THE FEATURES AND FUNCTIONS OF ENGLISH EXPRESSIONS CONTAINED IN
JAPANESE SONGS

日本語の歌詞における英語表現の特徴と役割

BY

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Submitted in partial fulfillment
of the requirements for the degree of

Bachelor of Arts

in Japanese

May 13, 2015
Contents

I. Intro
   1. English to Japanese
   2. Purpose
      a. When
      b. Why
   3. Argument/ Assessment
   4. Method/Data
      a. Analyze Songs (Data 1)
      b. Impact on listener (Data 2)
   5. Uniqueness

II. Theory/ Literature Review
   1. Linguistic Theory
      a. Functions of Code Switching

III. Data *In Japanese
   1. Survey Data Table
   2. List of songs and their discovered functions

IV. Data & Case Analysis
   1. Survey
   2. Independent Data

V. Conclusion
The purpose of this thesis is to determine the impact that the use of English within Japanese music has on the listener by examining the features and functions of the English. This is done through two means: a survey of 20 Japanese participants’ opinions on the use of English within Japanese music today and a close analysis of 12 different Japanese songs from a linguistic perspective. That perspective, code switching, provides a look into the functions while the analysis and the survey explores the effects of those functions. This is in order to gain a better understanding of the overall impact that the use of English within Japanese music has today.
The music scene in Japan today is a very linguistically unique one. While it would be rare to experience a sudden shift to any language other than English in mainstream music in America, this is not the case in Japan. The use of English within Japanese music is a phenomenon that, although has been present for some time, has had a distinctly unique impact on Japan’s music culture today. It is this impact that I will be investigating in this thesis. I postulate that use of the English language within the musical context serves multiple purposes that are intricately related. The most important of which being that English is simply trendy or cool, and that it adds emphasis to the words and meaning of the song. It is important to consider how the listener perceives the use of English, and what the message of the music conveys with the help of English in order to discover the impact of its use today. It is also helpful to examine the music through a linguistic lens such as that of code-switching in order to discover what makes the music appealing in terms of the message of the piece.

I will investigate this utilizing two methods. First, to acknowledge the listener’s perspective I will conduct a survey of Japanese peoples’ opinions on the use of English within Japanese music. In order to understand the appeal of the music that uses English, this thesis will also present an analysis of Japanese music from a linguistic perspective utilizing code-switching. Although code-switching has been researched extensively in the past, the application of it in a musical context makes this research unique.

According to Nishimura’s research in his book Japanese/English code-switching: syntax and pragmatics, there are five distinct cases of code switching that derive from different contexts. Understanding code switching and the way to identify the different types will be important background information necessary to delve into the music analysis. The five types include: situational code-switching, metaphorical code-switching, conversational
code-switching, rapid code-switching, and the markedness model (Nishimura, 3). Identifying the type of code-switching used in the music will help to identify the purpose of the switch and in turn whether or not that purpose is being translated to the listener.

In the first type of code switching, situational code-switching, the speaker is sensitive to the context within which he or she is placed and responds to it accordingly. “An ideal bilingual switches from one language to the other according to appropriate changes in the speech situation (interlocutor, topic, etc) but not in an unchanged speech situation, and certainly not within a single sentence” (Nishimura, 3). Nishimura emphasizes the importance of the three situational factors, interlocutor (speaker), topic, and place, and argues that if one factor changes, a code-switch is often likely to take place. Ferguson also identified these factors through a different term called “diglossia” which described the situation where people spoke two different languages for two very different settings within a country (i.e. professional settings vs. familiar settings) (qtd. in Nishimura 4). Another way to describe these three factors together in broader terms was donned by Fishman in terms of “domain.” He and Greenfield identified five: family, friendship, religion, education, and employment. Within these domains, and the different combinations of the three previously mentioned factors that come with each, the amount of English to Spanish ratio changed among a Spanish speaking family (qtd. in Nishimura 5).

An incredible example of this is one that Ervin-Tripp provided on Japanese women who married American service men. She described how the person the women talked to, and the topic of discussion (American things vs. Japanese things) greatly influenced which language they used. “Ervin-Tripp found that her subjects’ English disrupted when they talked to an English-speaking [speaker] about topics related to Japan, but not when they talked
about American topics” (Nishimura, 6). This shows that the person one talks to and what one talks about are key factors in determining whether or not a switch happens.

Within the musical context, this can be tricky because lyrics are usually written by either a single person or by the collaboration of a few, and there is no real dialog. In the analysis section of my thesis, the location factor is Japan, but the other two factors: whom the speaker is speaking to and the topic, change with each song. The target audience might also come into play here because that would provide a fixed conversation partner. However I postulate that this type of code-switching will be rare and is identifiable only if there is a distinct change of voice or topic within the song that brings forth a switch.

Metaphorical code-switching is code-switching that happens without a change in context. There are two cases described in this section that demonstrate this kind of switch. The first case is within a workplace where a professional is using a formal language called the “high” language, which is used in official business, and switches to an informal language called the “low” language, used in familiar situations, in order to imply closeness (Nishimura, 6). This type of switching can be used within the same sentence and can be a short phrase or a single word. “The local people claim that they do not mix the two varieties, but switch as the situation demands” (Nishimura, 6). The other case in which this switch is demonstrated well is within a Spanish speaking family that claims to use English at home. After reviewing a recording of the conversations at home, the researcher discovered many switches to Spanish, which the family members later admitted implied feelings of “anger” and “intimacy.” “Gumperz and Hernandez-Chavez concluded that the unmarked language in this family is English, with Spanish to express certain feelings, such as those mentioned by family members” (Nishimura, 7). Within the musical context, this type of code switching
should be frequent. Switches for the purpose of evoking a certain feeling or nuance that is better described in the secondary language is one of the types of switches that frequent Japanese music and one that I will examine in detail.

Despite its name, the third type of code-switching, conversational code-switching, is important in the study of English within Japanese music. Sankoff does a study to test the premise of this kind of code-switching dubbed later by Gumperz as “conversational code-switching” (qtd. in Nishimura 7) In her study, a village entrepreneur uses both languages from his culture equally in a speech to “show his simultaneous affiliation with the two worlds represented by the two languages” (Nishimura, 8). This type of switch shows no distinction in the importance of either language because both are needed equally. Often this includes switching and repeating the same thing in another language, and no detectable break in the flow or rhythm of conversation. This type is called “conversational code-switching” because it functions within conversation as an interjection, reiteration, addressee specification, quotation, or sentence qualification (Nishimura, 8). This type of code switching will likely be found in the music of the artists that are more international and more skilled at English because they use a substantial amount more English in which this kind of switch may be found.

The fourth code-switching type is called rapid code-switching, discovered in the study of Spanish/English code-switching among Puerto Ricans in New York City in 1980 by Poplack. Simply put, this type of code switching explains the switching that happens so fast and so randomly that it does not perform any specific function. This type of switching happens within the natural flow of conversation and therefore may be difficult to identify in music. However, if one analyzes the music lyrics as if it were a spoken sentence, there is a
chance that some of the more adventurous linguistic pieces may contain random switches. Rap sections of songs may include function-less switching.

The markedness model section of Nishimura’s research actually describes the model used for the previous four types of code-switching. However, according to Myers-Scotton in this section, this model does not explain all code switches. Some switches are “indexical” as in her study of Kenyans, where the language one chose determined the identity one took on, whether that is an educated person, an ethnic person, or someone in between. “And each of these settings has its own rights and obligations, so the interactants are expected to act accordingly” (Nishimura, 10). This “indexical” model plays an indirect role in the Japanese music scene. The identity with which the artist is trying to identify is second to the actual effect that the ideas and music that the artist presents will have on the listener. This will be examined a small amount through the responses of the Japanese people who took the survey only as it affects the overall experience or reactions to the use of English within Japanese music. This model will aid in the discovery of the impact of the use of English in the music industry in Japan today, its goals and function within society, and whether or not that is being figuratively translated to the listener.

このデータの部分の目的は集めたデータの全体を組み合わせて発表することである。まずアンケートの結果を調査して、また分析する日本の曲の選び方とお名前を紹介する。アンケートの目的は日本人が日本の曲の中の英語を開くとどんな影響を与えるかを発見することである。次の質問と答えはそのアンケートの結果を見せる。どのような意味があるのだろうかとは後の分析の部分にある。
まず皆さんのお年を聞いた。現在の日本の曲の影響なのでお年はそんなに必要のことではない。けれども一人が 65 歳以上で 19 人が 18〜64 歳である。それで全部で 22 人はアンケートができた。次の質問は一番のである。

アンケートの一番目の質問というのは「日常生活の中で英語を聞くとどれほど理解できると思いますか」である。答えは三つの種類に分ける。一つ目は自信を持てないで 40 パーセント以下理解できて質問について「すこしだけ」のような言葉を使った人は 6 人である。二つ目は基本的な英語の会話を理解できるがニュアンスは時々難しい。40〜70 パーセント理解できて「けっこう」や「かなり」のような言葉を使った人は 10 人である。三つ目は英語の会話を理解できる自信があって 70 パーセント以上理解できる人は四人である。だから、日本の歌の中の英語の意味をよく聞き取れる人は 70 パーセントくらいのアンケートした人だ。これはアンケートした人の一般的な英語を理解できる程度を示している。

英語の会話と歌った英語がすごく違っているので「歌詞の中の英語を大体理解できますか」と聞いてみた。理解できるという人は 15 人である。あまり理解できないという人は 5 人である。だから、ほとんどのアンケートした人は歌の中の英語を聞くと意味を聞き取れる。

アンケートの三番目の質問は一番好きなボーカルグループについて書いてもらった。書いたグループで 6 つを使ってこの研究のために分析した。さらに自分で見つけて分析したのもある。そのグループはユーチューブやカラオケで聞いた歌手である。全部で 12 つのボーカルグループを選び、分析した。下に書いてあるリストは分析したボーカルグループのお名前と歌のお名前である。
1. 安室奈美恵− Love Story
2. 安室奈美恵− Brighter Day
3. High and Mighty Color− 一輪の花
4. 山崎まさよし− One more time, One more chance
5. 安室奈美恵− Baby Don’t Cry
6. カントリー・ガールズ− 愛おしくってごめんな
7. Superfly− 愛をこめて花束を
8. ONE OK ROCK− Heartache
9. 絚香− 瞳をとじて
10. アンジェラ・アキ− 手紙
11. 宇多田ヒカル− First Love
12. クルリ−Remember Me

アンケートの四番目の質問は「Love」や「Baby」などの言葉は日本の音楽の中でよく見られる言葉です。一番好きなグループの中からどんな英語の言葉が出てきますか」と聞き、多数の関係ない英語の言葉を書いてくれた。Perfume, yell, Superstar, Christmas, brainstorming, smile, start, take off, night, forever, world などの言葉は一番関係ない書いた一言である。でも、たくさん感情がある言葉も出てきた。例えば、home, love, hope, happy, believe, lonely, real, joy, thank you, kiss である。「I love you do you love me?」や「He loves you」や「Give me love」などのもっと長い文も書いていたけれど時々変なフレーズもあった。「Bad communication」、「Ultra soul」、「resonant blue」、「Stay Gold」、「Sunshine Heart」とは一番好きなボーカルグループ
ープの中から出てくる英語である。色々な理由でそのような言葉や文を使っていると思うのだがそれは後で説明するつもりだ。

研究する前にどうやって日本の歌の中で英語を使うか理解するため、次の質問を聞いていた。五番目の質問というのは「日本の音楽に出た英語は単出単語と長い文どちらが多いですか」ことである。16人は単出単語と答えた。一人が長い文と答えた。一人しか「同じぐらい」と答えなかった。そして一人は一番好きなグループはアメリカのグループだから、答えできなかった。さらに一人は1970年代の音楽だけ聞いていて彼も答えできなかった。面白いことにその人の年代に日本のアーティストがめったに英語を使わなかったと書いた。

「あなたは日本の曲の中の英語を聞くとどんな反応がありますか」というのはアンケートの六番目の質問である。色々な答えが出てきた。この研究の目的は聞き手にどんな影響を与えるかと発見することであるのでそのように回答の種類によって分けた。

テーブル1：六番目の回答

<table>
<thead>
<tr>
<th>答えできなかった</th>
<th>一人</th>
</tr>
</thead>
<tbody>
<tr>
<td>格好良さについて答えた</td>
<td>五人</td>
</tr>
<tr>
<td>何も思わない人</td>
<td>二人</td>
</tr>
<tr>
<td>メロディーに合うために英語がある</td>
<td>一人</td>
</tr>
<tr>
<td>強調されると思う人</td>
<td>一人</td>
</tr>
</tbody>
</table>
何か動作で影響を示した人。例えば「口さみたくなる」か「聞き取ろうと注意」と答えた人。 二人
英語の発音が使い方について答えた人 五人
英語を使わなくてもいいか使わないほうがいいかと答えた人 二人
他の答え：「どこ国の歌が分からなくなる」と答えた人 一人

次の質問が三つに分けられる。七番目である。「英語の言葉が全然ない場合はどう思いますか」と聞いて次のような答えができた。

| ターブル2：七番目の回答 |
|----------------------|----------|
| 答えできなかった。    | 一人     |
| 特に何も思わない。   | 七人     |
| 英語がなくても良い。  | 九人     |
| 英語があったほうが良い。 | 三人 |

上の答えは色々な理由が出てきた。英語が全然ない場合について「あまり思わない」と答えた人が「無理して使わなくても良いと思う」や「日本の曲も多くあるので特に違和感なく感じる」や「（私は）日本語を大切にしていると思うかもしれません」
などの理由を書いてくれた。「英語がなくてもいい」か「それでいいと思う」と答えた人でたくさん理由が出たので次にリストしてある。

- カラオケで歌いやすいから
- 日本人が歌っているから
- やっぱり英語や他の外国語が出てくると「なんて言っているのかな」と意味や理解の方に気を取られしまい、曲自体を楽しめなくなります。
- 落ち着いている。聴きやすい。
- むしろ英語が多すぎるかもしれません。

最後に「英語あったほうがいい」のように答えた人達は「カッコついてないけどちょっと物足りません」と「テンポの速い曲だと、歌詞がメロディーに乗らない」と「寂しい」との理由で答えた。

アンケートの八番目の質問は六番目の一つの例である。八番目は「「Love」の代わりに「愛している」か「大好き」と歌ったら日本人の反応が違うと思いますか」である。六番目と同じようで英語を聞くとどんな反応があるかと調査している質問である。けれど一言の例を見てみる。「（反応が）違うと思います」と書いた人は16人で「反応は特に変わらない」と書いた人は2人である。また「メロディーに合うか合わないかによる」の人と答えができなかった人はそれぞれ一人である。

あの反応の違いは多数の考え方が出てきたので分析の部分で説明するつもりだ。

アンケートの九番目の質問は直接に「なぜ日本人の作者が音楽で英語を使うと思いますか」と聞いた。注意することによく一つの答え以上を出したので答えの種類による分けて答えが全部で20つ以上である。答えは以下の通りである。
テーブル３：九番目の答え

<table>
<thead>
<tr>
<th>かっこいい</th>
<th>十二人</th>
</tr>
</thead>
<tbody>
<tr>
<td>リズムかメロディーに会うため</td>
<td>八人</td>
</tr>
<tr>
<td>強調させるため</td>
<td>二人</td>
</tr>
<tr>
<td>英語にしかない表現ができるから</td>
<td>一人</td>
</tr>
<tr>
<td>バイリンガルがたくさんいるので</td>
<td>一人</td>
</tr>
<tr>
<td>英語の方が聴いている人の心に訴えやすいから</td>
<td>一人</td>
</tr>
<tr>
<td>オブラートをかける</td>
<td>一人</td>
</tr>
<tr>
<td>持つ響きがいい</td>
<td>一人</td>
</tr>
<tr>
<td>口ずさみやすい</td>
<td>一人</td>
</tr>
<tr>
<td>来る物だから</td>
<td>一人</td>
</tr>
<tr>
<td>ラップは英語のほうが作りやすい</td>
<td>一人</td>
</tr>
<tr>
<td>今っぽさを出すため</td>
<td>一人</td>
</tr>
</tbody>
</table>

これでアンケートの質問が終わったけれどもまだ注目すべきコメントもあるのだ。英語の役割についてコメントをした人は「私が書き出した英語を見てみると感情に訴えかける用語では英語を使っているような感じがした」と書いてくれた。そして、「外国語を使うことにより、人は表現したいことの意味合いを曖昧にしているんだなと、とても感じました」とも注目すべきことである。
After analyzing twelve different Japanese songs that utilize English and studying responses from 20 Japanese survey takers it is clear that the functions of the use of English within those songs are to add an element of coolness and to emphasize the message of the song. There are many ways in which this happens, however, which is the focus of this analysis section. This section will explore the three ways in which English functions as a means to add coolness to the music. This includes cases in which no linguistic function could be identified for the switch to English, demonstrating an appeal to the coolness factor. This section will also explore the use of the “finishing touch” and themes in a song, and how that translates to coolness. The use of English within the context of rhythm also contributes to an overarching cool effect for the listener and will be explored in more detail. These examples demonstrate the use of English as a function of appeal in the music but do not yet explore coolness as an effect of other functions, which will be explored later.

As for the argument that English adds emphasis to the message of the music, this section will address how linguistic conversational code switches including message qualification, addressee specification, and reiteration add emphasis to the lyrics in the music. These switches are often characterized by their ability to make the listener listen more closely, an effect that I found to be valid in my own listening and through the survey responses. Another way in which emphasis is added to the music is through metaphorical code switches, which are identified in these songs by words or phrases that signal a change in the music, or that work to peak your interest at a critical moment in the piece. The use of themes through “summary statements” and how that is different from a “finishing touch” statement will also be examined. Finally, this analysis section will examine nuances that are already embedded in the two languages and are used to add emphasis to the main themes.
through examples in both conversational and metaphorical code switches. Survey responses will also be tied closely to each point examined in the analysis.

As previously stated, the first major function of English within Japanese music is to create a cool effect. The first of three ways that this appears is through cases where no linguistic function can be identified. The plethora of English words that appear in Japanese songs and have no thematic relations to each other found in survey question number four responses are examples of this case. Some of the songs (not included in the 12 that were analyzed closely) from which the words came did seem to try to appeal to the wow factor by using random English words and phrases, however this is not conclusive. An example of words that do not serve a particular linguistic function within a song would be from Utada Hikaru’s “First Love” (Appendix, 11). The word “flavor” is the only single word in the whole song that is switched to English. It is sung as if it was Katakana but it is written in English in the lyrics. There is no particular feeling being emphasized by the word “flavor” so it would not constitute a metaphorical switch for emphasis. This leads to the conclusion that it is simply there for flare. A similar example of this is demonstrated in Kururi’s “Remember Me” where the line “Do you remember me” appears one solitary time serving no linguistic function or even as a repeated theme (Appendix, 12). These cases demonstrate with their lack of linguistic function an appeal to coolness that comes with simply inserting another language into one’s song.

The second way in which English is used to add coolness to the song is by the use of the “finishing touch.” This phrase is taken from a survey response that so eloquently expressed this phenomenon that often appeared in the music. “かっこよく仕上げるため” or “to finish coolly” was the response to the question, “Why do you think Japanese artists use
English in their music?” An example of this is Country Girls’ “愛おしくてごめんね” in which no English is even included in the lyrics, but at the beginning and end of the song “I wanna spend more time to be with you… I gonna see you, simple I love you” is sung as a sort of capstone for the whole piece. It is not a theme necessarily since the focus of the song is about girls playing hard to get. The effect is that it sounds as if it was thrown in as an afterthought which leads to the conclusion that it is in there simply because it is cool. Another example of this, however more crafted of an example, is that of Superfly’s “愛をこめて花束を” (Appendix, 7). In the middle of this love song the artists lists a spectrum of colors in English in order to find the perfect one to assign to her love. This is the best example of adding a finishing touch with the use of English because the switch has no linguistic function, does not follow the theme, and is the only English in the entire song.

The next three songs are examples of finishing touch within a theme. In other words, they represent songs that unnecessarily use English to add flare but remain within the theme. This is not to be mistaken with themes that emphasize the point of the song, which will be covered later. High and Mighty Color’s “一輪の花,” which talks about a person who is alone in the world but has one person that will not give up on him or her, adds a huge section of English that is a very vague blanket statement that is not easy to understand (Appendix, 3). In the middle and at the end of the song they sing, “You should notice that there is not other,” and clearly have it there to try to say something cool in English as a final touch. Similarly, in Angela Aki’s song “手紙,” she switches to English in a bridge section singing “Keep on believing” to add flare by encapsulating the overarching theme into one grand gesture (Appendix, 10). Finally, Amuro Namie’s song “Baby Don’t Cry” is a great example of utilizing a finishing touch to add coolness to the song by beginning and ending her song with
the words, “Can you remember that? I remember…” (Appendix, 5). What makes these a
“finishing touch” is the fact that the main theme had already been sung with the words “Baby
don’t cry,” and this is clearly extra to draw you in at the beginning and to finish with style.

The third and final way in which coolness is a function of English in Japanese music
is through the use of interesting rhythm around the language switches. It was mentioned
many times in the survey results that people thought that rhythm played an important role in
the reasons for using English. In survey question number seven, where the people were asked
what they thought of not having any English in Japanese songs, one person answered that
they thought the lyrics would not fit the melody in a faster song. In survey question number
nine when directly asked what the people thought were the reasons for artists putting English
in their music, eight people responded that they thought the purpose was to match the rhythm.
Despite this overwhelming response advocating the use of English for the purpose of
matching rhythm, the song analysis did not produce much evidence to support this. However,
there is one song in which the parallel use of interesting rhythm and code switching was very
appealing. Amuro Namie’s “Brighter Day” uses a lot of code switching throughout the song
for words such as smile, eyes, glory, and story (Appendix, 2). Some of these words would
not fit as well if they were in Japanese, therefore it is evidence that English is important to
rhythm as well. In any case, the frequent switches between Japanese and English at those key
moments created a very cool effect that made one want to listen more.

The second major function of English within Japanese music is to add emphasis to the
lyrics. This aspect is quoted through many survey responses including those that answer
number six and number nine. To both the question, “What is your response when you hear
English within Japanese music,” and the question, “Why do you think Japanese artists use
English in their music,” three of the participants responded with the answer: “to add emphasis.” These responses were striking because they went out of their way to bring up this point in questions that were very open ended. It is clear that the general populace agrees that emphasis plays an important role in the function of English with Japanese music.

The first of four ways that it accomplishes this is through conversational code switches that cause you to tune into the music. One participant in the survey identified this through his response to question number six, which asked about his reaction to the English he hears within a Japanese song. “聞き取ろうと注意する,” essentially meaning “I listen carefully in order to catch the meaning,” demonstrates an awareness of the very real effects of a conversational code switch. ONE OK ROCK’s “Heartache” is an excellent example of this (Appendix, 8). In the bridge section of the song beginning with the words “It’s so hard to forget,” the artist utilizes a series of conversational code switches to qualify each previous sentence and in turn creates a bridge section that forces you to tune in to the music in order to catch the message as a whole. In this case, the English creates a blanket statement that expresses the emotional pain of the artist who is attempting to forget about the loss of someone’s love while the Japanese lines describe this feeling through an analogy of a knot that is difficult to separate after it has been pulled tight. This could have been explained exclusively in one language or the other but the artist chose to code switch, which causes the listener to tune in to catch both stories as they run parallel to each other. This is one example of how English functions as a means not only to add emphasis to an idea through conversational code switching, but also to add appeal. In this case, coolness is not intended as a function but is a direct result of its function (emphasis) because in practice it is appealing to hear two lines of thought unfold at once, and that was evident during the listening analysis.
Utada Hikaru’s “First Love” demonstrates conversational code switching that makes you listen harder in a similar fashion. However this paragraph of the song is mainly conducted in English and then switches to Japanese to qualify the English sentence. This adds feeling to the line “いつか誰かとまた恋に落ちても” (even if I ever fell in love with someone else) by not only qualifying the sentence “you are always gonna be my love,” but also switching code to emphasis the fact that it is true through the explanation in Japanese. Again, a side effect of this technique is not only the emphasis that it adds to the lines linguistically, but also the style and flare that it adds to the music in the process.

The second way that English adds emphasis to a song is through the use of themes and the use of “summary statements.” And example of a theme would be Yamasaki Masayoshi’s “One more time, One more chance” which uses those very words in this somber song to emphasis the theme of the song: he wants one more chance to see this girl (Appendix, 4). The use of the very deep and serious “愛している” and the non-flashy nature of the song are evidence that this use of the theme is not that of a “finishing touch” and therefore not inserted for a coolness factor, but rather to add emphasis to the theme. Another example of the use of themes is through a “summary statement,” or a phenomenon found often in Japanese music where the artists sums up the song in a single line to add emphasis to the main point of the song. This is found in Amuro Namie’s “Love Story” where she caps off each section of the story she is telling in her song with the line “cuz life’s no love story” (Appendix, 1). This is the main point of the whole song and is a sentence qualifying conversational code switch that adds emphasis to that half of the sentence. The whole sentence with the Japanese included means, “we can’t be together because life’s no love story.” The fact that the reason is switched to English, and that it caps each section of the
song in a finalizing statement demonstrates that this use of the “summary statement” in a theme is to add emphasis to the meaning of the song as a whole.

The third way that emphasis is a function of English in Japanese songs is through linguistic nuances found in each language. These linguistic nuances while adding nuance that can only be found in one language also add meaning to the song that would not otherwise be there and in turn serve to emphasize the artists’ thoughts. A survey participant or two also made a point to speak of this technique. When asked why artists use English in Japanese music, one responded that there are expressions that can only be found in English. Another person also brought up the point that there are many bilingual artists who are probably trying to simply sing in their own language. This is a good point because many of the artists in the 12 analyzed songs in this thesis do have high-level English skills and are therefore able to bring those nuances forth. Such an example would be the use of the single word “baby” in third and seventh full paragraphs of “Baby Don’t Cry” (Appendix, 5). In this particular case this is an instance of an addressee specification conversational code switch in which the word “baby” does not translate well to Japanese. It has a very distinct meaning in English and can only be captured by a switch of languages. Similarly, the artist uses the same use of nuance later in the song but this time by adding feeling through a metaphorical switch. She uses the word “もう” in the middle of several English lines to add feeling that does not translate to English well. In the context of the sentence (“Baby もう don’t cry”) it adds a pleading feeling and an urgency that roughly translates to “enough already, please get better” in the most earnest and sincere way. These examples of the use of the English language for its nuance unmistakably add emphasis to the meaning of the song through untranslatable words and added feeling.
The final way in which emphasis is a major function of English within Japanese music is in its ability to peak interest and propel the listener into the next part of the song. It is somewhat like an attention-getter. It is found through various linguistic techniques such as metaphorical and conversational switches. This case is characterized by outcries and pointed messages to the subject of the song. For example, in Amuro Namie’s “Love Story” at the end of the third, seventh, and ninth paragraph she cries “baby” in an addressee specification conversational code switch that affects the listener by not only emphasizing the fact that the next section is addressed at the subject but also by signaling to the listener that the section of music is about to change (Appendix, 1). In fact, this particular code switch comes right before each chorus. A similar example is found in Ayaka’s “瞳をとじて” when she switches to English before each chorus with the words “Your love forever” and “I wish forever” (Appendix, 9). This is not functioning as a way to gain appeal because the tone of the song is extremely sad and serious, using words like “愛している” and telling the story of a lover who has died. Instead, the switch adds emphasis to the love of that person and effectively keeps one engaged in the story by pushing the listener into the next section. ONE OK ROCK’s “Heartache” does the same thing with the words “Oh Baby” but uses these words as an interjection or outcry that makes the listener engage in the follow up words.

Another interesting example of this is found in Amuro Namie’s Brighter Day with the line “But every day’s a winding road” (Appendix, 2). This is an example of a conversational quotation. The whole line roughly means, “By thinking every day’s a winding road you stop yourself without giving it your all.” By changing the “but every day’s a winding road” part to English it is code switching on the quote and therefore adding emphasis to the meaning of the quote. However, because of the way the language is structured, the quote is the first thing
that is said and actually causes it to be used as an attention-getter to the part of the song that is coming up next by signaling a change. Therefore the switch to English simultaneously adds emphasis to the meaning of that particular part and serves as a way to keep your interest in the music.

All of these examples of the survey responses and the results of the analyzed songs demonstrate the functions of English within Japanese music as coolness and emphasis through both a linguistic and a subjective approach. This section explored how the lack of linguistic function, the use of sections of English as a finishing touch, and the rhythm played important roles in determining coolness as a function of the use of English. The use of themes and summary statements, nuances within each language, and metaphorical and conversational switches that signal a change in the music all contribute to the reasons why the second major function of English within Japanese music is for emphasis.

In conclusion, this thesis determined that the two major functions of English within Japanese music are for appeal and emphasis. This is made clear through both a linguistic analysis of the music itself to determine the functions and appeal of English within the musical context and through a survey to determine the effects and validity of those functions as seen through the eyes of the Japanese listener.

In essence, the use of English within Japanese songs is extremely appealing, effective, and complicated all at once. Mixed responses from survey participants on their personal opinions on the use of English within Japanese songs reveal a society still attempting to identify the role that the incorporation of other languages’ play in Japan today. While some people greatly enjoy its presence, others prefer to do without it, especially those whose language skill is not as high. This presents the question of whether or not the function
of English is even translating to the listener. While understanding the function that English or any language serves within Japanese music is important, it is also important to understand the impact that it has on the listener.

Based on this research which scratches the surface on the scope of the impact of English within a small segment of Japanese society, it appears that Japanese people recognize this phenomenon as a popular trend in which many artists have capitalized on and had success, but they are also weary of the pitfalls that accompany a culture attempting to integrate one that is not its own. Many people expressed embarrassment for the artists who cannot use English properly, and the one survey participant that was over sixty-five years old expressed his almost complete disassociation from modern music claiming he cannot understand it and it provides no emotional value for him. However, there were also positive responses to the use of English within Japanese music for those who appreciate the excitement and value that catching a glimpse of another culture can bring. As English becomes a more global language and the world becomes increasingly more global as a whole, I believe there will be many more cases like Japan’s integrated musical culture today, including both the good aspects and the challenging ones. However, for these purposes determining the function of this small part of the musical culture is the first step in discovering its long-term global impact. The use of English within Japanese music has certainly had a large impact on Japanese society today, providing artists and listeners a new avenue of expressivity, connection with other cultures through linguistic nuances, and the opportunity to expand their breadth of meaning and musicality through language.
Appendix

1. 室奈美恵 -Love Story
昔から love story
苦手なの知ってたでしょう
恋に身を焦がす Heroine

果てしなく続く Girl talk
他愛なく繰り返される gossip
いつも抜け出したかった

Now I'm grown
欲しいものは手にしたけど
代わりに I know あなたがくれる
永遠の笑顔も手にできない
Baby

誰よりもきっと愛しているけど
選んだこの道を歩いてくから
生まれ変わても愛し続けるけど
一緒にはいられないもう
Cuz life's no love story

その腕の中で眠りたい
子供みたいに
ふと願う日がないわけではない

そういえば涙さえ
もうどのくらい流していない
でも今さら変われない You know that

I grow 欲しいものは手にしたけど
代わりに I know あなたがくれた
優しさと笑顔も手放してた
Baby

誰を見つめても
誰と過ごしても
忘れられる日など来るはずない
この胸の中で愛し続けるけど
一緒にはいられないもう
Cuz life's no love story

やがてすれ違うと知っていても
出会えたこと この奇跡 感謝してる
かけがえない日々も 後悔も痛みも
悲しみさえ輝かせ yes,someday

Maybe
誰よりもきっと愛しているけど
選んだこの道を歩いてくから
生まれ変わっても愛し続けるけど
一緒にはいられないもう
Cuz life's no love story
2. 安室奈美恵 -BRIGHTER DAY

You're a dreamer
時には驚くほど無邪気で
You are stronger
そう君が思うよりもずっとずっと
変わらない Smile 諫めない
どんな時にも
だからこそ I'm proud of you

But everyday's a winding road
思うように全てを
手に出来ずに 立ち止まるけど

You're a fighter
時には 傷だらけのまま
You're a winner
その手は 痛みも優しさに変わる
眩しいくらい 輝く Eyes
どんな言葉も
負けるほど You're standin' out

But everyday's a winding road
夢見た未来と
違う現在に 立ち止まるけど

Sky's the limit まだ見ぬ世界
飛び立って味わう 未知を
You know that life goes on and on
例え迷っても
振り向かずに 選んだ道を
3. HIGH and MIGHTY COLOR- 一輪の花

君は君だけしかないよ
代わりなんて他にいないんだ
枯れないで一輪の花

光がまともに差し込むもない君は
まるで日陰に笑った花の様
望んだはずじゃなかった場所に
根を
はらされて動けずにいるんだね
閉じかけた気持を吐き出せばいい
痛みも苦しみも全てを受とめ
るよ
だから泣かないで笑っていて
一輪の花

今にも枯れてしまいそうな君の
無邪気な姿がもう一度見たくて
君の力になりたいんだ
例え君以外の全ての人を敵にま
わす
時が来ても君の事守りぬくから

君は君だけしかないよ
今までもこれから先にも
例え君以外の全ての人を敵にま
わす
時が来ても君の事守りぬくから
負けないで一輪の花

YOU SHOULD NOTICE THAT
THERE IS NO OTHER.
YOU SHOULD NOTICE THAT
THERE IS NO NEXT TIME
YOU SHOULD NOTICE THAT
THERE IS NO OTHER.
YOU SHOULD NOTICE THAT
THERE IS NO NEXT...
TIME NOTICE THAT YOU
SHOULD NOTICE THAT
NOTICE THAT THERE'S NO
OTHER

YOU SHOULD NOTICE THAT
THERE IS NO OTHER.
YOU SHOULD NOTICE THAT
THERE IS NO NEXT TIME
YOU SHOULD NOTICE THAT
THERE IS NO OTHER.
YOU SHOULD NOTICE THAT
THERE IS NO NEXT...
TIME NOTICE THAT YOU
SHOULD NOTICE THAT
NOTICE THAT THERE'S NO
OTHER
山崎まさよし - One more time, One more chance

これ以上何を失えば 心は許されるの
どれ程の痛みならば もういちど 君に会える
One more time 季節ようつろわないで
One more time ふざけあった 時間よ

くいちがう時はいつも 僕が先に折れたね
わがままな性格が なおさら愛しくさせた
One more chance 記憶に足を取られて
One more chance 次の場所を選ぶない

いつでも捜しているよ どっかに 君の姿を
向いのホーム 路地裏の窓
こんなとこにいるはずもないのに
願いがもしも叶うなら 今すぐ君のもとへ
できないことはもう何もない すべてかけて抱きしめてみせるよ

寂しさ紛らすだけなら 誰でもいいはずなのに

星が落ちそうな夜だから 自分をいつわれない
One more time 季節ようつろわないで
One more time ふざけあった 時間よ

いつでも捜しているよ どっかに 君の姿を
交差点でも 夢の中でも
こんなところにいるはずもないのに
奇跡がもしも起こるなら 今すぐ君に見せたい
新しい朝 これからの僕
言えなかった「好き」という言葉も

夏の思い出がまわる
ふいに消えた鼓動

いつも捜しているよ どっかに 君の姿を
明け方の街 桜木町で
こんなところに来るはずもないのに
願いがもしも叶うなら 今すぐ君のもとへ
できないことはもう何もない
すべてかけて抱きしめてみせるよ

いつでも捜しているよ どっかに 君の破片を
旅先の店 新聞の隅
こんなとこにあるはずもないのに
奇跡がもしも起こるなら 今すぐ
君に見せたい
新しい朝 これからの僕
言えなかった「好き」という言葉も

いつでも捜してしまう どっかに
君の笑顔を
急行待ちの踏切あたり
こんなとこにいるはずもないのに
命が繰り返すならば 何度も君の
もとへ
欲しいものなどもう何もない
君のほかに大切なも
5. 安室奈美恵-Baby Don’t Cry

Can you remember that?
I remember...

信号待ち見かけた見覚えのある
青い T-Shirts (I remember that)
変わらない笑顔流れた時はちょうど 3 years (Time goes by)
声かけようとその隣に見知らぬ
誰か
ふと反らした目に映る空はいつ
もと同じで

きっとこうして人はちょっとずつ
過ぎた季節に記憶を隠す
いつか零れた涙集まって
陽を浴びて輝くまで

*そうだから Baby 悲しまないで
考えても分かんない時もあるって
散々でも前に続く道のどこかに
望みはあるから
雨の朝でも(Baby don't cry)
愛が消えそうでも(Baby don't cry)
一人になんてしないから(Baby
don't cry)
Baby don't cry
Always stay by your side

また抱えた不安これ以上解消出来ず
誰かの手握って見えない明日へ
繋ごうと努力して

だってそうして人は何度でも
闇に立ち向かう強さあるはず
与えられて選ぶんじゃなくて
その足で踏み出して

* repeat

鏡に映る自分が(When I lose
myself)
まるで別人みたいな日もあるけど(When I need someone's help)
諦めないで Let me see your smile
ねえ 良くなる方に捉えたら?
いつか笑って話せる日がくるから(Don't cry, cry...)

さあだから Baby その手伸ばして
雲間に覗く陽射し信じて
心配事なんて全部取り除くから
これでもう大丈夫
遠い朝でも(Baby don't cry)
愛をなくしても(Baby don't cry)
一人になんてしないから(Baby
don't cry)
Baby don't cry
Always stay by your side

Don't cry (Baby don't cry)
It's gon' be alright (It's gon' be alright)
Baby もう Don't cry (Baby もう
Don't cry)
You'll see the sunshine (See the
shushine)
Baby もうどのくらい(Baby don't
baby don't cry)
一人で you've been tryin'
(一人で you've been tryin')
Baby もう Don't cry (Baby もう
Don't cry)
You'll see the sunshine (You'll see
the sunshine)

can you remember that?
I remember...
6. カントリー・ガールズの 1st インディーズシングル「愛おしくってごめんなね」の歌詞です。

歌割りは色で分けています。

君のこと好きになってから
自分じゃないみたい
うまく言えなくて ごめんなね
（島村）

今何をしているの？
メールは返さないよ
返事よりも会えない日を数えて
欲しい

昨日借りて観た映画
昨日食べたものとか
好きな音楽 全部教えてはあげない

女の子の秘密を （島村）
明かさないのが 女の子 （森戸）
嘘をついては（小関） いないの
それが定めよ

ごめんなね （わたしのこと）
もっと悩んで （素直じゃないね）
知りたくないように
かわいくないやり方だけれど

ごめんなね （不器用なところ）
中途半端も （魅力のうちにって）

愛おしくって忘れられないでしょう
許してよ
愛ゆえに ごめんなさいね（島村）

ちゃんと会って
同じ時間を過ごしたいの
ちょっとめんどくさくなって ごめんなね（小関）

君の悪い癖だよ
スケジュール張づくり
で一番のいい時期を費やさないで

誰彼みんなから（島村）
Suffix そめまれちょうような
（森戸）
恋をしようよ（小関） すべきよ
いまがそのとき

ごめんなね （明日会おう）
無理をしたって （新しい靴で）
忙しいだなんて 絶対に言えなく
しちゃって

ごめんなね （わがままな理由）
君の我慢も （知ってしまえば）
どうしたって離れられなくなる
無我夢中
愛させて ごめんなさいね（森戸）

ごめんなね （わたしのこと）
もっと悩んで （素直じゃないね）
知りたくなるように
かわいくないやり方だけど

ごめんね（不器用なところ）
中途半端も（魅力のうちって）
愛おしくって忘れられないでしょう

許してよ
愛ゆえに ごめんなさいね（小関）
7. Superfly- 愛をこめて花束を

二人で写真を撮ろう 懐かしい
この景色と
あの日と同じポーズで おどけてみせて欲しい

見上げる空の青さを 気まぐれに雲は流れ
キレイなもののは 遠くにあるからキレイなの

約束したとおりあなたと
ここに来られて本当に良かった
この込み上げる気持ちが 愛じゃないなら
何が愛かもしれないほど

愛をこめて花束を 大袈裟だけ受け取って
理由なんて訊かないでよね
今だけすべて忘れて 笑わないで受けとめて
照れていないで

昨日とよく似た今日は 何気ない分かれ道を
分かって選びそびれた 膽病のせいでしょう

私は泣くのが得意で
最初から慰めを当てにしてたわ
何度も間違った道 選び続けて正しく ここに戻って来たの

巡り巡る時を超え いつもあなたの所へと
この心 舞い戻ってゆく
無理に描く理想より 笑い合える今日の方がずっと幸せね

violet, indigo, black and blue
flame, yellow, purple, sky blue,
pink, yellow green, ash, brown……
あなたに贈る色は……?

巡り巡る時を超え いつもあなたの所へと
この心 舞い戻ってゆく
ありがとうも言い出せずに 甘えていた
今日ここへ来るまでは

愛をこめて花束を 大袈裟だけ受け取って
理由なんて訊かないでよね
今だけすべて忘れて 笑わないで受けとめて
本当のわたしを

いつまでもそばにいて
8. ONE OK ROCK- Heartache

So they say that time
Takes away the pain
But I'm still the same
And they say that I
Will find another you
That can't be true

Why didn't I realize
Why did I tell lies
Yeah I wish that I could do it again
Turnin' back the time back when
you were mine (all mine)

So this is heartache?
So this is heartache?
拾い集めた後悔は涙へとかわり
oh baby
So this is heartache?
So this is heartache?
あの日の君の笑顔は想い出に変わる
I miss you

It's so hard to forget
固く結んだその結び目は
Yeah so hard to forget
強く引けば引くほどに
You and all the regret
解けなくなって離れなくなっただ
今は辛いよ それが辛いよ すぐに忘れたいよ 君を

So this is heartache?
So this is heartache?
拾い集めた後悔は涙へとかわり
oh baby
So this is heartache?
So this is heartache?
あの日の君の笑顔は想い出に変わる
I miss you

Oh baby もういないよ もう何もないよ
Yeah wish that I could do it again
Turnin' back the time back when
you were mine (all mine)

So this is heartache?
So this is heartache?
9. Ayaka- 瞳をとじて

朝目覚める度に 君の抜け殻が横にいる
ぬくもりを感じた いつもの背中が冷たい

苦笑いをやめて 重いカーテンを開けよう
眩しきすぎる朝日 僕と毎日の追いかけっこだ

あの日 見せた泣き顔 涙照らす夕陽 肩のぬくもり
消し去ろうと願う度に 心が体が君を覚えている

Your love forever
瞳をとじて 君を描くよ それだけでいい
たとえ季節が 僕の心を置き去りにしても

いつかは君のこと なにも感じなくなるのかな
今の痛み抱いて 眠る方がまだいいかな

あの日見た星空 願いかけて二人探した光は
瞬く間に消えてくのに 心は体は君で輝いてる

I wish forever
瞳をとじて 君を描くよ それしか出来ない

たとえ世界が 僕を残して 過ぎ去ろうとしても

記憶の中に君を探すよ それだけでいい
たくしたものを 越える強さを君がくれたから

君がくれたから
10. Angela Aki- 手紙

啓 この手紙読んでいるあなたは
どこで何をしているのだろう
十五の僕には誰とも話せない
悩みの種があるのです

未来の自分に宛てて書く手紙ならば
きっと素直に打ち明けられるだろう

今 负けそうで 泣きそうで
消えてしまいそうな僕は
誰の言葉を信じ歩けばいいの？
ひとつしかないこの胸が
何度もばらばらに割れて
苦しい中で今を生きている
今を生きている

拝啓 ありがとう
十五のあなたに伝えたい事があるのです
自分とは何でどこへ向かうべきか
問い続ければ見えてくる

荒れた青春の海は厳しいけれど
明日の岸辺へと 梦の舟よ進め

今 负けないので 泣かないで
消えてしまいそうな時は
自分の声を信じ歩けばいいの
いつの時代も悲しみを
避けは通れないけれど
笑顔を見せて 今を生きていきこう
今を生きていきたい

拝啓 この手紙読んでいるあなたが
幸せな事を愿います

苦くて甘い今を生きている
人生の全てに意味があるから
恐れずにあなたの梦を育てて

Keep on believing

负けそうで 泣きそうで
消えてしまいそうな僕は
谁の言葉を信じ歩けばいいの？

ああ 负けないので 泣かないで
消えてしまいそうな時は
自分の声を信じ歩けばいいの
いつの时代も悲しみを
避けなければならないけれど
笑顔を見せて 今を生きていきこう
今を生きていきたい

拝啓 この手紙読んでいるあなたが
幸せな事を愿います
11. 宇多田ヒカル-First Love

最後のキスは
タバコの flavor がした
ニガくてせつない香り

明日の今頃には
あなたはどこにいるんだろう
誰を想ってるんだろう

You are always gonna be my love
いつか誰かとまた恋に落ちても
I'll remember to love
You taught me how
You are always gonna be the one

明日の今頃には
あなたはきっと泣いている
あなたを想ってるんだろう

You will always be inside my heart
いつもあなただけの場所があるから
I hope that I have a place in your heart too
Now and forever you are still the one

You are always gonna be my love
遠く離れた場所であっても
ほら 近くにいるような景色
どうか元気でいてくれよ

ほら 朝が来るよ
新聞は毎日パパの顔曇らせたまま
子供だって おとなになるよ

ママになってみたいない
何処か遠くへと 行くのかい
Do you remember me
いつか教えてよ
あの時の涙のわけを
笑顔の思い出を

さらば夕暮れ時の駅前の
豆腐屋のおじさん 待ってよ
今日は特別な味噌汁だよ

大きくなったな 夢はなんだろうな
覚えていたんだね 時は流れても
変わらないや 変わらないや

すべては始まり 終わる頃には
気付いてよ 気付いたら
産まれた場所から 歩き出せ
歩き出せ

遠く離れた場所であっても
ほら 近くにいるような景色
Bibliography


20 Survey Respondents