

*Just Bring It:*

A case study on code-switching in Japanese contemporary hard rock lyrics

Mika Luosujärvi  
Bachelor's Thesis  
English  
Languages and Literature  
Faculty of Humanities  
University of Oulu  
Autumn 2021

## Abstract

This thesis studies language contact phenomena, and particularly written code-switching and code-mixing in contemporary Japanese hard rock music lyrics. The data of this mixed method case study was drawn from Japanese all-female rock band Band-Maid's album *Just Bring It* (2017). The album conveys the English pervasion in Japanese popular music quite extensively, as it has substantial language contact, showcases a plethora of artistic liberties, and contains lyrics written by both the band members and third-party lyricists. The lyrical data was collected into a corpus and first examined for how code-switching differs between the lyricists, how the lyrics follow English rock lexicon, and how orthographical experiments occur in the song titles. In the second part of the analysis, the corpus was analyzed to find if the data had intrasentential (code-mixing) and intersentential (code-switching) occurrences, grammar issues and code-switching effects, such as repetition, doubling or code ambiguity. The study found out that code-switching was very prevalent; longer code-switching via clauses and sentences was more common than short one word or phrase mixing. Moreover, repetition was very prevalent, whereas other code-switching effects occurred rather rarely. Band members used longer code-switches, whereas featured lyricists used shorter, but more creative solutions. In general, in the context of this study, used English signals cosmopolitan prestige and ambitions of international success to Japanese listeners, but also serves and includes the English-speaking listeners. After compiling all the findings, one could argue that Roman letters and English have established significance in the Japanese contemporary hard rock music.

## Tiivistelmä

Tämä kandidaatintutkielma tutkii kielikontakteja nykypäivän japanilaisessa hard rock -lyriikassa. Tässä laadullisia ja määrällisiä tutkimusmenetelmiä yhdistelevässä tutkielmassa keskitytään ensisijaisesti japanin ja englannin kielten väliseen, kirjoitettuun koodinvaihtoon ja koodinsekoitukseen, ja sen aineistona on käytetty Band-Maid -yhtyeen albumia *Just Bring It* (2017). Albumi kuvastaa hyvin englannin imeytymistä japanilaiseen populaarikulttuuriin: pääsääntöisestä japaninkielisyydestään huolimatta se sisältää koodinvaihtoa lähes kaikissa kappaleissa, vierailevia sanoittajia, ja taiteellisia vapauksia englannin kielen käytössä. Tutkielman analyysin tueksi albumin sanoitukset kerättiin yhdeksi määrälliseksi aineistorungoksi. Analyysin ensimmäisessä osassa selvitetään eri sanoittajien koodinvaihdon eroja, etsitään yhtäläisyyksiä yleisen englanninkielisen rock-sanaston ja kerätyn lyyrisen aineiston väliltä sekä analysoidaan kappaleiden nimissä käytettyjä kieliopillisia poikkeavuuksia. Analyysin toisessa osassa tutkitaan lauseiden välisten ja lauseiden sisäisten koodinvaihtojen suhdetta, kieliopillisia ongelmia sekä koodinvaihdon vaikutuksia, kuten toistorakenteita ja monitulkintaisuutta. Analyysissä selvisi, että koodinvaihto japanin ja englannin välillä oli erittäin yleistä. Pitkiä, lauseiden välistä koodinvaihtoa löytyi lauseiden sisäisiä, lyhyitä vaihtoja useammin. Lisäksi toistorakenteet olivat varsin yleisiä, toisin kuin monitulkintaiset koodinvaihdot, joita esiintyi vain kahdesti aineistossa. Yhtyeen jäsenten kirjoittamat lyriikat sisälsivät enemmän pitkiä koodinvaihtoja, kun taas vierailevien sanoittajien lyriikoista löytyi luovempia ja lyhyempiä koodinsekoituksia. Kaiken kaikkiaan lyriikoissa käytetty englanti kuvastaa yhtäältä kansainvälisyyden tavoittelua ja toisaalta inklusiivisuutta. Tulosten perusteella voidaankin alustavasti väittää, että englannin kieli näyttelee suurta osaa japanilaisessa, kansainvälisyyteen tähtäävässä nykyrockissa.

## Table of contents

1. Introduction.....	2
2. English in Japan .....	3
2.1. English used in rock music lyrics.....	4
3. Theoretical framework.....	6
3.1. Code-switching and code-mixing.....	6
3.2. Effects of language mixing .....	9
4. Research data and methods .....	10
4.1. Band-Maid and Just Bring It .....	10
4.2. Methodology .....	11
5. Analysis and findings.....	13
5.1. Preliminary findings.....	13
5.1.1 Orthography in the song titles.....	14
5.1.2 Rock lexicon usage .....	15
5.1.3 Differences in code-switching between the lyricists.....	16
5.2. Code-switching analysis.....	17
5.2.1 Prevalence of English in general.....	18
5.2.2 Intrasentential vs. intersentential switching .....	19
5.2.3 Grammar of the lyrics .....	21
5.2.4 Effects: repetition, doubling and code ambiguity .....	23
6. Discussion and conclusion.....	27
References.....	29

## 1. Introduction

English has been evolving in the Japanese culture since the 19<sup>th</sup> century, slowly but steadily taking a foothold in the Japanese lexicon through language contact, and moreover through loanwords and code-switching in general. It is quite common to find Roman letters between kanji, hiragana and katakana, which are the Japanese phonetic lettering systems.

Code-switching can be seen as particularly large-scaled event when it emerges within rock music, since the genre appeals to the masses (Nyman, 2012). Moreover, the phenomenon of switching between Japanese and English is incredibly prevalent in Japanese contemporary music, especially in pop and rock genres. It is arguably one of the most unique sociolinguistic phenomena, as Japan is still considered as one of the most ethnically and linguistically homogenous nations on the planet.

This thesis investigates code-switching and code-mixing in Japanese contemporary hard rock and it focuses on the volume and effects of the English used in hard rock band Band-Maid's album *Just Bring It* (2017). The study includes a collection of both qualitative and quantitative elements: it was concluded as a small-scale corpus case study, compiling all the English lexical unit data from the 13 songs provided and then conducting a sociolinguistic analysis of code-switching in the lyrics. This study approaches this topic through three main questions: how prevalent English is in the lyrics, how does it occur in the context of code-switching and code-mixing and what effects do code-switching and -mixing produce? Furthermore, it examines the possible grammar issues, provides an overview of song title orthography and studies the differences in code-switching between the lyricists and the usage of the English rock music lexicon.

In providing a proper base for the study, a cultural and sociolinguistic background is presented to elucidate the use of English in Japanese modern society: how English pervaded the Japanese language and how this phenomenon has affected a rather monolingual society. This further explains why English is a relatively common sight in marketing, contemporary arts and modern music. This is followed by a cross-section about earlier code-switching studies and frameworks pertaining to this study, providing a theoretical background. The research data and the analysis results are discussed in the corresponding sections, followed by a discussive conclusion section at the end of the paper.

## 2. English in Japan

For a sociolinguistic study of codeswitching, it is essential to understand the intricacies of English use in Japanese music and in Japanese culture in general. Using English in Japan signals both internationality and non-conformity, depending on the context. For example, as noted by Moody (2006), Japanese have used English to express certain stereotypes of Caucasian people and their attitudes in advertising since the 1980s.

Besides learning in school, most of the foreign words are adapted by Japanese by hearing or seeing them, and thus some words “are rarely spoken orally but simply read or ‘viewed’” (Irwin, 2011, p. 11). This translates to English being prevalent in Japan and having a status of a language one sees in everyday life, but despite the lengthy education, only few can proficiently understand or speak it (EF English Proficiency Index, n.d.).

European languages were introduced to Japan in the 16<sup>th</sup> century, mostly through the restricted trade with European countries. According to Dalton (2008), this was preceded by over 1500 years of lexical borrowing from China. English language began to take a foothold in Japan during the Meiji Restoration era (1868-1912), when Western culture started its pervasion through technology and culture (Dalton, 2008). After the Second World War, when Japan started to develop even further technologically, loan words were presented to better explain new ideas and inventions (Tengse & Gakkula, 2021). As of today, this happens at an accumulating rate in not just in the fields of industry-regarded language, but in everyday language as well. In the nearly monolingual country, where English proficiency is not common, English is still widely used in advertisement, marketing, pop culture and music.

Whereas French is seen as a staple of “high elegance” or refined taste in Japanese marketing, English has more of a cosmopolitan relevance (Moody, 2006). This relevance has pervaded music industry as well, signaling international significance and ambitions to the listener. However, the language mixing pertains not solely to enchanting the audience or selling a product, but to conveying an idea not familiar in the surrounding culture. What Japanese language does not convey, English does, as explained by Tengse and Gakkula:

*When we do not have a lexical item to explain ourselves in our own language mainly in the advanced fields of medicine, technology, fashion etc., we depend on a lexical item from usually a superior language like English to fill that idea gap.*  
(2021, p.311)

In contemporary settings, English is seen in Japan as the lingua franca and thus it has pervaded the contemporary music lyrics as a supplement of enlightenment, prudency and prestige, but also of playfulness and wittiness. Japanese lyricists have the possibility to break the normative first language lexical boundaries using English as a 'lingua franca -spice' that can convey the wanted meanings in a desired way. English elements and Roman letters are widely combined in Japanese pop lyrics to achieve not only to show linguistic enlightenment, but also to create visual effects. The language switching could be perceived as language convergence, as the language in contemporary rock lyrics rather convey meanings to listeners, but not interferes with them. Moreover, Stanlaw (2004) described English words as poetic devices which allow artists to access a wider vocabulary of images, metaphors and pragmatic tools. These tools can be used to 'relexify' and 're-exoticize' Japanese language (Stanlaw, 2004, pp. 101;104).

However, it should be noted that in this study the Japanese loanwords, also known as *gairaigo* (foreign loanwords omitted in Japanese) or *wasei-eigo* (English transformed into Japanese loanword meaning something different than the original word), are not counted as English per se. This study does not consider these elements as code-switching components as they are considered as fully nativized Japanese lexicon, derived from English and made part of the Japanese language. These words are written in katakana letters, f. eg. 'keeki' or ケーキ as cake, 'biiru' or ビール as beer and so on. The difference between these terms is that *gairaigo* words retain their original meaning, while the meaning of *wasei-eigo* words have evolved to something different over time. According to Stanlaw (2004), approximately eight percent of the Japanese lexicon consists of English-derived loanwords. It should be noted that as Stanlaw (2004) reported, not all loanwords in Japanese lexicon derive from English: even though English loanwords are superior in quantity, some loanwords have also derived from German, French, Spanish and other Western languages (pp. 12-13). In conclusion, these loanwords – even though having a significant relevance in using English in everyday Japanese – are not considered as code-switching.

## **2.1. English used in rock music lyrics**

Contemporary Japanese music uses English as a base for metaphors and images, and even uses English to give a voice to social commentary (Stanlaw, 2004, p. 103). Japanese artists are in general rather creative in using English in unconventional ways, at least when perceived by a non-Japanese speaker. That said, earlier corpus studies pertaining to the most used rock lyric components have shown that the most popular lexical components are rather common or mundane words (Falk, 2012).

Therefore, it would be interesting to see if the English words used in the case study album in fact correlate with the most used words in English written rock lyrics in general.

Falk (2012) has examined the most used lyrical components of rock music and gathered a list on 20 most used words and compared the results with earlier research. Non-content words such as conjunctions, determiners and prepositions were excluded from her study. In this study the collected data will be compared to Falk's findings to see if the code-switched English reiterates common English rock lyric lexicon.



### 3. Theoretical framework

This study involves language contact and its prevalence in lyrics. In sociolinguistics, language contact is perceived as a rather broad term, relating to both direct and indirect contact and influence of languages (Loveday, 1996). It involves two or more languages interacting or infusing through multilingual speakers through communicative dimension, and thus produces different phenomena, such as code-switching (Matras, 2009). Therefore, to narrow the scope of the study, it focuses on finding written code-switching and code-mixing and their effects from the corpus data. These effects are possible language ambiguities, grammatical issues and repetitions on different levels.

#### 3.1. Code-switching and code-mixing

According to Madras (2008), *code-switching* as a term is commonly perceived as “the alternation of languages within a conversation (p.101).” As stated by Gardner-Chloros (2009), code-switching in general is prevalent in multiple contexts: it can be a result of both language accommodation and divergence. It reflects differences and habits in the society and in language use, but it also resonates with social differences between the societies. Appel and Muysken (2005) have established that code-switching has several functions: referential (revealing the context and surrounding of the conversation), directive (inducing audience inclusiveness or exclusiveness), expressive (expressing a belonging to a community), phatic (using metaphorical or accenting switches), metalinguistic (commenting the languages involved in the conversation) and poetic (conveying artistic expressions and ambiguity). These functions explain why switching occurs between languages. Of these functions at least directive, phatic and poetic functions are apparent in Japanese-English lyrics in such manner that they convey artistic expressions, intent to induce audience inclusiveness and use metaphors and switches to emphasize the first language.

Moreover, as stated by Madras (2008), code-switching can be perceived as ‘alternational’ switching, alternating from short utterances to long sentences. In this regard, code-switching contains both code-switching and *code-mixing*, which in this regard differs from code-switching in that in linguistic studies it is associated with shorter language switches, such as words or morphemes. Moreover, code-switching involves *intersentential* (clauses and sentences) switches and code-mixing pertains to *intrasentential* switching: to utterances, words and phrases (Madras, 2008). The framework of this study relies on aforementioned switch types.

This thesis examines lyrics, and thus it studies written code-switching. According to Gullberg et al. (2009), research on written code-switching has been more prevalent in the past, but pertaining mostly

to literary works, poetic “high” literature, and archived materials, e.g., trade logs. It should be also noted that code-switching and -mixing in lyrics compared to spoken setting are different in nature. That is, code-switching in lyrics is not spontaneous in the same manner than in spoken code-switching. Furthermore, as stated by Gullberg et al. (2009), when researching written bilingual poetic material, one should take into consideration that “there may be more outrageous mixing than is ever encountered in naturalistic speech, for poetic effect” (p. 21). Moreover, as Sebba established, written language mixing can actually be a multidimensional event.

*“While spoken code-switching is essentially one dimensional, involving the juxtaposition of spoken linguistic units from two languages within a single interactional event, language mixing within multilingual texts is potentially multidimensional, involving juxtaposition or separation on both the linguistic and visual dimensions.”* (Sebba, 2013, p. 106)

As of late, the research has shifted from texts including code-switching to naturalistic data, compiled from written observations of speech in which switching appears in. However, lyrics have been a part of the code-switching study field as well, from examining *rai* music (Davies & Bentahila, 2008) to Japanese-English lyrics in Japanese idol pop (Nyman, 2012).

When analyzing English in written Japanese lyrics, language contact should be divided into code-switching and lexical borrowing. These lexical borrowings appear as short phrases and singular words (as in code-mixing) and thus require a deeper contextual knowledge. Sentences and clauses however possess more foreign attributes and since they represent longer language switches, thus they should be categorized as code-switching in this regard.

As reported by Moody, lexical borrowings used in Japanese music should be separated into two categories: to lexical items as words and morphemes, and to phrases and clauses (2006). Lexical items pertain to loanwords and ‘nonce borrowings’ (see Figure 1), which are English words not widely nativized in Japanese culture. Clauses and phrases are associated with code-switching. As Callahan (2004) stated (as cited in Nyman, 2012), on the syntactic level these elements could be divided into intra- and intersentential levels, intrasentential pertaining to phrases, words or morphemes, and intersentential pertaining to sentences or clauses.

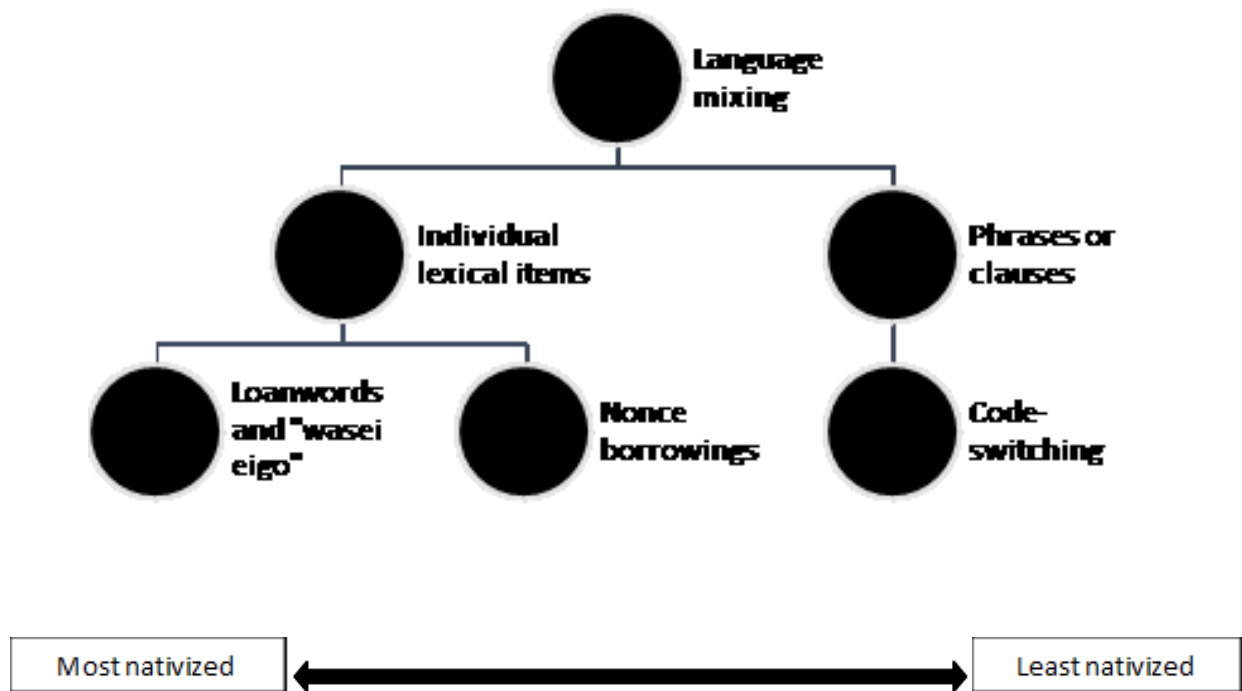


Figure 1. *Types of language mixing (Moody, 2006, p.212)*

As Gardner-Chloros discussed, ‘nonce loans’- which are similar to the Moody’s ‘nonce borrowings’ - do not pertain to code-switching per se, but to code-mixing (2006, pp. 91–97). Therefore, in this study these ‘borrowings’ are categorized under the term code-mixing rather than code-switching, which refers to less nativized clauses or sentences. Furthermore, all these terms are included under the umbrella term ‘language mixing’.

It should be noted that this study does not consider *wasei eigo* or *gairaigo* loanwords (mentioned in Figure 1) as English in this regard, as they are considered fully nativized lexicon, derived from English and made part of the Japanese language. Furthermore, even though Appel and Muysken categorized exclamations, for example such as *oye* and *hey* as tag switching (2005), in this study these sorts of interjections are counted in each song’s lexical unit total. However, since they have no grammatical relevance, in this study these exclamations are not considered neither intra- nor intersentential switches and thus are not included in the qualitative analysis.

### 3.2. Effects of language mixing

According to Moody (2006), at its simplest, English code-switching can occur as writing Japanese katakana loanwords in Roman letters. However, when English is written in Roman letters, occasionally the code-switching produces different effects, for example code ambiguation and repetition, which help to convey the wanted meaning to the recipient.

Code ambiguation can make the language unintelligible for both parties, using both languages in a single word or utterance to produce an effect. According to Moody (2006), this effect offers the text a level of playfulness, which might not be possible to achieve using only Japanese. It is a form of multilingual cleverness that takes advantage on both languages' spelling and orthography.

A good example of this code ambiguation is the word *yuugata*, which means 'evening' in Japanese, but is commonly used before English components to be read as 'you gotta', for example pop song lyrics could read "yuugata hold me tonight", providing double meaning and ambiguation. This kind of language mixing signals that Japanese is gradually becoming a domain for other languages as well, reducing its uniqueness and self-important attitudes towards other languages.

Another effect of language mixing is repetition (Rasul, 2010), which can occur in two ways in text: as repetitive structures, using the same code-switched lexical components more than once (usually in choruses), or 'translation doubling', where the content delivered through language mixing is translated to both languages. This translation is not necessarily literal as it can convey the same meaning in a slightly different way, through different semantic builds. However, this phenomenon does not necessarily convey semantic differences and in doing so it only repeats a lexical unit in two languages. In this manner of repetition, speaker can emphasize their view, ensue to convey the message and facilitate understanding (Rasul, 2010). One lesser prevalent reason for repetition is 'neutrality' and it pertains merely to Japanese-English code-switching. Appel and Muysken (2005, p. 128) reported that in this phenomenon the verb is manifested in both languages to prevent confusion between the different order of verb and object (VO in English, OV in Japanese). For example, rock lyrics could have a line "drinking beer, biiru o nomu" stating the same clause twice and respecting the grammar of both languages.

In conclusion, both written code-switching and code-mixing have several functions, from conveying artistic expressions to inducing inclusiveness. These functions can occur in intra- and intersentential switches, transmitting different effects in the process.

## 4. Research data and methods

In this chapter, an overview of the research material and methods is provided. This includes the presentation of the band and the album of which the corpus data was compiled from. Furthermore, this section provides information on acquiring the lyrical data and the methods of data collection and analysis.

### 4.1. Band-Maid and *Just Bring It*

Band-Maid (or バンドメイド) is a Japanese all-female hard rock band. The band was formed in Tokyo in 2013 and it has five members: Miku Kobato (guitar, backing vocals), Saiki Atsumi (lead vocals), Kanami Tōno (lead guitar), Akane Hirose (drums) and Misa (bass). Band-Maid's image was originally modeled after Tokyo's maid café hostesses, with the standard Akihabara-style maid uniform adapted to match each member's personality. The group relies on the contrast between their cute, innocent outfits and blasting hard rock.

Even though being a relatively new band, Band-Maid has already released seven albums and 27 music videos. They differ from J-pop bands in that they mostly compose and arrange their songs themselves in contrary to the Japanese pop and idol group conventions, where songs are specifically composed or tailored to certain singers or idol groups.

Band-Maid's *Just Bring It* represents modern hard rock. It was released on January 11th, 2017. Kobato wrote most of the album's lyrics and Atsumi provided further lyrical help on three songs. *Just Bring It* is Band-Maid's fourth album and the first full length album, and it is considered as their breakthrough record. At best, it reached the 16th position on the Japanese Oricon album chart and received worldwide recognition, reaching 17th place in the United Kingdom rock and metal albums chart (Official Charts, 2017). The international version of the album was released from JPU Records, and it includes English lyric translations and Romaji transliterations. However, the reason choosing this album for this study was not the commercial success, but the diversity in amounts, grammar and context that English is used in the predominantly Japanese lyrics. Since the album also has songs from two third party lyricists, it is possible to compare – even if the scale is rather narrow – if different lyricists use English differently compared to the band members Kobato and Atsumi, who have written most of the album's lyrics.

Regarding the numerical statistics, there are 13 songs on the album with the total length of 49 minutes and 57 seconds, average song time being 3 minutes and 50 seconds. All lyrics combined, the songs included 2873 words.

As the reference material, this study uses the lyrics of the album *Just Bring It* written in both original form and with Roman letters, or *romaji* (as Roman letter spelling is called in Japan), as presented in Japan (see appendix A). The original lyrics were acquired from the original CD version booklet of the album and these lyrics were checked from lyrics database Genius (Genius, n.d.) for possible errors, which there were none. The romaji version of the lyrics were acquired from Genius to help with the word count: since in Japanese grammar no spaces are needed between the words, it was important to distinguish all the words from each other.

Genius is a company and a website founded in 2009 for sharing song lyrics, translations, artist information and music news. The site works as a free community for lyrical content, providing lyrics and translations. Users are guided by the instructions and requirements of the site guidelines, pertaining to grammar, formatting and objectivity. Any content published on the website has been checked by editors if the content has met the requirements. This adds credibility and stability to the added content.

## **4.2. Methodology**

This study is a sociolinguistic case study that is based on a small corpus, including both quantitative and qualitative elements, such as corpus compilation and linguistic analysis. However, as Lindquist and Levin (2009) remarked, all quantitative studies have a built-in qualitative part: to decide what to count, one must categorize the data, which in itself is based on quantitative analysis. As the scope of the study is narrow, it was conducted as a case study compiling all the English lexical unit data from the 13 songs provided to a small corpus, then categorizing the data, and finally analyzing it. This sort of mixed method approach is used in research that aim to define, illustrate or evaluate a certain phenomenon (Leavy, 2017).

This study approaches the topic through three main questions: how prevalent English is in the lyrics, how does it occur in the context of code-switching and code-mixing and what effects do code-switching and -mixing produce? It provides an intensive, systematic investigation on code-switching phenomenon in Japanese contemporary lyrics. With the data drawn from the lyrics, a small-scale corpus was created, counting both Japanese and English words used in the lyrics and dividing them into subcategories of different frequencies.

According to Lindquist (2009), frequency is an important factor when compiling data about language contact and change, and with the advantages of computers, large masses of text could be searched for frequencies rather easily. However, due to the small scale of this study, the corpus was analyzed for code-switching and code-mixing frequencies manually.

## 5. Analysis and findings

This study builds upon the corpus compiled of the 13 songs of Just Bring It (2017). The aim of this data collection is to determine how many of the lexical components in the lyrics are in English, are the switches considered as intrasentential or intersentential code-switches, is English more prominent in choruses, are there grammar issues pertaining to English components in the songs, and do effects such as repetitive structures or code ambiguity occur. Before the primary analysis, this study presents an overview of the Roman letters usage in the titles and compares if the lyrics contain common English rock lexicon, followed by discussing the differences between the lyricists featured the album.

Regarding the categorization of the data, all occurrences of code-switching were listed, regardless of their possible repetition in the lyrics. This was done because of the nature of contemporary music lyrics, which have repetitive structures, but with possible slight changes in lyrics between those repetitions. The aim was to quantitatively list all of the occurrences and then calculate the ratios pertaining to different code-switching variables.

As stated before, this study does not consider *wasei eigo* or *gairaigo* as English components, even though these words have been loaned from English and have their own katakana lexicon in Japanese. These are fully nativized words and even though deriving from English, they can have differentiated meanings and contexts in which they are used. Furthermore, even though Appel and Muysken presented exclamations as tag switching and thus part of language contact (2005, p. 118), in this study these sorts of interjections are only counted in each song's lexical unit total, but since they have no grammatical relevance and are rather universally used words, these exclamations are not included in further analysis. Moreover, the song titles are not included in the data corpus itself, but an overview of the grammar issues is provided in the related section of this chapter.

### 5.1. Preliminary findings

This chapter presents an overview of the orthographical issues in the titles and compares if the lyrics contain common English rock lexicon. This is followed by discussing the differences in code-switching between the lyricists featured on the album, since there are four lyricists contributing on the album. The song titles were not included neither in the corpus nor in the primary code-switching analysis since they did not have code-switching per se, as they were named entirely in English, but it would be interesting to inspect the grammar and appearance briefly, as they appear to have a rather artistic look.



### 5.1.1 Orthography in the song titles

As Nyman observed, when using English in Japanese in the titles of Japanese pop-albums “the placement and number of capital letters for one, does not appear to be considered consequential” (2012, p. 82). Same could be argued about *Just Bring It*. As Table 1 illustrates, the placement and number of capital letters do not pertain to Roman text rulings: four song titles are written entirely in capital letters and three other titles used capital letters in the middle of the title and three titles not having the first letter in capital form. The song *CROSS* even has title written in Roman letters, even though the song lyrics are entirely in Japanese.

Table 1. *Track order of Just Bring It*

1. Don't you tell ME	6. OOPARTS	11. Awkward
2. Puzzle	7. Take me higher !!	12. decided by myself
3. Moratorium	8. So,What?	13. secret My lips
4. YOLO	9. TIME	
5. CROSS	10. you.	

It would be somewhat safe to presume that this phenomenon of taking grammatical liberties pertains to the beforementioned Japanese cultural gimmick of ‘viewing’ of English rather than reading or speaking it (Irwin, 2011): different stresses and accents can be viewed as capitalized letters. Words written specifically in capital letters could be perceived as a certain Roman letter usage equivalent of simplistic katakana symbols in Japanese. It should be noted that Japanese lettering system does not have both capital and lowercase letters (besides *っ* or *っ* or *sokuon tsu*, denoting the gemination of a consonant) and thus it could be easier for a Japanese listener to read or view words written completely in either capital or lowercase Roman letters. Furthermore, as for example Moody (2006) and Stanlaw (2004) have established, using English in Japanese contemporary music conveys internationality and prestige, and since *Band-Maid* has been rather successful outside Japan, it would be relatively safe to state that the English used in the song title pertains to both the record label’s and the band’s will to playfully assert “world domination” by international success (Moshi Moshi Nippon, 2016).

### 5.1.2 Rock lexicon usage

Falk (2012) compiled one of the first diachronic rock lyric corpora, and this study will examine if the most used rock lexicon words from the mentioned essay are presented in this study's corpus as well. According to Falk, *I*, *you*, and *the* are the three most used words in English written rock lyrics. However, the study also provided a list of the 20 most used words (see table 2), excluding conjunctions, determiners and prepositions, to which the corpus compiled for this study will be compared to.

Table 2. *The 20 most frequent words in the rock lyric corpus (Falk, 2012, p. 15-16)*

Rank	Word		
1.	know	11.	gonna
2.	oh	12.	feel
3.	love	13.	night
4.	get	14.	man
5.	baby	15.	heart
6.	like	16.	life
7.	yeah	17.	girl
8.	time	18.	eye
9.	way	19.	wanna
10.	day	20.	give

As Table 2 depicts, Falk left interjection *oh* in the list, but as this study excludes interjections, it prompted a problem of whether to exclude or include it. However, for the sake of cohesion, it was excluded. Other word to consider was *yeah*, but since it is non-standard spelling of the word *yes*, representing a pronunciation, it was included.

Table 3. *Frequency of the most used words in the study corpus*

Rank	Word	Frequency	Rank	Word	Frequency
1	know	4	11	gonna	0
2	oh	53 (excluded)	12	feel	0
3	love	8	13	night	1
4	get	1	14	man	0
5	baby	8	15	heart	0
6	like	0	16	life	1
7	yeah	9	17	girl	0
8	time	10	18	eye	3
9	way	2	19	wanna	0
10	day	3	20	give	8

As Table 3 establishes, the lyric corpus had relatively several occurrences of the most used rock lyric words: 12 of the words listed by Falk were present in *Just Bring It*. After manually searching the different instances of word prevalence, it was found that if not excluded, the interjection *oh* (marked in red in table 3) would have been the most used word in the lyrics – it was almost as prevalent than other words combined. However, *time* was the most prevalent English word in the data, appearing in 10 different occasions, followed by *yeah* (9), *baby* (8), *give* (8) and *love* (8), respectively. Only one from the top ten most used words (*like*) did not occur in the lyrics. It would be safe to assume that Japanese lyricists appearing in the credits of *Just Bring It* are familiar with the clichés of rock lyric lexicon.

### 5.1.3 Differences in code-switching between the lyricists

Band-Maid is rather untypical Japanese all-female rock band in since they compose and arrange most of their songs themselves and predominantly write the lyrics as well. On the other hand, *Just Bring It* belongs to the large mass of Japanese contemporary corpus of albums with third-party composers and lyricists. It represents the band’s last album with featured composers and lyricist, and since the band

has written all their material themselves. As Nyman (2012) and Moody (2006) have established, Japanese pop music has its fair share of conventions, some of which pertain to idol group industry. In this particular industry the music has been produced and written directly to groups, with the idol group's style in mind. Moreover, *Just Bring It* features four songs composed by other artists or producers (Nora, Koji Goto, Higoshi Okamoto) and two songs entirely written by third-party lyricists (Endcape, Miwa Sasaki). In this section an overview is provided on lyrical differences between band's own lyrics and featuring lyricists in code-switching.

In *So, what?* Miwa Sasaki used a total of 8 code-switches, which of two were repetitions of the phrase "one way". Other switches were single unit components and thus pertained primarily to code-mixing and intrasentential switching. It is a rather simple song with no ambiguous, multilayered messages and it neither has message doubling via translation. However, *OOPARTS*, written by the featuring alias name Endcape, is one of the most versatile songs regarding code-switching. The song includes both intra- and intersentential mixing and creative solutions such as code ambiguity and repetitive structures. To some extent, the song represents the inventive contemporary pop-lyric switching and overall has more elements of different types of language contact.

Band-Maid's lyricists Miku Kobato and Saiki Atsumi use different mixing techniques as well, but their switches have repetitive effects more than ones that convey ambiguity. Furthermore, Band-Maid's lyricists utilize mostly intersentential switch structures. These clauses or phrases tend to appear mainly both pre-chorus and chorus stanzas, especially if the clauses are repeated. As established, these switches are associated with code-switching as they represent non-nativized English. However, for example *you.* and *Secret my Lips* have shorter repetitions in verses, but not in choruses. In short, one could argue that Kobato and Atsumi have their own style of writing longer, non-nativized code-switches, whereas Sasaki and Endcape rely more on shorter 'traditional' lyrical pop convention code-mixing.

## 5.2. Code-switching analysis

To acquire reliable data from which to draw the further analysis, it was required to compile a database of both Japanese and English lexical components of the songs but narrowing the focus and categorization only to the latter. These components were both short lexical units as in morphemes, words and phrases, and unit combinations as full sentences and clauses. These elements were first compiled from the original lyrics and then categorized and analyzed. The lyrics were inspected in

both written Japanese and Romaji (Roman character spelling) form – latter being the text form the data was drawn from – and inspected for inconsistencies, which there were none.

### 5.2.1 Prevalence of English in general

As one can perceive from Table 4, all songs but *CROSS* had English lexical units in them, thus it would be safe to say the permeation of English is prevalent on the album. From all the words in the lyrics 18,76 percent were written in English, which translates to a 41-word average per song. English was used in 10 different song’s choruses, which was a fair amount, but less than anticipated.

The ratio of English prevalence in the songs that had switches in general was rather varying: between 4,47 and 62,03 percent.

Table 4. *Overall prevalence of English as lexical units*

<b>Song title</b>	<b>Overall word count</b>	<b>Overall English units</b>	<b>Ratio</b>	<b>Words in choruses</b>	<b>English in choruses</b>	<b>Ratio</b>
<b>Don't you tell ME</b>	295	183	62.03%	84	84	100.00%
<b>Puzzle</b>	266	15	5.64%	117	0	0.00%
<b>Moratorium</b>	135	30	22.22%	59	8	13.56%
<b>YOLO</b>	263	29	11.03%	99	8	8.08%
<b>CROSS</b>	304	0	0.00%	127	0	0.00%
<b>OOPARTS</b>	283	38	13.43%	129	18	13.95%
<b>Take me higher !!</b>	146	40	27.40%	76	23	30.26%
<b>So,What?</b>	208	11	5.29%	124	7	5.65%
<b>TIME</b>	156	48	30.77%	98	48	48.98%
<b>you.</b>	165	53	32.12%	79	30	37.97%
<b>Awkward</b>	179	8	4.47%	110	0	0.00%
<b>decided by myself</b>	200	27	13.50%	110	25	22.73%
<b>secret My lips</b>	273	57	20.88%	100	14	14.00%
	<b>2873</b>	<b>539</b>	<b>18.76%</b>	<b>1312</b>	<b>265</b>	<b>20.20%</b>

Less obvious was the division of the lexical switches in the different parts of the songs in general. Prevalence of English in the choruses was 20,20 percent: in comparison, total pervasiveness of songs

was 18,76 percent, and thus the relative difference was only 1,44 percent in the Japanese-English ratios. However, if isolated, there were some ample diversities within single songs, for example *TIME*, which had switch prevalence of 48,98 percent in the chorus, compared to zero percent ratio in the rest of the lyrics, thus English was used only in the chorus. Furthermore, *Don't you tell ME* had overall 62,03 percent English word ratio, but the choruses were entirely in English, and thus the ratio for the rest of the song was merely 46,92 percent. Same type of rather large differences can be noticed in reverse in for example *Moratorium*, where switches were more prevalent in the other parts of the songs than in chorus. Moreover, English unit ratio in choruses of five different songs was smaller when compared to the whole song's ratio.

### 5.2.2 Intrasentential vs. intersentential switching

As assessed in chapter 3, when studying effects of language contact in bilingual lyrics, one should consider dividing the switches in two main categories: intrasentential and intersentential code-switching. Single unit mixes are usually considered as intrasentential switching. However, as presented in Table 5, to get more precise data, single word mixes were analyzed separately and therefore they are included as their own category.

Table 5. *Code-switching and code-mixing occurrences*

	<b>Intra-sentential switching</b>	<b>Single lexical switches</b>	<b>Inter-sentential switching</b>	<b>All code-switching occurrences</b>
<b>Don't you tell ME</b>	1	0	19	20
<b>Puzzle</b>	2	0	2	4
<b>Moratorium</b>	3	0	7	10
<b>YOLO</b>	9	2	5	16
<b>CROSS</b>	0	0	0	0
<b>OOPARTS</b>	7	6	8	21
<b>Take me higher !!</b>	4	0	11	15
<b>So,What?</b>	4	3	1	8

<b>TIME</b>	4	0	8	12
<b>you.</b>	9	7	13	29
<b>Awkward</b>	0	0	2	2
<b>decided by myself</b>	0	0	0	0
<b>secret My lips</b>	11	4	4	21
	54	22	80	156

There were 156 code-switching occurrences collectively, averaging just over 12 lexical switches per song. As Table 5 suggests, the intersentential or phrase- or clause-based switching was more prevalent in the lyrics. This was rather unexpected, considering that Japanese more or less ‘view’ written English (Irwin, 2011) and therefore it would be harder to sing along the lyrics. Nonetheless, longer phrases and sentences convey cosmopolitan essence and prestige, and as Band-Maid is – in the context of Japanese hard rock bands – a well-known group internationally, it is assumed for them to use longer code-switches.

Many of the intersentential switches were imperative clauses or questions build upon repetition, as in *Don't you tell ME* (See Example 1).

#### Example 1

*Don't you tell, don't you tell secret*

約束できるかい [Yakusoku dekiru kai] ?

*Love me, love me, love me, love me, hey, boy ?*

*Give me, give me, give me, give me, hey, joy !*

(Kobato & Atsumi, 2017)

Other prevalent switches were clauses conveying denial. For example, "I don't know" (in *Moratorium* and *OOPARTS*), "I don't seek" (in *YOLO*), "I don't care" (in *OOPARTS*) were switch clauses representing denial. Moreover, negative imperative was abundant throughout the record: the morpheme *don't* appeared in the context of imperative command in five different songs and as a code-

mixing unit 33 times, collectively. It should be noted that the morpheme *don't* is classified as single unit in this regard, rather than as a contraction of two words.

Single lexical occurrences were rather rare compared to longer lexical unit combinations. These units were all intrasentential switches and they occurred in 5 songs in total. Most used words were 'further' and 'darling' with 4 different manifestations each, followed by 'start' in 3 manifestations. The prevalence of single unit sequences correlated with songs which in nature had more intrasentential switches. However, *OOPARTS*, *you.*, and *secret My lips* had relatively strong presence of all types of switches. For example, in *you.* a line reads "*I miss you, I miss you, もっと (or motto in Romaji)*" which translates as "I miss you, I miss you, more" in English. In this occurrence the English switch starts the line with a repetitive structure, ending in a single Japanese adverb.

### 5.2.3 Grammar of the lyrics

The English code-switches had total of nine different grammar issues, which were either grammar mistakes or illegibility issues. Most of the mistakes pertained to using capital letters in wrong contexts (such as "No-Yes-No" in *OOPARTS*), missing capitals after a period ("So am I. in fact" in *Secret my Lips*) or missing articles, but illegibility issues were also prevalent in two songs. For example, in the song *you.* there is a phrase "Eye's on you", which has the grammar error 'eye's' (should be spelled as plural 'eyes'). Another example would be a line "To breath" in the song *decided by myself*, which definitely pertains to the verb 'to breathe' and not to someone's breath.

In Example 2, the variety in the language use is prominent. The code-switches are underlined and the issues concerning grammar are highlighted in yellow.

Example 2.

*Nee kono sekai wa buruu shitteru wa*

*Kimi ga migi poketto ni*

*Ireta mama sabitsuku*

*ooparts*

*Biru kara daibu ton deru hiirou*

*Mou minai furi de sa*

*Zaratsuku kanjou hito no sei ni shi teru*



*Toumeina enemii*

*Out Of Place Artifacts*

*Shinjinu mama de*

*Mada minu mirai ni zenbu nande yudaneru no?*

*Miageta saki seigi wa aru no?*

*Yume ya kibou hora tsukisasaru*

*I-don't-care* *kuchite ku dake no iiwake*

*Deathly Life Time*

*Nee mayonaka wa truth shitteru wa*

*Kimi ga kyodaina furaggu*

*Kakagete okosu kakumei*

*AM* *san-ji kesenai baria*

*Sou nan shinjite*

*Taburoido yonde shina se teru mugen*

*Soumeina nounai*

*Out Of Place Artifacts*

*Fumidasu puraido*

*Ima kono mirai de kanjiru kizashi ga mieta*

*Nee disritai shoudou shitteru wa*

*Kimi ga yowamushi demo*

*Nakukoto wo tometa no*

*ooparts*

*(Endcape, 2017)*

As one can perceive, in the latter half of the stanza in the song *OOPARTS*, where two code-switches appear, both have problems in grammar. “I-don’t-care” has hyphens for reasons unknown – it is possible this is due to the rhythmic triplet signature of this particular part in both verses, and the writer wanted to emphasize it – and in “Deathly Life Time” all the words start with capital letters. Furthermore, ‘lifetime’ is preferably spelled as one compound word rather than separate words.

Moreover, 'Deathly' represents rather archaic English, but it could be used as a poetic device in this regard. 'OOPARTS' functions as a word as well in the song, representing as an abbreviation of the words "Out Of Place Artifacts" also written in capital first letters. As a side note: out of place artifact as a fringe science term pertains to an item too advanced for the technology known to have existed at the time. It is obvious though that 'ooparts' abbreviation as a word is not part of the English lexicon, but in this context, it functions as a stylistic compound. To summarize, most of the grammar issues are related to punctuation marks and to the use of capital letters in appropriate places. However, few grammar mistakes occurred as well.

#### 5.2.4 Effects: repetition, doubling and code ambiguity

As demonstrated in the Table 6 below, 11 of 12 songs that had code-switching – excluding CROSS, which is written entirely in Japanese – presented various code-switching effects. The dominant effect was repetition, found in ten songs in total and in 30 occasions. At most, *Don't you tell ME* had five different repetitions, whereas *Take me higher !!* and *you.* had four different repetitions appearing during the song.

One could argue that repetition in this context could derive from artistic choices, since repetition helps to improve the catchiness and the memorability of the songs. Also, contemporary songs in nature are repetitive, usually consisting of two or more verses, alternating or rotating with choruses, pre-choruses and bridges. Furthermore, choruses tend to hold their form for the entirety of the song, whereas verses work as the delivering tools of the lyrical depth, progressing the story. As Rasul (2010) established, repetition is a strong tool to convey messages.

*Repetitions is one of the strategies used by bilingual speakers in the process of code mixing that they use to achieve certain linguistic goals: to re-emphasize their idea, ensure that they have conveyed to the listener exactly what they wanted to convey, to facilitate understanding on listener's part, and to convey certain socio-cultural connotations... (Rasul, 2010, Code mixing and repetitions, para. 5)*

When considering the properties of contemporary song structures and asserting them to strategies and goals of repetition, it was no surprise that ten of the songs had repetitive code-switching structures in the choruses, compared to zero repetitions in the verses. However, the combining components as bridges and pre-choruses had repetition in them in three different songs.

Table 6. *Code-switching effects*

	<b>Repetitive structures</b>	<b>Doubling by translation</b>	<b>Code ambiguations</b>
<b>Don't you tell ME</b>	5	0	0
<b>Puzzle</b>	2	0	0
<b>Moratorium</b>	1	0	0
<b>YOLO</b>	2	0	1
<b>CROSS</b>	0	0	0
<b>OOPARTS</b>	3	1	1
<b>Take me higher !!</b>	4	0	0
<b>So,What?</b>	1	0	0
<b>TIME</b>	2	0	0
<b>you.</b>	4	1	0
<b>Awkward</b>	0	0	0
<b>decided by myself</b>	0	0	0
<b>secret My lips</b>	6	1	0
	<b>30</b>	<b>3</b>	<b>2</b>

Doubling the meaning of the ‘essence’ of a phrase or a word, or enhancing it with a translation before, after or with a code-switch, was not common, as asserted in Table 6. Only three occurrences appeared - in OOPARTS, you., and secret My lips – and all these apparitions could seem rather ambiguous to a non-native Japanese speaker. OOPARTS has another good example of a switch effect:

Example 3

Original lyrics:

*漫画の打ち切りみたい come to an end*

[In Romaji:

*Manga no uchikiri mitai come to an end*

Free translation to English:

*I want to see the manga censored, come to an end]*

In this example, the narrator states that he/she wants to stop watching the manga as it is, or see it instead censored. The next code-switch clause after the Japanese enforces this by repeating the essence of the native language clause. Even though the translation is not literal, it conveys the narrator's will to put a stop to a story of a *manga* (a Japanese style comic). Another example from *you*. (see example 4) pertains to code-switch providing an adjustment to the Japanese clause by enriching it further.

#### Example 4

Original lyrics:

いつだって 繋がって *Eye's on you*

[In Romaji:

*Itsu datte tsunagatte eye's on you*

Free translation to English:

*Always connected, eye's on you]*

Even though “eye’s on you” was already examined in the grammar part, in this context the switch works as an explanative component, adding an explanation on how the narrator is connected to somebody he/she cares about. They are always connected, and eye contact further enforces this feeling. This phrase could also pertain to the repetition of the clause “I’ve got a crush on you”, which further repeats “on you” two more times in the song.

Even though the songs only include two incidents of code ambiguation, the one appearing in OOPARTS is a great example of ambiguity occurring in a way that one cannot pinpoint which language is used in a single word. In example 2, lyrics read “ねえ disりたい 衝動” or “nee disritai shoodou” in Roman letters. Free translation for the clause would be “wanting to ‘diss’ (or *ignore*, rather) an impulse”. As one can perceive, the switch occurs in the word ‘disritai’, which is ambiguous in that it does not belong to either English or Japanese lexicon. The word contains both Roman letters and hiragana symbols, which is very rare in itself, since almost all English based loanwords are

written in katakana symbols, and hence the word itself could be spelled with katakana symbols alone even if it was not a loanword or part of Japanese lexicon in that regard.

‘Disritai’ has elements of both languages: it has its root in English slang of ‘diss’, meaning to disrespect or ignore, but also the extension of ‘ritai’, which could mean various things, depending on the context and written kanji form of the word. For example, ‘ritai’, spelled 理体, means ‘essence’ if translated literally. However, in this regard, when spelled in hiragana, it functions as a suffix. Furthermore, as the verb does not contain any *kana* characters as the base form of the verb but romaji instead, a rather deep level of ambiguity is achieved. In this way that the lyricist has taken artistic liberties with the code-mixing to achieve the wanted effect.

## 6. Discussion and conclusion

This study examined how many English code-switches the lyrics had and which effects they produced. It is obvious that, with total of 539 English lexical units through 13 songs, English was very prevalent in the otherwise Japanese lyrics. Study hypothesis assumed that switches would be more prevalent in the choruses, as chorus usually acts as the ‘hook’ of a song and has more melodies accompanied with catchy lyrics. However, when choruses compared to the English language prevalence in songs in general, no significant differences were found: the relative difference was only 1,44 % in the Japanese-English ratios. Instead, if inspected individually, the songs had major differences pertaining to English switch ratio. Secondly, single word or morpheme switches were less prevalent in the lyrics, which contradicted with the original hypothesis. The main finding of this study implies that clause- and sentence-related intersentential code-switching is more prevalent in the lyrics than code-mixing, which pertains to intrasentential switches in lexical unit level. Since intersentential switches are considered non-nativized and thus harder for a Japanese reader to understand, this suggests that English is used on the record to convey international and cosmopolitan atmosphere and to serve international audience.

With a total of 35 different code-switching effects occurring in the lyrics, this study proposes that the used code-switching indeed produced effects: repetition was a rather common phenomenon, as a plethora of repetitive structures were found in the data. Conveying double messages in both languages in longer code-switches was prevalent, but not in the same degree. Code ambiguation, however, was rather uncommon, only occurring twice in the 13 songs.

Japanese use *gairaigo* (loanwords) in ever larger quantities in culture and contemporary music, but it has not subsided the use of Roman letters written English in rock lyrics. The phenomenon of taking grammatical liberties in both lyrics and song titles of *Just Bring It* associate with the Japanese uniqueness of ‘viewing’ of English rather than reading or speaking it (Irwin, 2011): different stresses and accents can be conveyed through the artistic use of capitalized letters and punctuation marks, although the credibility can be argued since these artistic liberties had several grammar issues within them. It would be safe to argue that Roman letters have found their way into Japanese orthography, as Japanese have converted Roman character system into stylistic tool to spice up their lexicon, rather than strictly following the same rules that other Latin alphabet using countries do.

Regarding the differences between the album’s lyricists, Band-Maid's band members relied more on intersentential switches, whereas featured lyricists applied shorter intrasentential code-mixes with inventive solutions, especially in the song OOPARTS. The study also found that Japanese

contemporary rock lyric conventions draw from the clichés of the rock music lexicon: the words most used in English rock lyrics were abundant in *Just Bring It* as well, even further promoting the convention of using ‘cliché’ English to maximize audience inclusiveness, as an expressive tool for band’s aim for further international success. Moreover, the use of English appears to relate with the status of English as a lingua franca: it is both cosmopolitan, but still an exotic language. Therefore, using it in song lyrics conveys both prestige and internationality to a Japanese listener and at the same time provides familiarity and relatability to English speaking listeners. As stated by Appel and Muysken (2005), code-switching has a directive function. This function either excludes or includes a person. The goal of the language contact in the studied lyrics – and furthermore of code-switching – is to include the non-Japanese audience. This is done by using more non-nativized English in longer phrases and sentences rather than more nativized words or morphemes, more familiar to Japanese listeners.

This study succeeded in collecting valuable information about code-switching between Japanese and English in modern Japanese hard rock music. With more profound research conducted within the topic, one could probably claim that English is rather prevalent in Japanese rock music in general, and that it has been affected by both contemporary pop lyric conventions and English rock lexicon. Kennedy (1998, as cited in Lindquist, 2009, p. 22) has stated that “corpora tend to be either too small or too big: either you get too few examples of what you are looking for, or far too many.” In this case, due to the rather small corpus and thus small scale of this case study, it cannot provide an adequate evidence of code-switching conventions in Japanese hard rock music in general. Moreover, further study would be needed in this regard. However, for future studies, this thesis provides a solid base to build on.

## References

### Primary sources

Band-Maid. (2017). *Just Bring It* [Album]. JPU Records.

Genius. (n.d). Lyrics: Band-Maid - Just Bring It. Genius. Retrieved October 4, 2021 from <https://genius.com/albums/Band-maid/Just-bring-it>

### Secondary sources

Appel, R. & Muysken, P. (2005). *Language contact and bilingualism*. Amsterdam University Press.

Callahan, L. (2004). *Spanish/English codeswitching in a written corpus*. Benjamins.

Daulton, F.E. (2008). *Japan's built-in lexicon of English-based loanwords*. Multilingual Matters.

Davies, E. & Bentahila, A. Code switching as a poetic device: Examples from rai lyrics. *Language & Communication*, 1-20. Elsevier Ltd.

EF. (n.d). *English Proficiency Index*. Retrieved October 29, 2021 from <https://www.ef.com/wwen/epi/regions/asia/japan/>

Falk, J. (2013). *We will rock you: A diachronic corpus-based analysis of linguistic features in rock lyrics*. Linnæus University. Retrieved October 24, 2021 from <https://www.diva-portal.org/smash/get/diva2:605003/FULLTEXT02.pdf>

Gullberg, M., Indefrey, P. & Muysken, P. (2009). Research techniques for the study of code-switching. In: Bullock, B. E., & Toribio, A. J. (Eds.) *The Cambridge Handbook of Linguistic Code-switching*. 22-40. Cambridge University Press.

Interview with: BAND-MAID, who just completed their first world tour to huge success! (2016, December 20). *Moshi Moshi Nippon*. Retrieved November 1, 2021 from <https://www.moshimoshi-nippon.jp/24043>

Irwin, M. (2011). *Loanwords in Japanese*. John Benjamins Publishing Co.

Leavy, P. (2017). *Research design: Quantitative, qualitative, mixed methods, arts-based, and community-based participatory research approaches*. The Guilford Press.

Lindquist, H. (2009). *Corpus linguistics and the description of English*. Edinburgh University Press.



- Lindquist, H., & Levin, M. (2018). *Corpus linguistics and the description of English*: Vol. Second edition. Edinburgh University Press.
- Loveday, L. J. (1996). *Language Contact in Japan: A Socio-linguistic History*. Clarendon Press.
- Matras, Y. (2009). *Language Contact*. Cambridge University Press.
- Moody, A. (2006). English in Japanese popular culture and J-pop music. *World Englishes*, 25(2), 209–222. Wiley Online Library.
- Nyman, K. (2012). *English influence on Japanese popular music: a case study of language contact. University of Eastern Finland*. Retrieved October 24, 2021 from [https://erepo.uef.fi/bitstream/handle/123456789/11055/urn\\_nbn\\_fi\\_uef-20120636.pdf](https://erepo.uef.fi/bitstream/handle/123456789/11055/urn_nbn_fi_uef-20120636.pdf)
- "Official Rock & Metal Albums Chart Top 40". *Official Charts*. February 1, 2017. Retrieved October 4, 2021 from <https://www.officialcharts.com/charts/rock-and-metal-albums-chart/20170217/112/>
- Rasul, S. (2010). Repetition: an elucidation strategy in code mixing. *The Free Library*. Retrieved October 24, 2021 from <https://www.thefreelibrary.com/Repetition: An Elucidation Strategy in Code Mixing-a0277994047>
- Sebba, M. (2013). Multilingualism in written discourse: An approach to the analysis of multilingual texts. *International Journal of Bilingualism*, 17(1), 97–118.
- Stanlaw, J. (2004). *Japanese English: Language and culture contact*. Hong Kong University Press.
- Tengse, A. R., & Gakkula, M. K. (2021). An analysis of English loan word inflow into Japanese language. *Language in India*, 21(7), 307–31