts to categorize the term code-switching in relation to borrowed forms in single-lexeme switches, the term code-switching was formerly constrained to phrases or larger alternated sentences and not as a way to categorize smaller constituents (Myers-Scotton, 1993, p20.). However, researchers began to adopt the term code-switching for even the smaller items apparent in a language switch. Myers-Scotton names Einar Haugen as one of the earliest researchers affirming this standpoint of possible single lexeme inclusion into code-switching terminology. The proposal by Haugen (1973, cited in

Myers-Scotton, 1993, p.21) to define code-switching is "to refer to the alternate use of two languages including everything from the introduction of a single, unassimilated word up to a complete sentence or more into the context of another language".

Myers-Scotton formulates one of the problems in the definition given by Haugen, focusing on his use of the word "unassimilated"(p.21). Since assimilation constituted as the most prevalent factor in determining borrowed forms from non-borrowed ones by early researchers, Myers-Scotton underlines the complications that comes with assigning single lexemes only by their language integration. One of the points brought up is that assimilation as means of measurement is seldom a complete fact, with even assimilated words (borrowings) considered more integrated than others (p.21). One example shown is the word "*rendez-vous"*, classified as a French borrowed word in the English lexicon but with little to no assimilation in everyday speech (Myers-Scotton, 1993, p.21).

In a later chapter discussing the relation of code-switching and borrowed forms, Myers-Scotton argues that a fully detailed distinction between the two entries as processes in language mixing is not needed, due to their similar construction. However, differentiating them in lexical categories and their status in the mental lexicon of the speakers is still worth exploring. To clarify what the 'mental lexicon' suggests, Myers-Scotton cites Levelt's definition as "the store of information about the words in one's language" (Levelt, 1989, p.6, cited in Myers-Scotton 1993, p.163).

In Park's 2000 study analyzing the code-switching between Swedish and Korean, the problem of finding a definition to fully differentiate borrowing and code-switching is also considered. With reference to what has been stated prior by researchers such as i.e. Myers-Scotton, Park argues that distinguishing the two terms is something that is relatively unproblematic in theory and provides the contrast that "code-switching involves alternating the use of two languages in the same conversation, and borrowing is defined as incorporating elements from one language into the lexicon and grammatical system of another language" (Park, 2000, p. 98). This definition by Park falls however into the same realm of obscurity as the definition proposed earlier by Haugen (1973) in that the borrowings incorporated to the other language themselves can vary in their integration. Park later reaffirms this issue of trying to establish a universal definition as to separate the two forms, asserting that a full definition is almost impossible to be made in practice. Rather, she proposes that they should viewed as a duality, instead of two different linguistic properties (Park, 2000, p. 98).

Because the goal of this thesis is to analyze code-switching in songs during the 1970s and 1980s, a distinction between single lexeme code-switching and borrowed forms would

constitute another problem. Determining the assimilation aspect of English words used during the two decades, would require a large amount of historical background information on their lexical incorporation. Due to this problem of historical lexical absorption, as well as the difficulty of establishing a universal distinction between two terms, no differentiation will be made within the study of lyrics (see section 3.4)

2.4.2 The Functions of Code-Switching

Apart from the research concerning grammatical elements and possible linguistic constraints in code-switching, is the more sociolinguistic side. In these studies, focusing on why people code-switch and what function a shift between codes can accomplish are the most compelling. Research in this area is usually done by variations of field-studies, visiting a multi/bilingual community of speakers, listening to conversations and trying to pinpoint the exact purpose of the switch. Many previous studies have been conducted with the hope of adding new information in this regard and comparisons of how code-switching functions in a wide array of speech communities.

One of the most impactful early studies regarding functional code-switching was done by Blom & Gumperz (1972) and their analysis of dialectal shift in Hemnesberget (Norway). In their study it was observed that depending on the social setting as well participants included in the discourse, a change in dialectal variety could be seen. With their study, Blom & Gumperz also distinguished two main types of functional code-switching apparent within the speech community. The two types are generally termed as situational and metaphorical switching, the former being a switch defined by participants or social setting while the latter is used to enhance the conversation by change of topic etc. (Blom & Gumperz, 1972, p. 409). Because the focus of the present study is to analyze song lyrics where the setting/situation remains relatively the same, situational code-switching will not be adopted for the functional analysis. To instead observe the functions of code-switching from a metaphorical standpoint, is a more applicable way to analyze functions apparent in lyrics (see section 2.4.2.1).

2.4.2.1 Metaphorical Code-Switching

Focusing on the second variation of functional switching introduced by Blom & Gumperz (1972) in the previous section, this will be one of the main varieties of code-switching analyzed within the structure of the study. During the introduction of the chapter (2.4), it was established that Japan is a monolingual society and thus are lacking the bilingual ability to

effectively code-switch between languages (even more so during the 1970s, 1980s). Because of the monolingual status that most of the population only can speak Japanese, adapting the situational switching category to daily conversations by Japanese speakers becomes intangible.

The switching of codes that are evident within Japanese daily life primarily manifests in sectors of large Western influence, contributing to many borrowings. In discussing the semantic impact of westernization, Loveday lists the areas in which high numbers of Western loans can be found. The areas are "fashion, cosmetics, food, audio technology, sport, housing, music, art, business management and engineering" (Loveday, 1996, p. 79). Because sectors like those proposed by Loveday (1996) incorporate a frequent amount of Western words and phrases (in an otherwise monolingual society), the function of the language shift must be of a different variety. To clarify the situations when code-switching is used within Japan, Moody (2006) cites an explanation by Haarmann that "Whenever or wherever multilingual strategies occur in modern communication in Japan, it is an indication of mass media language use" (Haarmann, 1986, p. 211 cited in Moody, 2006, p. 212).

This variety of functional code-switching is what will be termed as metaphorical switching and is the form extensively seen in Japanese media/advertisements. The metaphorical switching strategy differs heavily from the other functional form situational switching, in that the switch is not governed by a change of speech participants or social setting. Going back to the study by Blom & Gumperz surrounding the code-switching of dialects in Hemnesberget, it is discussed that metaphorical switching characterizes the open choice between two codes within the same social setting. In contrast to situational switching, the determination of codes is more openly available to the speech participants, due to them not being constricted to a set of situational norms. The code-switching instead becomes a tool for the speaker(s) to express personal ideas, values, change of topic etc., by freely interchanging the varieties of the language (Blom & Gumperz, 1972, p. 425).

A comparison between the two functional methods can be seen in an observation by Blom & Gumperz, studying the speech of clerks and clients at a local administration office located in Hemnessberget. It is explained that the setting here is predominantly formal in speech context, hinting to the appropriation of the standard dialect. As explained by Blom & Gumperz however, the residents in Hemnesberget seem to all know each other as locals and when a client approaches the clerk's desk, the greeting is usually in the local dialect. Because the situation constitutes as formal (being in an administration office), while the participants relation is more informal (both being locals), the ongoing conversation between the

participants showed great amounts of switching. While the situation or participants did not change during the extent of the dialogue, the topics and overall subjects discussed did, which was usually accompanied by a switch. Depending what kind of topics introduced within the conversation (formal or informal) between the participants, a switch of dialectal variety could be heard. From the example, Blom & Gumperz identify the interactional switching here as metaphorical and differentiates it with the other category by stating that "The language switch here relates to particular kinds of topics or subject matters rather than to change in social situation" (1972, p. 425).

The example of metaphorical switching in Hemnesberget provided above presents only one of the many functional aspects related to the term. Metaphorically switching codes in speech can have a wide array of social and communicative functions decided by variables like the relationship of the speakers (Blom & Gumperz, 1972, p. 425). Metaphorical switching is therefore closely linked to the active speech between bilinguals and often carries symbolic effect. Holmes & Wilson (2017) describe the strategy of being able to switch codes for functional purposes as a valuable resource stating that "By switching between two or more codes, the speakers convey affective meaning as well information" (p. 43). In this regard, metaphorically switching codes can be personal, with the switch dependent on what the speaker wants to convey. Because of this subjective characteristic, determining all of the possible functions contained in code-switching discourse becomes a hard or even impossible task (Holmes & Wilson, 2017, p. 44).

Although being able to account for all existing purposes behind a switch is implausible, established functions of metaphorical switching from different sociolinguistic studies have been suggested. In the previous example of the switching between the locals of Hemnesberget (Blom & Gumperz, 1972), the function of the switch can be categorized as a 'topic marker' (changing code means a change in topic). Other examples of main code-switching functions can include quotation, addressee specification, repetition, stylistic effect, interjections etc.

In a later paper by Gumperz (1977) discussing the social significance by switching languages in conversational discourse, explanations of some functional implications of these terms were introduced. Starting with the aspect of quotation, the code-switching serves as a set of quotation marks, applied within speech to more accurately refer to what someone else has said or stated in another language (p. 13). What is termed as "addressee specification" in the above listing is described by Gumperz to be a method of switching between codes to direct a message to different addresses (p. 15). The purpose of code-repetition within the same discourse can vary, and Gumperz proposes that "In some cases repetitions may serve to

clarify what is said, but often they simply amplify or emphasize a message" (1977, p. 16). The function or usage of interjections described by Gumperz is quite self-explanatory, in that a switch of code can constitute as filler or interjection into the other (p.16). It is significant that Gumperz description of 'interjections' as a functional category will not be adopted in the study, but instead as a 'type' of code-switching (see tag-switching).

From another research which analyses the functional aspects found in the speech of code-switching bilinguals, more functional aspects and classifications can be seen. Nishimura (1995) conducted a case-study by analyzing the speech of second-generation Japanese living in Canada called *Niseis*. The *Niseis* were found to repeatedly code-switch between Japanese and English within their own group, but depending on the outer group interlocutor, a change of code-switching pattern was observed. Nishimura's purpose was to identify the functions apparent in these different code-switching patterns or strategies adopted by the *Niseis* to provide information regarding functional aspects in Japanese-English switching.

Nishimura identified three different code-switching strategies dependent on the language skill of the *Niseis* speech interlocutors. The three varieties distinguished was termed: "the basically Japanese variety, the basically English variety, and the mixed variety" (Nishimura, 1995, p. 162). The basically English variety constituted mostly by switches to Japanese with English being the standard code. In contrast, the basically Japanese variety was constructed by switches from Japanese to English, while the mixed variety is characterized by Nishimura as having the greatest amount of code-switching functionality (1995, p.166).

The code-switching in the mixed variety of speech, was then classified into four categories: The interactional functions, organizational functions, functions concerning stylistic effect and those without functions (Nishimura, 1995, p. 166). Because the third category of stylistic effect is the most relevant in the scope of the paper, the primary focus will be on this category. The other categories brought up Nishimura do contain interesting code-switching functionalities within the discourse of speech. However, a framework composed of code-switching functions primarily seen inside conversations is hard to adapt to lyrics (see 3.4.1).

2.4.3 Previous Research on Code-Switching in Japanese Lyrics

As was introduced in the introduction of the paper (1.1), earlier studies on code-switching in Japanese song lyrics have been targeting the popularized J-Pop musical style as focal point. The biggest contributor(s) concerning the analysis as well information of code-switching apparent in Japanese popular music have been Moody (2006) and Moody & Matsumoto (2003). Although research within this field has been rather slim, the studies and results available have covered a wide display of interesting matters that will be further built upon in this study.

In Moody & Matsumoto's study (2003), the purpose of analyzing lyrical content in Japanese music was presented. It is stated that the earlier research regarding J-pop music, suppose that lyrics should be viewed as a literary source that deserves wider attention (p. 4). One of the primary points brought up by Moody that emphasizes the statement of lyrical consideration proposed above, is the incorporation of English elements. Since Japanese music encompasses large amounts of Western terms and elements which is almost unparalleled compared to other sectors, analysis of this could be of great linguistic importance (Moody & Matsumoto, 2003, p. 5).

Following the introduction of the paper, Moody starts discussing possible functions observable in the alteration between English and Japanese within J-Pop lyrics. The data of songs was adopted from one of his earlier studies that examined lyrics of more than 200 songs contained in top single charts by Oricon during a half year period. From observing the previous study's corpus, a trend by which popular Western song titles were integrated into the Japanese lyrics could be assigned. This distinct variety of blending whole English song titles into Japanese lyrics, is proposed by Moody to devise tribute towards music of the West (Moody & Matsumoto, 2003, p. 7).

The main topic discussed within the research was concerning another medium of code alteration in lyrics. Moody & Matsumoto revealed that in some cases of language switch in J-pop, the two codes was simultaneously blended in a way of language uncertainty. This new form of synonymous shifting between two or more codes is termed "code-ambiguation" (Moody & Matsumoto, 2003, p. 5). Code-ambiguation in lyrics involve sentences which could be interpreted as having two meanings depending on what language the hearer perceives. Moody & Matsumoto further clarify the implication of the term by explaining that "When both languages are blended in this way, it becomes unclear whether the singer is using English or Japanese" (Moody & Matsumoto, 2003). A popular example of code-ambiguation

proposed by Moody is the rendition of the Japanese phrase "*douitashimashite"* meaning "you're welcome" to be heard as "don't touch my moustache" in English (Moody & Matsumoto, 2003, p. 5).

In a later chapter of the study Moody & Matsumoto present the different "roles" English accomplish in J-pop lyrics. Four roles are distinguished and incorporated into a descriptive table which can be found below:

Table 1: Roles of English in J-Pop (Moody & Matsumoto, 2003, p. 10)

Role	Description
musical filler	Words like "yeah" or "oh" appear in *romaji (*Roman script) and are therefore counted as English words in the corpus.
single words and phrases	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.
clauses and sentences	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
code ambiguation	English (or any foreign language) words or Japanese words are used with possible meaning in both languages. This blending, or ambiguating, of the two codes is often done at the written level, while at the aural level there does not appear to be any blending.

From the table, code ambiguation constitutes as an own role differentiated by the rest. This categorization is mentioned by Moody & Matsumoto when formulating that the last role of the chart is more innovative, while the others are transparent (Moody & Matsumoto, 2003, p. 10). When looking at the four roles of English apparent in Moody's table and their description it is easy to draw similarities to the earlier presented code-switching types (see section 2.4.1.1). Although Moody's rendering differs in some degree to the switching types, an almost identical definition can be seen by comparing the third role category (clauses and sentences) to Park's (2000) intersentential switching.

The description given by Moody & Matsumoto is less conclusive than Park's who only states that a switch between sentences can be seen as intersentential. Contrastingy, Moody & Matsumoto states that English of this category "usually" is inserted inside whole musical lines (Table 1). Another fact from the table, is the parallel description of both terminology regarding the roles and their function (at least in roles 2-4). Maybe the biggest difference between the code-switching types and Moody's table of roles, is apparent by the relation of intrasentential switching to the final role of code ambiguation. Due to code ambiguation being a tool for singers/songwriters to adopt in purpose of creating sentences that stand as two meanings in two codes, pronunciation is often heavily altered to encompass this. On the other hand, intrasententinal switching (specifically integration of English words or morphemes), is usually accompanied to achieve more English sounding lyrics and not to ambiguate them.

In another study conducted by Moody, the subject of analyzing English within J-pop lyrics was again attested, but this time together with a survey of English within what is identified as "language entertainment" (Moody, 2006). The implication of 'language entertainment' in the study, Moody explains it as Japanese television broadcasts concerning language acquisition (2006, p.212). Before investigating the research of English in language entertainment, an endorsement of classifications regarding code-switching (language mixing by Moody) is established.

Within this part of the paper, the topic of lexical nativization (assimilation) is brought to attention. Moody determines that because single lexical items are primary subjects of nativized uncertainty, his study would not analyze any of these lexical forms. It is instead proposed that longer portions of switched text compose a bigger challenge, since they are observed as rarer in the Japanese speech community (p. 211). He further clarifies this point by saying that "Unlike individual lexical items, these longer portions of English text are typically less nativized in their pronunciation or usage and they are, therefore, more easily called "English"" (Moody, 2006, p. 212).

3. The Present Study

This chapter will present the research conducted on English code-switching in Japanese city-pop lyrics during the 1970s and 1980s. Firstly, the methodology and sources used in gathering lyrics as well how the musical compositions were analyzed, will be presented (section 3.1). Secondly, the hypothesis of the survey will be introduced (section 3.2). Finally, the results of the study including tables showing collected data through corpus study, accompanied by a functional analysis of lyric extracts is presented in section 3.4. Discussion and conclusion of the study is done in chapter 4.

3.1 Methodology and Sources

The songs included in the research were gathered from a newly revised physical version of Kimura's disc collection surrounding city pop music. This disc collection of more than 700 city-pop tracks and information regarding the songs was published in January 2020, which makes it the latest city pop source available. The factor which really stood out in this new version, was the incorporation of a list presenting 100 city pop masterpieces (Kimura, 2020, pp. 211-235). In this section, 100 of the genre's most popular songs were written down and numbered. All the songs within this survey were gathered from this 100-masterpiece list and their lyrics analyzed. Songs from the 1970s and 1980s were accumulated, but due to almost half of the 1970s tracks not containing English, the 1980s songs analyzed are of larger amount. In the survey, 19 musical compositions from the 1970s and 32 from the 1980s were analyzed.

Sources used in determining if the songs contained English or not, were primary four different Japanese lyric websites: J-lyric.net, utamap.com, uta-net.com and utaten.com. To avoid inaccurate lyrics, in addition to these internet sources, all 100 songs' vocals were closely examined by the author. In cases when some of the songs did not have lyrics transcribed on the internet or in cases when lyrics available were of too bad quality (blurred), a native Japanese speaker assisted with the transcription.

The tool accompanied in research in dividing English words/phrases from the otherwise Japanese lyrics was the downloadable corpus analysis program AntConc, providing text analysis of Japanese orthography.

3.2 Hypothesis

The first hypothesis of the study is that the three grammatical code-switching categories of intrasentential, intersentential and tag-switching will be distributed differently according to the decade. This is grounded in relation to the alleged difficulty between the three types, according to earlier researchers' opinions and reasoning.

I correspondence with the first hypothesis, switching types considered more "difficult" by earlier researchers, will in a larger percent be observable within the later decade (1980s). This is hypothesized, due to the rising amount of western influence that impacted Japanese music during later parts of the 1970s (section 2.2).

The last hypothesis is focused on the functionality aspect of code-switching and propose that the functions of English switching within city-pop lyrics will not be complex instances and will be limited to stylistic functions.

3.3 Results

Before observing the data presented, a description of each table will be made. The first table (1) shows the five most frequently occurring English words in city pop songs from the 1970s and 1980s respectively. What is categorized as 'words' here, do not account for conjunctions and constantly repeated words or words in repeated clauses in the same song will be accounted as one word in the table. One example comes from the song '*Pink Shadow'* by Bread & Butter, where the chorus consists by the words *pink* and *shadow* repeated eleven and nine times respectively. The table also shows the top five most frequent words in the two eras combined. Words that have the same number of frequencies within the decades are all placed in the same ranking and the frequency of each word is numbered within parenthesis.

Table 1: Top 5 Most Frequent English Words in City pop Lyrics

1970s	1980s	Total
1. Town (25)	You (47)	You (52)
2. Monday (20)	Love (41)	Love (41)
3. Moonlight (15)	Here (19)	Monday (28)
4. Blue (11)	Wow (17), Yeah (17)	Town (25)
5. Morning (10)	Summer (14)	Moonlight (21)

Table 2 on the next page presents the number of switches apparent within the lyrics of the songs, categorized by their type. Intrasentential, intersentential and tag-switching are given count according to the decade (1970s and 1980s). Figures 1 and 2 present the results of how the code-switching categories are distributed in percentage between the two decades. What is considered a switch and counted in the study, is when a word, sentence or sentence fragment from English is added into the Japanese lyrics. An example from section 2.4.1.1, lyric extract (1), where "Highway" and "Tightrope" are stuck between the Japanese text, is counted as two instances of switching. A contrasting example would be if "Highway" and "Tightrope" where a single word or part of a whole English sentence/fragment, in which case, they are counted as one instance of switching. Before observing the data, a short summary of the three code-switching types and how they are categorized within the frame of the thesis is made.

As stated during section 2.4.1.1, the definition of types follows Parks's (2000) explanation, however, a division of the intrasentential category into two sub-groups is made. The description of the three types are as follows:

- Intrasentential code-switching concerns all forms of code-switches within the sentence structure. Switches that constitute single lexical items are categorized in the sub-grouping of "Single lexical items". Intrasentential switches comprised of phrases or clauses within the frame of a sentence are incorporated in the "Longer lexical items" sub-grouping.
- Intersentential code-switching covers all switches outside the sentence boundary of another code. Switches do not integrate themselves in the sentence structure or grammatical components of the other code.
- Tag-switching covers all switches that constitute tags, interjections and fillers. Tag-switching does not integrate morphosyntactictically into the other linguistic material.

Table 2: Grammatical types of English Code-switching in City pop Lyrics

	1970s	1980s	Total
Intrasentential	68	209	277
Single lexical items	43	121	164
Longer lexical items	25	90	115
Tag-switching	29	76	105
Intersentential	45	102	146

The figures 1 and 2 below show the distribution of the code-switching types from table 2 in percentage units. To specify, the left circle of the two figures shows the three main code-switching types' percentage (Tag-switching, Intersentential and Intrasentential). The right circle is linked to the intrasentential switching type and present the two sub-categories of this type: longer lexical items and single lexical items in their respective percentage units.

Figure 1: Grammatical types of Code-switching in 1970s lyrics divided in percentage

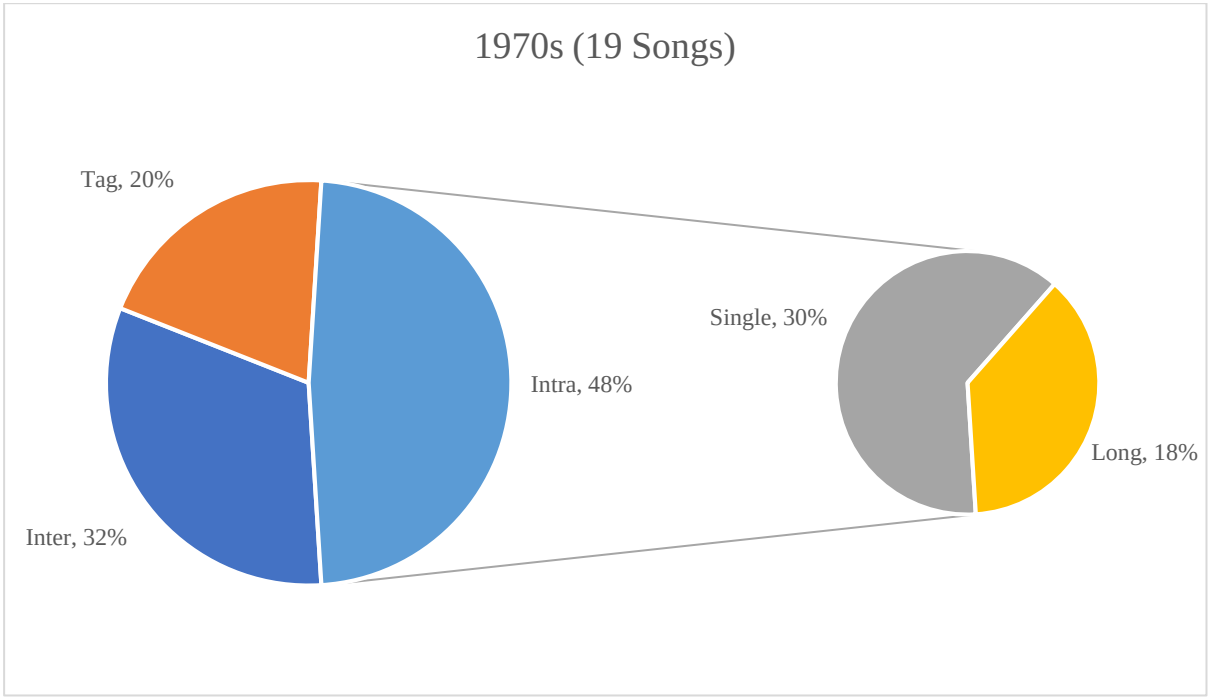
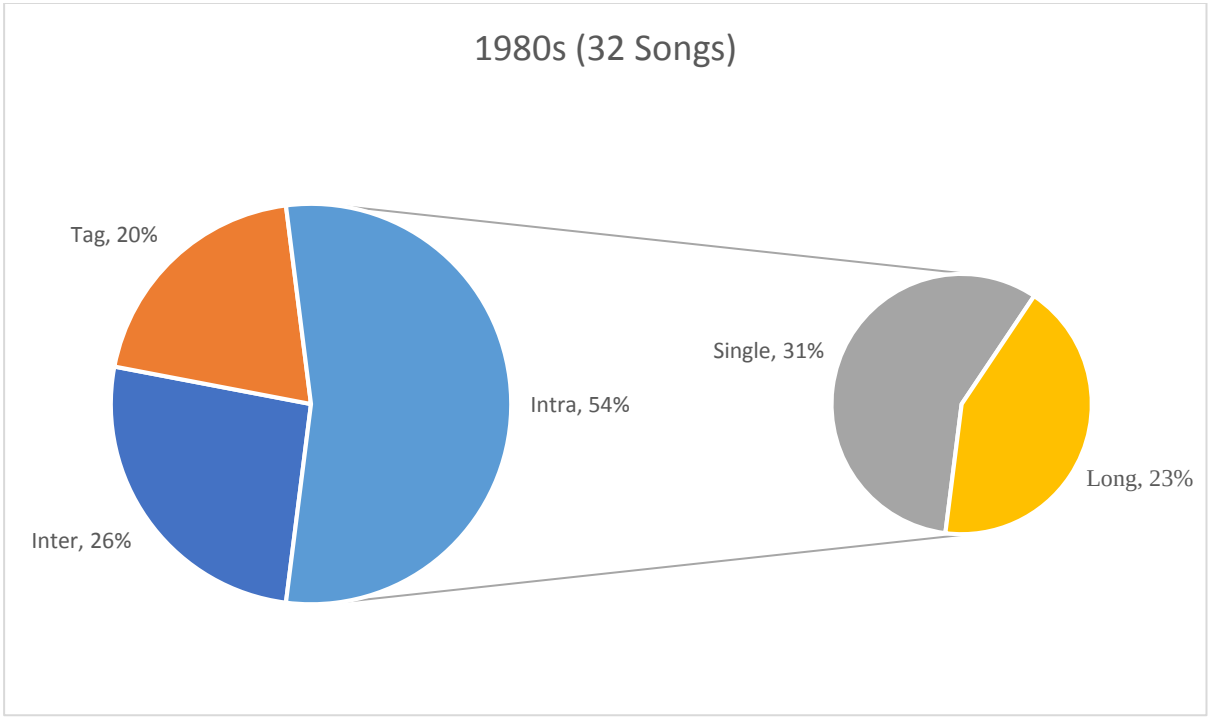


Figure 2: Grammatical types of Code-switching in 1980s lyrics divided in percentage



3.3.1 Functional Lyric Analysis

This section will focus on some functional aspects behind the incorporation of English into the city pop lyrics. Three lyrical extracts from songs that contained the largest number of switches in respective decade, are analyzed. As mentioned in section 2.4.2, the functional categories that mainly appears within conversations, is hard to apply in lyrics. Therefore, switches that could contribute a functional effect in the lyrics, are categorized by their symbolic value or marking the change of subject etc.

Functions in 1970s Lyrics

1. **"Circus Town" by Tatsuro Yamashita (1976)**

One of the most popular city pop songs during the middle of the 1970s was "Circus Town" produced by singer Tatsuro Yamashita. The lyrics contain different switching types, which was rare during this musical period. An example of intersentential switching in the lyrics was shown earlier (2.4.1.1), but other types can also be seen.

(1) *Kurekaketa machi o surinukeru kaze no youni*
Beginning to get dark-PST City ACC Slip though wind GEN like
Ah ah - Go round and round in Circus Town
'Like a wind breezes through the darkened city, ah ah - go round and round in circus town'

The extract of the song above shows a special function. Because the English clause follows the Japanese adverbial *youni* meaning similar/like, the code-switching here amplify the metaphorical aspect of the sentence.

2. **"THE TOKYO TASTE" by RAJIE & Yoshitaka Minami (1977)**

Of all the 1970s songs analyzed, "THE TOKYO TASTE" contains the largest amounts of code-switching. A preliminary problem, however, is the vagueness of the English. In the lyrics, many phrases can be perceived as odd in contrast to the Japanese.

(2) *Tsumetai gogo ga sugita ato ni* You can scream I'm the cream
Cold afternoon NOM pass by-PST after ADV
'After the cold afternoon has passed by, you can scream I'm the cream.'

From the lyrics it is seen that (although not ungrammatical), the English clause "You can scream I'm the cream" becomes quite eccentric within this context. The English phrase can be

interpreted in several ways and the usage of "I'm the cream" seems to utter a feeling of positivity to oneself, similar to "I'm good" or another egotistical phrase. Another example of ambiguity arises during the last part of the song which is sung in English. In this part four phrases of English can be observed: "A cocktail slip, Cool and hip, Lady killer, Big time dealer". Although ambiguous in their meaning, the above phrases seem to create a rhyming characteristic. "A cocktail slip" and the succeeding phrase "Cool and hip", is seen to accomplish this purpose, but not the other pair. However, one can argue that the phonetic characteristics of Japanese (katakana-pronunciation) may have altered the last pair's pronunciation, making it sound like they are indeed rhyming.

3. "Today" by Kazuhiko Kato (1978)

Unlike that of many musical tracks from the 1970s, Kazuhiko Kato's song "Today" provides English single words that are directly connected to Japanese grammatical structure. The two extracts below, show how the Japanese modify the English words' meaning.

(3) Oh- today *dareka* *no* Birthday
someone GEN
'Oh today, it's someone's birthday'

(4) Oh-today *fushigi-na* martini
mysterious-ADJ
'Oh today, a mysterious martini.'

In both extracts, the Japanese words *dareka* and *fushigi* adds meaning to the English written words birthday and martini. This is accomplished by attaching the Japanese genitive particle *no* between *dareka* and birthday. Similarly, by attaching the adjectival *na* to *fushigi*, the succeeding English noun is adjectively modified. The function of an English noun-switch after these two Japanese modifiers is to seemingly intensify the importance of the modified word.

Functions in 1980s Lyrics

4. 'Autumn poplar leaves in the skylight' by Ginji Ito (1983)

As stated in section 2.2, Ginji Ito became an apprised city pop musician after the disbandment of "SUGAR BABE". He composed many tracks during later part of the 1970s and beginning of the 1980s. The lyrics is contrived by many integrations of English phrases and words.

(5) *kono* *shizuka-na* *gogo* *boku* *no* *kokoro* *ni* (I feel winds) *toki* *wa*
this quiet-ADJ afternoon I GEN heart LOC time TOP
nagareru (In My Life)
flow
'In this calm afternoon (I feel winds) inside my heart, time is flowing (in my life).'

In this song there are two singers. The English contained within parenthesis () is the background singer's lines, while the Japanese lyrics in the extract are sung by Ginji Ito. The function of a background singer who adds English phrases between the lines of Japanese, could accomplish different things. In the extract, the English phrases function as an indirect background to the Japanese *boku no kokoro ni* 'inside my heart' and *toki wa nagareru* 'time is flowing'.

5. "RAINY DAY HELLO" by Kaoru Sudo (1982)

In the next example of lyrics, two English phrases divided by a clause of Japanese text is observed. The extract below is taken from the third chorus of the song.

(6) Rainy day Hello *futari* *wa* *nagai* *tsukihi* *mitas-oo* *to* *suru* *kedo*
two TOP long time gratify-VOL INC do but
itsuka Rainy day goodbye
someday
'Rainy day hello, both of us tried to fulfill a long time together but someday it's a rainy day goodbye.'

The function of English code-switching within the lyrics of the chorus, is to create a parallel with the first and last English phrase. From the lyrics, the initial English phrase functions as the positive counterpart to the last, and the two adds to the contrasting elements found in the Japanese sentence.

6. 'A case of gray love' by Makoto Saitoh (1984)

Inside the song 'A case of grey love', English incorporation can be viewable at nearly every part of the song. Makoto Saitoh's use and placement of the English items do not only match the grammatical framework of Japanese sentence structure but are integrated into all parts of the song, except for one. The following two extracts are from the song's introduction.

(7) Why Darling *dama-tteru* *no*
be silent-ASP Q
'Why are you silent darling?'

(8) Too Long *tsuzui-ta* Hard Days *kimi o toozakete*
continue-PST you ACC keep away:TE
'The hard days that continued too long, kept you away'

From the two confined extracts in the introduction of the song, plentiful code-switching is found. Starting with (7), the English question phrase "Why darling" directly precedes the Japanese question *damatteru no?* 'are you silent?'. Both phrases can stand as their own question. The English question specifies addressee (Darling) and request detailed information (Why) from the Japanese phrase. Therefore, the code-switching applies a stronger sense of questionability to the sentence. The second example (8) of code-switching supposedly provides a stronger feeling of emotion on the switched items. "Too long" and "Hard Days", contribute reason for the last Japanese clause 'kept you away'. Within the context of the song, it seems that the Japanese clause formulates a negative result of what happened prior. To specify the explanation, code-switching was applied.

4. Discussion

From the data and analysis of 1970s and 1980s city-pop lyrics, many interesting things can be observed. First, the data of the most frequent English words shown in table 1, can contribute to a better understanding of what kind of utterances were most popularly adopted from English to Japanese city-pop songs during the decades. Most interesting here, is the top frequent word during the 1970s, being "Town". Despite ranking fourth lowest in the categorization of most frequent words in total, the word occurred 25 times in lyrics from the 1970s. Moreover, the total occurrences of the word in the decades combined were also 25 times, proving that the word only appeared in the 1970s lyrics. That "Town" were most frequent in the 1970s lyrics may relate to that the earliest incarnations of city-pop were born from urban areas, and so, the word town became a popularized English word in songs during that time.

Secondly and perhaps more interesting to discuss here, is the data in table 2, figure 1 and figure 3. By only looking at the absolute numbers in table 2, we can see that the code-switching amount in the 1980s lyrics heavily outweigh the 1970s in all grammatical types, which is non-surprising due to the larger amount of analyzed 1980s songs. More interesting to observe here is the relative numbers apparent in figure 1 and 2, showing percentage of how the code-switching types are distributed in each decade.

Looking at the percentage of tag-switching in both decades shows that the distribution is the same, constituting 20% of all switches in both decades. This information is quite shocking when considering earlier researchers' view on the difficulty of tag-switching, with many considering it as the least difficult switching-category (Holmes & Wilson, 2017; Myers-Scotton, 1993). To the researcher's hypothesis that the code-switching difficulty between the decades being different, would have supposed that the less difficult tag-switching type was going to be in a greater percentage during the 1970s and lesser in the 1980s.

Concentrating on the other two main code-switching types' distribution in the figures, another interesting thing can be seen. Compared to the 1980s, the percentage of intersentential switching is larger in the lyrics of the 1970s songs. Going back to what Moody (2006) stated in his study, it was proposed that longer switched texts proved a bigger challenge, due to them being less assimilated into Japanese language. Regarding this however, we can argue that the intrasentantial switching type also contain longer portions of switched text by looking at the subsection of "Longer lexical items", which is indeed of larger percent in figure 2. Because

of this, it is hard to distinguish whether the lyrics in 1970s really points to a bigger code-switching complexity.

5. Conclusion

The presented results can prove the hypothesis of code-switching regularity between the two decades. Although the songs analyzed within the study did not quantitatively correspond (19 songs in 1970s and 32 during 1980s), the absolute number of switches during the 1980s compared to the 1970s are more than double the amount. Even if the switches of all code-switching types (intrasentential, intersentential, tag-switching) found in the 1970s lyrics would be duplicated, the amount would still not correlate.

An interesting aspect from figures 1 and 2's results is that intersentential switches in the 1970s lyrics are more frequent than the intrasentential. A conclusion is that while intrasentential switches were the most apparent in both decades, 1970s lyrics had a larger percentage of intersentential switching.

Concentrating on the functional analysis of the songs conducted prior, the English components integrated were seen to accomplish different purposes. Functions of English code-switching in lyrics analyzed constituted, intensification (7) (3) (4), specification (8), adding background elements (5), metaphor (1) and contrast (6). As mentioned by previous sociolinguistics (2.4.2.1), fully capturing the aspect of functionality that accompanies a code-switch is no easy task. Therefore, a comprehensive conclusion of all the possible functions code-switching can have in city-pop lyrics cannot be answered here. However, from the research it can be concluded that the city pop lyrics contain wide amounts of functional aspects that should be expanded further in future studies.

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Appendix A: Analyzed Songs (1970s)

Song Title	Band/Artist	Year of release
“YELLOW MAGIC CARNIVAL” (single version)	MANNA	1979
“クリスタル・シティー” [Crystal City]	Junko Ohashi & Minoya Central Station	1977
”恋は流星” [Shooting Star Of Love]	Minako Yoshida	1977
”Corvett 1954”	Yumi Matsutoya	1978
“CIRCUS TOWN”	Tatsuro Yamashita	1976
“City Lights By The Moonlight”	Tomoko Souryou	1977
“週末のハイウェイ” [Weekend Highway]	Nanako Sato	1977
“しらけちまうぜ”	Chu Kosaka	1975
“DOWN TOWN”	SUGAR BABE	1975
“THE TOKYO TASTE”	RAJIE & Yoshitaka Minami	1977
“Today”	Kazuhiko Kato	1978
“ドリーミング・ラブ” [Dreaming Love]	Rie Nakahara	1978
“夏の日の想い出” [Memories of a summer day]	Sentimental City Romance	1977
“ピンク・シャドウ” [Pink Shadow]	Bread & Butter	1974
“Hong Kong Night Sight”	Masataka Matsutoya	1977
“マンデイ・モーニング・レイン” [Monday Morning Rain]	Tinna	1979
“ムーンライト・フライト” [Moonlight Flight]	Makoto Iwabuchi	1977
“流星都市” [Meteor City]	Chu Kosaka	1975
“レインボー・シーライン” [Rainbow Sea Line]	Hiroshi Satoh	1976

(Gathered from Kimura, 2020)

Appendix B: Analyzed Songs (1980s)

Song Title	Band/Artist	Year of release
“アイリーン” (Irene)	Yasuhiro Abe	1984
“あしおと” [Footsteps]	Tatsuro Yamashita	1983
“雨のウェンズデイ” [Rainy Wednesday]	Eiichi Ohtaki	1981
“或るグレイな恋の場合” [A case of gray love]	Makoto Saitoh	1984
“WEEKEND GAME”	Jin Kirigaya	1984
“WASTED SUMMER LOVE”	Kingo Hamada	1983
“Velvet Motel”	Eiichi Ohtaki	1981
“Catch Your Way”	Sugi Masamichi	1982
“CLOSE YOUR EYES”	Yasuhiro Abe	1985
“SHADOW CITY”	Akira Terao	1981
“RAINING BLUES”	SING LIKE TALKING	1988
“Skylightにポプラの枯葉” [Autumn poplar leaves in the skylight]	Ginji Ito	1983
“So long, Mrs.”	Kazuhito Murata	1983
“NIGHT WALKER”	Yumi Matsutoya	1983
“PARKING”	Motoyoshi Iwasaki & WINDY	1986
“PILLOW TALK”	Kengo Kurozumi	1989
“PHOTOGRAPH”	PIPER	1985
“プティ・デジョネ” [Petit Dejeuner]	CIRCUS	1981
“冒険者たち” [Adventurers]	Seishiro Kusonose	1987
“真夜中にベルが二度鳴って” [The Bell Rang Twice at Midnight]	EPO	1981
“MONDAY MORNING”	Bread & Butter	1980
“水色のワゴン” [Light Blue Wagon]	Hi-Fi Set	1984
“マンハッタン ブリッヂにたたずんで” [Staying on the Mahattan Bridge]	Sano Motoharu	1982
“MUSIC BOOK”	Tatsuro Yamashita	1982
“夢みる渚” [The Beach of Dreams]	Sugi Masamichi	1982
“ララル” [La-La-Lu]	Makoto Saitoh	1983
“Rambling bird”	Sugi Masamichi	1986

“A LITTLE BIT EASIER”	Ken Tamura	1982
“LADY SEPTEMBER”	Kazuhito Murata	1982
“RAINY DAY HELLO”	Kaoru Sudo	1982
“One Hot Love”	Makoto Matsushita	1981
“ロング・バージョン” [Long Version]	Junichi Inagaki	1983

(Gathered from Kimura, 2020)