

**The functions of linguistic hybridity in Japanese popular  
music - a multimodal approach**

Noora Ervelius

University of Jyväskylä  
Department of Language and Communication Studies  
English  
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**JYVÄSKYLÄN YLIOPISTO**

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Tiivistelmä – Abstract <p>Aasialaisen populaarimusiikin taipumus hyödyntää elementtejä länsimaisista kielistä, etenkin englannista, on jo ollut useiden tutkimusten aiheena. Aikaisemmissa tutkimuksissa lainaamisen ja koodinvaihdon määritelmä on usein ollut melko jäykkä, ja analyysi on joitakin poikkeuksia lukuun ottamatta perustunut yksinomaan musiikkikappaleiden sanoituksiin. Popkappaleet ovat kuitenkin luonteeltaan monimodaalisia tuotteita, joiden tulkintaan vaikuttavat verbaalisen merkityssisällön lisäksi lukuisat seikat kuten esiintyjän äänenkäyttö, rytmi sekä kappaleen genre ja instrumentaatio. Tämän tutkimuksen aineistona on neljä japanilaista populaarimusiikkikappaletta musiikkivideoineen. Kaikki kappaleet ovat tulkittavissa idolimusiikin edustajiksi ja nousivat julkaisuvuotensa 2017 sadan myydyimmän singlealbumin listalle.</p> <p>Kaikki tutkimuksen kappaleet käyttävät luovasti hyväkseen useista kielellisistä rekistereistä ammentavaa hybridisyyttä muun muassa kappaleen taitekohdissa, monipuolistamassa riimitteilyä ja tehostamassa musiikin rytmiä. Kielellisillä valinnoilla myös etäännytetään kappaletta Japanin kontekstista ja indeksoidaan oman ryhmän ulkopuolisia piirteitä. Hybridisyyttä ei ilmene sattumanvaraisesti, vaan se on yksi tehokeino, joka tyyllittelee hyödyntämällä odottamattoman rekisterin nyanseja, kuulokuvaa ja visuaalista olemusta (mm. kirjoitusjärjestelmä ja oikeinkirjoitus). Kielellinen aineisto, musiikki ja visuaalinen materiaali toimivat tehokkaasti yhteistyössä vaikuttaen kappaleen kokonaistulkintaan. Kattava monimodaalinen analyysi asettaa metodologisia haasteita, mutta antaa aineistosta rikkaan ja monipuolisen kuvan.</p>	
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# TABLE OF CONTENTS

<b>1 INTRODUCTION .....</b>	<b>4</b>
<b>2 KEY TERMS AND CONCEPTS .....</b>	<b>6</b>
2.1 Globalization, hybridity and transcultural flows .....	6
2.2 Hybridizing language: codeswitching and beyond .....	8
2.3 Enregisterment .....	10
2.3.1 Registers .....	10
2.3.2 Enregisterment .....	12
2.3.3 Stylization .....	13
2.4 Popular culture .....	14
<b>3 THE CULTURAL CONTEXT OF THE STUDY .....</b>	<b>18</b>
3.1 The current state of Japanese music industry .....	18
3.2 The idol culture in Japan .....	19
3.3 Japanese language and transcription .....	23
3.4 Foreign languages / borrowing in Japan .....	25
<b>4 PAST STUDIES ON LINGUISTIC HYBRIDITY IN POPULAR MUSIC ...</b>	<b>27</b>
4.1 Functions of hybridity in popular music and rap music .....	27
4.2 Functions of hybridity in East Asian popular music .....	29
<b>5 ANALYZING MULTIMODAL CONTENT .....</b>	<b>32</b>
5.1 Multimodality .....	32
5.2 Analyzing multimodality in film texts .....	33
5.3 The kineikonic mode .....	33
5.4 Contributions from film studies .....	36
5.5 Multimodal transcription .....	37

<b>6 THE SET-UP OF THE PRESENT STUDY .....</b>	<b>39</b>
6.1 Research questions .....	39
6.2 Selection and collection of the data .....	41
6.3 Methods of analysis .....	44
6.3.1 Multimodal transcription model of the study .....	45
6.3.2 Analysis process .....	46
6.4 Ethical considerations .....	51
<b>7 ANALYSIS .....</b>	<b>53</b>
7.1.1 Introduction of <i>Bagutte ī jan</i> by HKT48 .....	53
7.1.2 Analysis of <i>Bagutte ī jan</i> by HKT48 .....	54
7.2.1 Introduction of <i>Jealousy, jealousy</i> by Morning Musume '17. ....	62
7.2.2 Analysis of <i>Jealousy, jealousy</i> by Morning Musume '17.	63
7.3.1 Introduction of <i>Love Queen</i> by E-girls .....	74
7.3.2 Analysis of <i>Love Queen</i> by E-girls .....	75
7.4.1 Introduction of <i>Chō NEBAGIBA DANCE</i> by Chōtokkyū .....	84
7.4.2 Analysis of <i>Chō NEBAGIBA DANCE</i> by Chōtokkyū ...	85
<b>8 DISCUSSION AND CONCLUSION .....</b>	<b>98</b>
<b>9 REFERENCES .....</b>	<b>105</b>
Discography .....	105
Bibliography .....	105

## APPENDICES

Appendix 1 Lyrics (original and rōmaji) and translations of the songs .....	115
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# 1 INTRODUCTION

Mixing different languages in a single creative work is far from being a modern phenomenon. Examples such as multilingual songs in medieval Europe and Arab cultures (Davies and Bentahila 2008: 248) show that linguistic creativity has not been limited to only one language. However, the speed at which information can spread in the age of the mass media has heralded a new era of globalization and drastically increased the accessibility to different markets, audiences and identities – as well as all their linguistic dimensions.

In the eyes of academia, popular culture has been at times shunned as a legitimate object of study (Lee and Moody 2012: 5). This is partly due to society's tendency to romanticize pre-commercial cultural products as more authentic (Dovchin, Pennycook and Sultana 2018: 12-13) or consider non-commercial "high culture" products superior compared to the supposedly dumbed down mass-produced forms of culture (Storey 2015: 8). However, popular culture offers fascinating insight into the culture that produced it precisely because of its commercial nature: popular cultural products are carefully crafted artefacts that are explicitly created to appeal to their target audiences, and this makes the choices made by the creators all the more interesting. While studying language choices made in contexts of popular culture does not show the actual state of language usage in a community, they reflect the tastes, values and cultural backgrounds of that community (Davies and Bentahila 2008: 247), telling us about the sociolinguistic and attitudinal changes in the audience (Moody 2006: 209). Recognising popular culture as an area worthy of studying is particularly useful for those interested in culture of young people, who are active users of new technologies and who actively engage in popular culture as a source of cultural resources and voices that permeate into the interactions of their everyday lives (Dovchin, Pennycook and Sultana 2018: 1-2).

The present study concerns the use of linguistic hybridity in Japanese popular songs. Japan is the second-largest music industry in the world (IFPI 2018: 10) and popular music dominates the sales charts (Oricon 2017). Even though the majority of the songs composed and performed by the Japanese music industry are predominantly targeted at Japanese audiences with the main language of performance often being Japanese, mixing it with foreign language elements, especially English, is so widespread that it can be considered “a vital part of Japanese contemporary aesthetics” (Stanlaw 2004: 102). Several studies have documented the presence of English language elements in Japanese popular music (see Moody 2006; Takahashi and Calica 2015) and observed the different ways in which the lyrics utilize features from English (see e.g. Moody and Matsumoto 2003; Stanlaw 2004). However, the definitions of foreign influence have been somewhat strict (such as only counting words that appear in Western alphabet and thus disqualifying more nuanced instances) and most studies only consider the lexical aspect of the songs, not including the discussion of music, pronunciation or any possible visual material.

The approach of the present study is an uncommon one in that it uses multimodal analysis as one of its analysis methods. Using aspects of Burn’s (2003) metamodal kineikonic as a framework for examining the combined effect of various visual, aural and linguistic elements, it aims to better understand the functions that English-inspired messages serve in communicating meanings to the audience of Japanese popular music. Instead of drawing a sharp line between “English” and “Japanese” that the songs switch between, hybridity is understood to be a creative process of adapting English-inspired vocabulary elements into a new context, changing its meaning, spelling and pronunciation as needed to suit the purposes of the text.

## 2 KEY TERMS AND CONCEPTS

This chapter introduces some of the central theoretical concepts used in the present study. Some terms have several, often even conflicting definitions in academic literature as well as in general parlance, so a brief discussion on the definitions that the present study operates on is warranted. The first section discusses the more general terms of globalization and cultural hybridization, while the second section addresses various theories of categorising linguistic borrowing and hybridizing. The third section continues the theme of linguistic hybridity by delving deeper into the concept of enregisterment and finally, the fourth section introduces various views on popular culture.

### 2.1 Globalization, world Englishes and transcultural flows

*Globalization* can be viewed as “the tendency for economic, social, political and cultural processes to take place on a global scale rather than within the confines of particular countries or regions” (Fairclough 2000: 165). It is generally understood to have a homogenizing effect on cultural practices, as well as tendency towards Westernization or Americanization (Ho 2003: 143). The term appears to be in direct opposition to *localization*, which emphasizes the empowerment of local communities and cultural practices (ibid.). However, the relationship between the two is not one of polar opposites, but that of two different forces contributing to a variety of ongoing processes. The theory of *cultural hybridization* (e.g. Jin and Ryoo 2014) posits that globalization does not occur as a wave of Western and capital values washing over local cultures, but rather involves a process of being adapted and interpreted according to the local norms, ideas and traditions. Ho (2003: 144) even argues that globalization not only promotes the meeting of cultures, but also encourages regional differences as communities combine local and global inspirations.

One of the most influential frameworks of the role of English in the era of globalization is the model of “concentric circles” originally developed by Braj Kachru. In Kachru’s model, English-language users are divided into norm-providing native speakers, norm-developing second language speakers and norm-dependent foreign language users. This approach has drawn criticism for various reasons, such as equating speaker identity with national borders, privileging native speakers over other groups and failing to take creoles and pidgins into consideration. As the theory cannot reasonably account for a multitude of Other Englishes, scholars have sought new models to better explain existing practices of linguistic variation. (Pennycook 2003: 518-521).

The theory of *transcultural flows* resembles the cultural hybridization theory in that it, too, finds the idea of globalization as a one-way Westernizing force too simplistic (see e.g. Pennycook 2003; 2010). Even though there are inequalities in the direction of cultural flows between communities – English-speaking markets in particular receive considerably less flows than they send outwards – the flows are not all on a single centre-periphery axis, but instead form diverse circuits of linguistic and cultural influences (Pennycook 2010: 593-594).

The present study concurs that global cultural flows are not a one-way street. While the East Asian music industry has sometimes been disparaged for simply imitating the Western popular music (Mattar 2008: 114), this has not been a process of mere adoption of features but instead one of adapting them into the local context. Sometimes there are signs of these adapted cultural forms flowing back *into* the Western sphere: in 2017, Spanish-language songs like the hit *Despacito* and South Korean pop groups such as BTS broke into the United States market with enough intensity that The Guardian announced that English was “no longer the default language of American pop” (Wolfson 2018). While this may be a premature statement based on a handful of extraordinarily popular hits, it is true that the internet age has democratized entertainment media to an extent and made it considerably more difficult to control or predict future trends reliably.



## 2.2 Hybridizing language: codemixing and beyond

The phenomenon of having “two languages juxtaposed in discourse or within a sentence” (Auer 1999: 309) has been referred to by many terms, codeswitching and codemixing being the most common ones. At first glance, the terms might seem interchangeable, but they tend to carry somewhat different ideas of the nature of the language alternation. In his typology of bilingual speech, Auer (1999) attempts to clear some of the ambiguity by suggesting a continuum of language alternation: at one end of the continuum there is what has been traditionally called codeswitching. Codeswitching typically occurs in a situation where speakers prefer communication in one language at a time, and in which the switch must be large enough to contextualise a linguistic activity (ibid. 311-312). The point at which the code changes from one language to another must be clearly visible. In contrast, this is not the case in language mixing (comparable to codemixing). Language mixing typically involves a somewhat more dominant “matrix language” in which elements of another language are “inserted” (ibid. 314-317). Codeswitching typically occurs at clause boundary, while codemixing might take place more freely within a clause without maintaining a single language the communication takes place in (ibid.)

Much of the research on language mixing has focused on data collected from spontaneous conversations, and Auer’s typology is based on that context as well. However, researchers have increasingly begun to raise questions about language mixing in other kinds of contexts and discussed their findings by using the terminology borrowed from studies based on spontaneous data. It has become evident that language mixing in advertisements, literary works or popular song lyrics is usually not motivated in the same way as mixing in spontaneous contexts (see e.g. Davies and Bentahila 2006: 367-368 for discussion about the differences of the two). Some research makes a distinction between *spoken* and *written* codemixing, but all text types do not fit into such a neat categorization. Song lyrics – a central focus of the present study – are an interesting case in that

they simultaneously have characteristics of a written and oral text. The lyrics are usually created to have a written form, but they are clearly meant to be performed and experienced as an auditive text. What follows from this is the fact that a study focusing on lyrics as written text without considering the vocal performance, rhythm, melody, instrumentation and other audial elements is at risk of missing a considerable part of the message that the lyrics are meant to convey (Picone 2002: 192).

A type of language choice that has relevance to artistic language mixing is *language crossing*. This refers to a speaker's use of a language or a linguistic style that belongs to an outgroup (Rampton 1999: 421). Davies and Bentahila (2008: 262) note that performers may make use of language crossing by performing in a language that is not part of their heritage for a particular purpose, such as reaching a wider audience or tapping into the symbolic value of each language used.

The codemixing-based view of linguistic creativity appears simple on the surface but presents a challenge when observing texts in the real world: sometimes telling where the use of one language ends and another begins is so complicated that it is extremely difficult to craft satisfying criteria for defining instances where codemixing can be said to occur. The issue has been partly recognised in earlier literature: for example, Moody (2006: 211-212) discusses that different types of language mixing exist on a continuum depending on how much the languages from other languages (i.e. English) have been *nativized* or localised to fit the pronunciation or the syntax of the matrix language. In Moody's continuum model, fully English phrases and codeswitching were the least nativized types of language mixing, followed by *nonce borrowings*, which is a term referring to foreign-based words that have not been fully accepted to the lexicon of the borrower. Commonly used loanwords and other special cases (Moody lists *wasei-eigo*, 'English made in Japan' as an example, this class of special loanwords is discussed more in

section 3.4) are at the opposite end of the continuum, illustrating the highest degree of nativization. (*ibid.*).

It is notable that, while Moody's model acknowledges the diversity of potential forms that linguistic hybridity can take in planned discourse such as song lyrics, it retains the concept of language mixing. However, it does not offer a solution to the issue of deciding when a particular instance triggers a switch from one language to another and what exactly what degree of nativization is necessary to keep a word or a phrase with features from another language within the matrix language's perimeters. Studies focusing on spontaneous hybridity have encountered the same dilemma and some scholars have abandoned the language distinction entirely and opted for other kinds of solutions instead. The following section discusses one such approach.

## **2.3 Enregisterment**

The previous section addresses the difficulty of assigning an exact point in which an utterance switches from one language to another. This section discusses the theory of enregisterment, which positions languages as diverse and changing instead of monolithic, stable categories within which utterances can be placed. The three subsections of this chapter discuss the central concepts of *registers*, *enregisterment* and *stylization* respectively.

### **2.3.1 Registers**

According to Agha (2005: 39), our ability to recognise the existence of a particular social type or a way of speaking necessitates that there are different styles which can be contrasted to it. We pick up various cues from the people we interact with and place them in different *categories of personhood* based on the information we have received. The cues can be non-linguistic (including, but not limited to gesture, clothing style, or the setting the interaction takes place in), but

linguistic utterances also have a significant role in mediating the social effects that make us label the people we meet. In other words, the cues *index* a certain group affiliation or identity. (Agha 2007: 14).

What is commonly called a language (such as English or Japanese) is not a single, monolithic system of communication. Instead, all languages are divided into *registers of discourse*: culturally distinct models of action that connect linguistic repertoires to stereotypical values and categories of persons (Agha 2007: 79-81). An individual speaker of a language can recognize only a portion of the possible registers contained in that language and can produce content for an even smaller number of registers (Agha 2007: 147). Registers are very varied in size and social power. Some of the most influential are intentionally spread and even enforced on large masses by means of standardization and education – most schools teach standardized versions of language that do not correspond to the type of register people are using in their everyday life – while others might be meant for only a small number of people, such as some profession-specific jargon. Regardless of their status, registers have social meaning. Someone who has mastered a number of different registers has a large *register range*, which lets the person choose from a collection of portable emblems of identity, gaining access to various social circles and privileges (Agha 2007: 146).

In addition to registers of discourse, there are *semiotic registers* in which other signs and other types of modalities besides language and utterances are being modelled (Agha 2007: 79-80). Otherwise they function similarly to registers of discourse, which are something of a special case within semiotic registers.

However, registers are not stable or unchanging. In fact, a register is only relevant for as long as it is recognized by an existing population – as long as it has a social domain (Agha 2005: 46). Secondly, registers must, by definition, have social regularity: one person's decision to use language in a particular way does not constitute a register (Agha 2007: 153). This does not mean, however, that all

members of a population must interpret the register's features in the same way; such cases are rather unusual, and more often different groups contest the values attached to certain registers. Registers are formed and reformed via the process of *enregisterment*, which is discussed in the next subsection.

### 2.3.2 Enregisterment

Agha (2007: 14) defines enregisterment as processes by which “performable signs become recognised (and regrouped) as belonging to distinct, differentially valorized semiotic registers by a population”. A register is, in fact, only a snapshot of a phase in the sociohistorical process of enregisterment.

Enregisterment occurs when people begin to assign certain features of semiotic signs to index particular groups or identities. These models of indexical value are called *metapragmatic stereotypes* – labels that associate performable signs with certain groups or types of people. (Agha 2005: 46).

Metapragmatic typification is employed by ordinary speakers in their everyday life: a certain collection of speech patterns may be labelled as “feminine”, “polite”, “unsophisticated” and so on, and people can quite easily distinguish between different metapragmatic stereotypes without questioning them or even consciously identifying which specific features trigger certain evaluations. This kind of typification can be very explicit metapragmatic discourse: examples include prescriptive guidelines or standards for using a certain register, explicit naming of registers, or assessments of the social worth of a register. (Agha 2007: 150-151). However, much can be learned from more implicit types of metapragmatic data, although finding relevant data and interpreting it poses a challenge to the researcher.

Agha introduces three levels or thresholds of normativity. The first level of normativity is simply the existence of an observable pattern – evidence of linguistic variation. The second level involves a reflexive model of behaviour

that at least some groups recognize as being typical or “normal” for them. The third and final level further extends the scale of the phenomenon, referring to a situation where the norm has been codified as “standard”, linked to judgements of what is considered appropriate behaviour. In cases where a certain practice ascends from the second level to the third, the level or normativity is so high that breaking the norm in some way may lead to social sanctions. (Agha 2007: 126).

### 2.3.3 Stylization

Agha’s ideas of enregisterment have been employed by other scholars to research hybrid language use in various settings. Staehr (2015) connects the concept with that of stylization. Stylization is a concept related to Rampton’s (1999) ideas on linguistic crossing: stylized utterances “project personas, identities and genres other than those that are presumedly current in the speech event” (Coupland 2007: 154) – in other words, a speaker can use registers in a way that is not expected in the current situation. Stylization is reflexive and intentional; and it can be used for *strategic inauthenticity* by speakers who wish to create some special effect by adding a layer of stylized language. In order for the desired message to be communicated, the stylized register needs to be familiar to the speaker, but also shared by the audience of the utterance. (*ibid.*).

The present study is concerned with the creative use of registers and crossing over to styles that are considered to be outside the standardized norm of “the main language” of the performer and the presumed target audience. There are several different aspects which a speaker needs to navigate in order to choose a register in Japanese: the three main aspects are regional dialect, gendered expression, and politeness level. Stylization can occur very effectively in these categories, such as a perceived woman using masculine pronouns or a speaker switching from one politeness level to another to express power dynamics or social distance. However, one would find it difficult to argue that any of these registers was outside that which is commonly called the Japanese language. This

paper focuses on language use that takes influence from outside Japanese, mostly English. The difficulty of deciding what actually “counts” as one language or another is already discussed above (see section 2.2), so the present study does not attempt to define that line or quantify the instances of hybridity. Instead, the aim is to examine sections where the text draws from unexpected sources in its vocabulary, orthography, or vocal performance, and describe the impact of this strategic inauthenticity to the text as a whole.

## 2.4 Popular culture

Anyone can list dozens of examples of popular culture, but the definition of the term itself eludes simple categorizations. Storey (2015) claims that the difficulty stems partly from the fact that popular culture is an empty conceptual category that is often reflected against an absent other, such as folk culture or high culture. Storey (2015) lists six broad definitions that view popular culture as:

- 1) Culture that is well liked by many people
- 2) Culture that is not considered high culture
- 3) Culture produced for mass consumption
- 4) Culture that is produced “by the people, for the people”
- 5) Culture situated at the border between resisting subordinate groups and interests of the dominant groups
- 6) In a postmodern society, the distinction between high culture and popular culture is no longer needed

I will now discuss each of these definitions and reflect them in relation to the present study’s understanding of popular culture. The first definition takes the idea of “popularity” quite literally, equating popular culture with the significant number of people who enjoy it. According to this definition, phenomena surrounding Japanese idols can be considered popular culture,

as the business requires a large audience consuming the products and supporting the system financially. Music ranking lists such as Oricon (2018) offer quantitative evidence towards the popularity of idol culture. Accordingly, the idol industry passes the criteria of the third definition, too: the products are meant to be distributed to mass audiences instead of highbrow elites.

The second definition is interesting because it contains a value-laden implication that popular culture is “inferior culture” (Storey 2015: 6). There is evidence that suggests this is the case for idols: according to Xie (2015: 496), idols are considered the bottom tier of the entertainment social hierarchy, and “more accomplished” actresses and artists dislike being referred to as idols, even if their career may have begun as one. When Yasushi Akimoto, the creator and producer of the best-selling pop phenomenon AKB48, suggested that the group should perform in the opening ceremony of the Tokyo 2020 Olympics, he was met with strong resistance in the media (McCurry 2014). AKB48 arguably is one of the most commercially successful musical franchises in the history of Japanese music industry, and the fact that Akimoto is part of the Olympic organising committee executive board speaks volumes of his influence in the nation’s music scene. Nevertheless, the general public seems to consider AKB48 and its many sister groups something “embarrassing”, representing a type of culture they do not want to showcase to the world as a specimen of Japanese culture (ibid.).

The fourth definition positions popular culture as folk culture (Storey 2015: 9), ignoring the commercial element present in the previous definitions. While both folk music and commercial popular music are both distinct from “high culture”, most people would not consider them the same. For the purposes of the present study, popular music has a known songwriter and a performer who is primarily associated with the song (although others may record their own versions) – many folk songs do not fit into these categories.



The fifth definition given by Storey (2015: 10) sees popular culture as a ground for negotiation between the oppositional “culture of the people” and the “incorporating” powers of the hegemony. While a detailed discussion of the hegemony theory is outside the scope of this brief introduction, the central idea of popular culture as historical and ongoing negotiation is an intriguing one. Pertaining to contemporary idol culture specifically, there are some tensions like the negative public reaction to Akimoto’s idea to bring the very epitome of idol culture into the centre stage of the Olympics. The incident reminds us that idols are not only popular culture, but also a popular *subculture*. The idol industry was originally supported by a relatively small group of extremely enthusiastic fans whose life revolves around popular culture of their choice (Xie 2015: 498). While these superfans are “looked down upon by the mainstream” (ibid.), the object of their passion has gradually become more accepted during the current decade. However, there seems to be enough stigma of a strange subculture attached to the concept of idols, as demonstrated by the Olympics controversy and tendency of international coverage to consistently mention the obsessed fans as an integral part of the idol culture while not discussing the “ordinary” or casual listeners that the genre attracts. The line between acceptable mainstream and ridiculed culture in the fringes of proper society thus continues to shift and change.

The sixth and final definition calls to question the need to differentiate between high culture and popular culture in current postmodern society. Storey gives an example concerning the symbiotic relationship of television commercials and songs that feature in them. Storey’s (2015: 12) question – “What is being sold: song or product?” – is nearly identical to the question Galbraith and Karlin (2012) pose in their discussion of idols’ frequent appearances in not only commercials but other types of shows as well, blurring the line between “advertising” and “content”.

In summary, all but the fourth of the above-mentioned definitions of popular culture can be applied to the phenomenon of the Japanese idol and the music

they perform, validating the use of the term popular music to describe it. The history and contemporary form of idols are discussed in the next section.

### **3 THE CULTURAL CONTEXT OF THE PRESENT STUDY**

Research on language usage cannot afford to ignore the wider societal and cultural context within which language is used. The first section of this chapter discusses the Japanese music industry in its current state, and how its recent developments relate to the contemporary trends towards digitalization and globalization of media. Following that, the second section delves deeper into a phenomenon called the “idol”, a significant actor in Japanese contemporary media and largely unknown outside the East Asian region. The third and fourth sections address the Japanese writing system and general practices of foreign language influences, such as borrowing.

#### **3.1 The current state of Japanese music industry**

The Japanese music market is in many ways an exceptional case on a worldwide level. While most global markets are abandoning the recorded CD format, Japan has been considerably slower to give up physical products: of the 289,3 billion yen obtained as revenue in 2017, only 20% came from digital downloads or streaming services (RIAJ 2018a: 1). Globally, recorded sales account for only about a third of yearly revenue (IFPI 2018: 10). Partly, the large divide in value can be explained by the fact that the majority of digital sales consisted of single tracks, while physical releases tend to include whole albums or single albums, which are relatively expensive. A new album generally costs about 2500-3000 Japanese yen (RIAJ 2018c), approximately 20-25 euros, with many artists releasing special or limited editions with extra materials and thus also increased prices.

Even though the Japanese music market has for several years been the second largest in the world, behind only the USA (IFPI 2018: 10), international brands seeking to tap into the lucrative market may have trouble expanding into Japan.

This is because the Japanese music market tends to favour the domestic industry: only about 11% of the 2017 revenue for recorded music was obtained from international music – that is, music originating from any country other than Japan (RIAJ 2018b). The domestic focus of the market, along with the strict intellectual property rights regime, has been offered as one of the main reasons as to why Japanese music producers have not been incentivized to embrace digitalization (Parc and Kawashima 2018). This strategy has been mirrored with that of its closest neighbour, the South Korean pop music industry: with less restrictive intellectual property legislation and not nearly as profitable a domestic market, South Korean artists and their managing labels were much more eager to make their products available globally and target international audiences, resulting in the *Hallyu* (or “Korean wave”), a surge of popularity of South Korean pop music around the world in the 21<sup>st</sup> century (ibid.). Some Japanese artists have attempted to conquer global markets, but with lukewarm results. Instead, Japan has continued to focus on its domestic potential and found different ways to boost sales. At the forefront of this commercial venture is the phenomenon of the Japanese idol.

### 3.2 The idol culture in Japan

The spread of Japanese popular music began when music with Anglophonic influences started to overshadow the more exclusively Japanese genres after the Second World War (Mattar 2008: 113). The terminology of early popular music in Japan is not entirely clear: according to Yano (2003: 77-78), a modern genre known as *ryūkōka* (translated as “popular song”) split into more traditionally oriented *enka* ballads and *poppusu* (from English “pops”) that was more influenced by the western instrumentation and style, opting for a heptatonic scale instead of the oriental style pentatonic that is used by *enka* singers. Some argue that there exists a transitional genre called *kayōkyoku* which embraces the western influences that later evolved into Japanese pop, while others see *enka* as part of *kayōkyoku* (Fujie 1989). Nevertheless, the current “J-pop”

genre is descended from the more Western-oriented tradition that eventually overshadowed enka in popularity.

The idol culture began some twenty years after the rise of popular music had begun. Since a trio of young girls called Sannin musume (“Three girls”) debuted in 1971, hundreds of new performers began to appear in mass media, and this trend brought about what is now called a golden age of idols in the 1980s (Galbraith and Karlin 2012: 4-5). The word “idol” may not yet have been in widespread use at the time, but what Fujie (1989: 209) calls *kawaiiko-chan* (“cute girls”) of the 1980s are undeniably idols: from their youthful appeal to the sophisticated branding by production companies, elaborate costuming and song-specific dance choreographies, the description matches nearly seamlessly to the stereotypical image of an idol in the late 2010s.

It is hardly a coincidence that the rise of the idol phenomenon coincided with the bubble economy era, a time during which Japanese economy was booming and a growing middle class was eagerly looking for mass-produced entertainment (Xie 2015: 492-495). After the bubble eventually burst, the 1990s saw a very different era characterized by economic stagnation, and the music industry turned to genres like rock and R’n’B instead of the cheerful idol pop (ibid.). However, after this “idol ice age” (Galbraith and Karlin 2012: 24), public interest began to pick up again in the 21<sup>st</sup> century, raising the idols into their current exceptional role in Japanese media.

Even though the Japanese word “idol” (アイドル, pronounced *AIDORU*) is borrowed from English, its contemporary meaning in Japan is not quite the same as in Anglo-American culture. The exact definition of the word is difficult to pinpoint, as it is applied to very different performers and one is bound to find exceptions to every rule. For example, the overwhelming majority of idols are in their teens or early twenties, but the members of longstanding male group Arashi are extremely popular still in their late 30s, and the very marketing gimmick of K&G84 is that the group’s average age at the time of their

debut was 84 (Phro 2015) – both groups are still marketed as idols. Idols cannot be categorized by a single music genre, either: while most groups rely on upbeat, synthesized pop songs as their mainstay, forays into other musical styles are not uncommon and some groups opt for something completely different. BABYMETAL, for example, combines young, cute girls with gothic imagery and death metal music (McCurry 2014). Nowadays idols may not always even be human: singles credited to idol groups consisting of animated characters like LOVE LIVE! and Idolm@ster can be found from the same music charts as their human counterparts, and Hatsune Miku has held live concerts for years despite being a 3D projected avatar for a voicebank software – a completely virtual being (Hsu 2010).

Due to the exceedingly short shelf-life of a new popular tune and the fact that idols tend to skew young, long careers are not the norm in the industry. In her discussion of a type of “idol prototype” called *kawaiko-chan*, Fujie (1989: 210) observes that the performers outgrow their role in just a few years. Even nowadays, groups that maintain their popularity for more than three years are an exception rather than a rule. One solution that the juggernauts of the industry have reached is keeping the *group* popular by regularly changing the *performers*. Long-standing groups such as Morning Musume, Nogizaka46, and AKB48 with its numerous sister groups, operate on a generation-based system that puts a time limit on an individual performer’s activities in the group. When the members grow too old or want to pursue new things that the extremely demanding and restrictive idol business does not allow, they are not “fired” from the group. Instead, they “graduate” with elaborate and often tearful ceremonies that give fans a last chance to say goodbye to their favourite member and the graduating party a way to leave the group gracefully, regardless of any possible problems behind the scenes.

Galbraith and Karlin (2012: 2) define idols as

highly produced and promoted singers, models, and media personalities. Idols can be male or female, and tend to be young, or present themselves as such; they appeal to various demographics, and often broad cross sections of society. Idols perform across genres and interconnected media platforms at the same time.

The keyword in the previous definition is the interconnectedness of the idol experience across media. Idols are not expected to excel in one talent like singing, dancing, or acting – instead they are multitaskers that often do all three simultaneously while making frequent appearances in television variety shows and commercials, commonly providing “image songs” for tie-in products (Galbraith and Karlin 2012: 2, 6).

Idols are significant for two reasons. Firstly, they are so pervasive in the media that their impact on Japanese culture is undeniable. Nakamori (2007) even argues that idols are the most significant cultural products of contemporary Japan; he likens the modern idol to the Japanese Emperor, an institution based on idolatry and still resonant in the Japanese national identity despite the Emperor having given up his status as a divine being after the Second World War. The second reason why idols call for discussion is their financial success and creative, if sometimes morally dubious, marketing. Most successful groups often include concert tickets or special collectible items in their CD releases, encouraging faithful fans to buy several copies of the same product to access the coveted merchandise (see Galbraith and Karlin 2012: 21-22 for more detailed examples of the practice). These business strategies equate fan loyalty with the amount of money spent, no doubt contributing to the enduring status of the physical CD format in Japan (discussed in section 3.1). It is thus not surprising that idol groups dominate the highest selling singles list year after year (Oricon 2018).

Due to their high visibility in media, idols are an intriguing subject of study from a sociolinguistic perspective. It is easy to dismiss the idea that the peppy performers of negligible musical talent dancing to what Mattar (2008: 119) describes as “cutesy music” would have any substantial role in shaping linguistic norms, but the sophisticated mass marketing does leave its mark. Already three decades ago, Fujie (1989: 210) notes that besides nonstandard use of English, several “grammatically incorrect” Japanese phrases have entered the wider slang vocabulary after being used in a popular song. This demonstrates that popular culture is a significant force in the evolution of language.

### 3.3 Japanese writing system and transliteration

Modern Japanese uses a mixture of four different writing systems. The oldest system are the logographic *kanji* characters largely imported from China from the 5<sup>th</sup> century AD or somewhat earlier. In addition to *kanji*, there are two sets of phonetic scripts: *hiragana* and *katakana*. The former is used for various purposes, such as expressing syntactical forms and as an alternate way to write words when the use of *kanji* characters is not desirable (e.g. when the writer or the reader cannot read certain complicated characters). The *katakana* script, on the other hand, has an even more specialised role. Originally created as a way to write pronunciation guidelines for reading Buddhist texts imported from China, the *katakana* has been changed to a specialised way to write foreign-based words (Walker 2010: 108-110). This process involves forcing the foreign word to conform to the morphemes used in Japanese, which sometimes renders the word unrecognisable to a speaker of the original language who is unfamiliar with Japanese. English spoken with a very strong Japanese accent is sometimes referred to as “*katakana* English” (Walker 2009).

While foreign words are usually the first thing that people associate *katakana* to, that is not their only function. Nakamura (2005, as cited in Muranaka and Lee 2013: 113-114) lists several other functions in which *katakana* are commonly used,



such as names of plants or animals, interjections, or slang expressions. The most common functions for katakana use besides foreign-based words are onomatopoeia (*giongo* in Japanese) and phenomimes or “mimetic words” (*gitaigo*). While onomatopoetic expressions mimic sounds, phenomimes symbolize non-auditory phenomena: for example, キラキラ (*KIRAKIRA*) expresses something that shines or glitters brightly, while グタグタ (*GUTAGUTA*) can be used to describe a person who is very tired or an object that is old and well worn. These expressions are usually written either in hiragana or katakana. Onomatopoetic and mimetic expressions as a whole are outside the scope of the present study, so they are discussed only in the extent of their relationship to the foreign-based expressions found in the songs.

In addition to the three writing systems discussed above, Japanese increasingly makes use of the Western alphabet (sometimes called the Roman alphabet). Sometimes loanwords are written with their original orthography intact instead of converting the words into katakana – even though the pronunciation of those words might have more Japanese features. Occasionally even “native” Japanese words can be written using Western letters, but this is a relatively rare occurrence.

There are various systems used to transliterate or “romanize” Japanese writing into Western alphabet. The present study uses the Modified Hepburn system (following guidelines illustrated in ALA-LC 2012). The Modified Hepburn system is currently the most widely used system of romanization of Japanese language; it is used in most foreign-language publications concerning Japanese, including the United States’ Library of Congress catalogues (UMH Libraries 2005). Since the present study discusses orthographic choices in the data, especially with regards to the use of alphabet and katakana, words that were written in katakana in the song lyrics are spelled in capital letters when discussing them in the analysis.

### 3.4 Borrowing and hybrid influences in the Japanese language

As mentioned in the previous chapter, loanwords in Japanese are usually transcribed into the katakana script, which is commonly used to distinguish foreign-origin words from “native” Japanese words. This orthographic practice sets Japanese apart from many world languages: loanwords in languages like English tend to become assimilated to the extent that eventually people forget that the word originated elsewhere, but the use of katakana cements the word’s foreign origin (Walker 2009: 83). No matter how common or natural the word becomes, the spelling ensures that the word is perpetually identified as a loanword (*ibid.*).

However, the reality of linguistic influences in Japanese is complicated by the fact that sometimes a word takes inspiration from outside while composing its own meaning. For example, in her study on “pseudo English” called *wasei-eigo* (“English made in Japan”), Oksanen (2010) discovered that words that are usually written in katakana and have roots in the English language are changed so much that native English speakers would not recognise them, or they might even find the Japanese meaning oxymoronic. In fact, the Japanese informants of the study felt that *wasei-eigo* was closer to Japanese than English (Oksanen 2010: 68) but were not always confident in their ability to tell “real English” loanwords apart from *wasei-eigo* (70-71).

There are many potential motivations that have been suggested as the reason why Japanese is so keen on drawing resources from other languages. By resorting to expressions that are perceived to come from the outside, speakers can make even clichéd and tired concepts new and exotic, soften the impact of taboo words (Stanlaw 2004: 18-19, 109) or allow speakers to become liberated from the “stifling dominance of the official, mass-mediated, standard Japanese” (Condry 2006: 150-151). However, as in any other culture, the adoption of linguistic features that are perceived to be foreign are not met with unanimous support and excitement. Loveday (1996) documents several comments found on

newspaper readers' columns that condemn the liberal use of English and regard it as something shameful and ridiculous. In a famous case nearly two decades later, an elderly man sued Japan's national broadcasting company (NHK) for its radio hosts' excessive use of loanwords, claiming that his lack of understanding of the programme content caused him mental distress (Osaki 2013). While the case was eventually ruled in NHK's favour (Japan Today 2014), katakana English continues to be contested and seen as not only making the younger generation forget the "real Japanese", but also, perhaps surprisingly, hurting the proficiency of Japanese speakers when they attempt to communicate in foreign languages (see Walker 2009).

There are linguists who support the view that the multitudes of katakana English and other foreign-based expressions may not be loanwords at all, but rather "English-inspired vocabulary items". For example, according to Stanlaw (2004: 20),

[a] word in English may act as a motivation for the formation of some phonological symbol, and or (*sic*) conceptual unit, in Japanese; but no established English lexeme is ever really transferred from the donor language (English) into the recipient language (Japanese). Instead, new words are created within the Japanese language system by using English. (...) In this view then, English words are essentially Japanese items, and their use in Japanese may be very different from their use in other varieties of English.

Stanlaw's argument muddies the waters for theories focused on switches between languages, and it challenges the concept of language crossing, as well. After all, has any crossing truly occurred if the expressions look foreign but are "homegrown" and incomprehensible to speakers of the language that inspired them? Wasei-eigo and other complex forms of linguistic creativity are at the centre of the present study's analysis, and are treated as hybrid expressions with features from both Japanese and English.

## 4 LINGUISTIC HYBRIDITY IN POPULAR SONG LYRICS

As discussed earlier (see section 2.2), language mixing in planned discourse is different from its spontaneous counterpart. Davies and Bentahila (2008: 250-251) note that language mixing in highly edited commercial products is a “conscious and somewhat marked choice”. However, music as a medium is relatively tolerant of uncommon linguistic variation, as enjoying the product does not strictly require full understanding of the words used (*ibid.*). A song can use diverse codes to assert the performer’s identity (Davies and Bentahila 2008; others), create an exotic or multi-ethnic ambience, or even send different messages to audiences with varying language proficiencies (Picone 2002: 196, 201).

Most past studies on linguistic hybridity in popular music have used models based on codemixing or codeswitching. Even though the present study’s view on hybridity is somewhat different in that it is less concerned with what constitutes a shift from one language to another, choosing to focus instead on how features from different languages come together to make meanings (see section 2.2 and 2.3 for further discussion), the findings of previous studies are discussed next to familiarise the reader with the field and some references to the terminology used in the original studies are made.

### 4.1 Language mixing in rap music

Language mixing has been the object of much interest in the study of rap music and hip-hop culture. Hip hop culture is a global phenomenon that has been associated with marginalised groups, and rap has often been perceived as resistance music (Pennycook 2003: 525), which has made the discussion on

its language choices a fruitful ground for issues of politics, identity and authenticity.

In their study of Quebec rap, Sarkar and Winer (2006) found that performers used a variety of languages in creative ways: using codemixes as discourse markers, vocative devices and creating internal rhyming schemes. In her study of South Korean rap, Lee (2007) found creative use of African American Vernacular English as well as Koreanized English. All the above-mentioned studies included instances of language crossing. Being a fluent speaker of the language was not viewed as a prerequisite to make use of that language's resources and such creative crossing was not considered inauthentic – language mixing could be a tool to obtain credibility in multi-ethnic local communities or to demonstrate connections to global culture outside the local context (Sarkar and Winer 2006: 187- 188). Yet another flavour of language crossing is highlighted in Westinen's (2014) dissertation on Finnish rap music: one song features several codeswitches from Finnish to Swedish in order to dispel some persistent stereotypes of Finland's Swedish-speaking minority. The case is somewhat reminiscent of another socially critical message observed by Davies and Bentahila (2008). A rap performed by a Moroccan group, mostly performed in Arabic and French, switches to standard Spanish at the end when the lyrics reflect an illegal immigrant speaking to a Spanish immigration officer (264-265). In these examples, the very fact that the language is changed creates a significant part of the message, although it also may risk having part of the audience not understand the intended meaning due to lacking linguistic competence.

Helland's (2015) dissertation contains analysis of Japanese rapper Mona's songs and their accompanied music videos. The central argument of the dissertation is that through her use of Japanese, English and Spanish in the Chicano rap style music, Mona is not simply "performing the other", but rather creating a glocal self. This is achieved in various ways, such as by reinterpreting iconic expressions in the three languages to say something about Mona's own reality, collaborating with and referencing hip hop artists in Japan as well as

Chicano rappers globally, and performing in lowrider car shows, which are commonly associated with her chosen genre of music. (Helland 2015: 204-209).

Questions of identity and political messages have been prevalent motivations for language mixing in hip hop research. Functionally, codeswitches were documented acting as discourse or cohesion markers, such as “signatures” for identifying performers and marking an utterance beginning or ending (Sarkar and Winer 2006). Poetic functions were also present, such as facilitating internal rhyming schemes (ibid.). In addition to giving an example of qualitative study of mixing in the context of a Japanese music artist, Helland’s way of writing analysis on visual and auditory modes side by side proved effective, and the style influenced the structure of the analysis of the present study considerably.

## **4.2 Language mixing in East Asian popular music**

Hip hop culture is not the only area where language mixing has raised scholarly interest. Various Asian countries have incorporated foreign-language elements – most commonly English – in their popular culture to the extent that it has nearly become the norm. Already in the 20<sup>th</sup> century scholars noted that English words and the alphabet script were commonly used to provide a “sophisticated image” of the artist (Loveday 1996: 132). Since then, several studies focusing on South Korean and Japanese popular music scenes (e.g. Jin & Ryoo 2014: 125; Moody 2006: 218; Takahashi and Calica 2015: 2) have demonstrated that more than half of the top hits contained some English lyrics. Song titles and performer group names have also long utilized English language resources (Loveday 1996: 130; Jin and Ryoo 122-123; Takahashi and Calica 2015: 1).

Most East Asian performers do not consider English their native language and English is not widely used in intranational communication (see e.g. Moody 2009 for a discussion of English in Japan). Their use of English can be described as language crossing, as they are using a language or linguistic style

that belongs to a group outside their own (see section 2.1). However, it should be noted that the purpose of language crossing in East Asian popular music is very rarely an attempt to “pass as the other” (Lee 2006: 236). Several Hong Kong musicians interviewed by Benson and Chik (2012: 22-24) reported that they prefer to write songs in English even if they were not native speakers, and some openly admitted they did not find it important to follow standard English grammar in their creative work. The performers felt no inauthenticity in their language crossing.

Lee (2004) identified codemixing functions in South Korean popular music (K-pop) ranging from simple attention-getting and rhyming devices to more socio-politically aware causes: English lyrics were frequently included to express sexual connotations that might risk censorship if sung in Korean. These notions are not isolated: Stanlaw (2004) also observes that English in Japanese popular music can act as an “audacious device” to express ideas that would be too intimate or bold if sung in Japanese, and Chan (2012) reports a similar effect in Hong Kong Cantopop. Both Stanlaw (2004: 105) and Chan (2012: 46, 50) specifically mention the phrase “I love you” as a common example of an expression that is considered more emotionally loaded when used in the local language, while English does not carry such weight. Especially female performers seem to take advantage of English to express desires in ways that would otherwise be considered unacceptable in the local context (Stanlaw 2004; Benson 2013: 23).

In addition to sexual and intimate messages, Lee found that language mixing was used to assert inner struggles or conflicting identities. Quoting songs about unhappy love, Lee (2004: 438-440) points out how the performers mix innocent and somewhat naïve Korean verses with more intense and even aggressive English lines, the latter occasionally containing explicit language use. Davies and Bentahila (2006: 263-265) found similar use of “contrasting artist personas” in their study of Western pop and North African rai music.

To summarize, East Asian performers draw on English language elements frequently for its aesthetic and symbolic value, and as a way to get around censorship or strict cultural norms. Based on how common such borrowing is, one can argue that performances that mix English with the local national language has become a norm for East Asian entertainment, although there are no punishments for not adhering to it – at the present moment, there is no research on how choosing to use English affects the sales or the public appreciation of a song. Anecdotal evidence found on online commenting forums by the author suggests that some listeners consider songs that use more uniformly local registers refreshing and straightforward with their message instead of using attention-grabbing linguistic devices that can be interpreted as “gimmicky”. This suggests that if audiences do not find utilizing foreign-based expressions meaningful without their novelty value, the market may develop less favourable attitudes towards the use of non-Japanese registers. It is thus important to consider the hybrid expressions from a wide variety of perspectives, attempting to delve deeper than simply assuming that a language such as English brings certain meanings by virtue of just appearing in a song.



## 5 ANALYZING MULTIMODAL CONTENT

The present study includes discussion of not only verbal expression, but also other semiotic registers in the songs and their accompanying music videos. For this purpose, the fifth section discusses different aspects of studying such audio-visual data. Firstly, the general concept of *multimodality* is introduced, after which some central theories in studying film texts are addressed. The third part of this chapter familiarizes the reader with a framework called the *kineikonic mode* (Burn and Parker 2003). The fourth section discusses the achievements in the field of film studies that can be useful to multimodal research, and the final section addresses the importance of multimodal transcription and some of its challenges.

### 5.1 Multimodality

Communication is multimodal by nature. Even simple discourse like phone conversation offers the participants multiple methods to use in creating and interpreting the message: in addition to the actual words spoken, one instinctively pays attention to things like breath control, tone of voice and pauses.

These clues that make meaning-making possible are called *semiotic resources*, which integrate into larger resources systems that can be used in different ways in discourse. Smaller-scale resource systems affect the higher scales and make it possible to compress complex realities and concepts into forms that are easier for the brain to process. (Baldry and Thibault 2006: 18-19).

Even though multimodal analysis involves recognising and categorising different semiotic resources from the text, it should be remembered that the meaning of the text is always made by combining those resources together: one type of resource alone does not necessarily lead to the same interpretation and

one type of effect can be reached by several different combinations of expressive resources (Bateman, Wildfeuer and Hiippala 2017: 330).

## **5.2 Analyzing multimodality in film texts**

Despite the word multimodality being a fairly new invention, principles resembling the multimodality theory are much older. In the field of the moving image specifically, Eisenstein's (1948) montage theory already discusses an idea that is central to multimodality: that a combining two images produces a third meaning.

Having adopted the already multimodal art form of theatre, film began to make use of the technological tools given to it with the possibilities of camera movement, editing and different kinds of special effects that would be difficult to replicate in stage productions (Burn 2013: 2-3). The resulting filmic medium is an art form with extremely versatile tools of expressing and creating meanings, with both visual and audial cues and a temporal element that is not present in many other modalities such as print media. The creators of a film text have the ability manipulate the various forms of expression down to very small details, which makes film a powerful experience for the viewer (Bateman, Wildfeuer and Hiippala 2017: 327-328). However, the great potential filmic media offers to creators poses likewise a great challenge for researchers. Managing the sheer quantity of semiotic resources interacting with each other and documenting them in detail for analysis is one of the central problems that scholars interested in multimodal media must face (O'Halloran 2011: 25). Different theories and approaches of the field have different solutions to the problem, some of which are introduced in the following subsections of this chapter.

### 5.3 The kineikonic mode

Burn and Parker (2003) have proposed a new framework to address the multimodal analysis of the moving image. The theory is called *kineikonic*, from the Greek words for “to move” (*kinein*) and image (*eikon*).

The theory of the kineikonic divides the various modes into two groups. The first of these is the group of *contributory modes*, which is a very diverse group of different semiotic tools of meaning-making. Contributory modes include visual modes (such as the lightning and set design), auditory modes (including different features of music) and embodied modes (a variety of modes focusing on the human element in the moving image, e.g. gesture, costume, dramatic action and speech). It is difficult to make a comprehensive list of all the possible aspects of contributory modes. This is because the general groups can be broken down or “decomposed” to smaller and smaller objects: for example, the study of music as a mode can include elements of melody, harmony, rhythm, instrumentation or dynamics to a varying degree, depending on the material analysed and the questions the study in question wants to address. (Burn 2013: 6-8).

The second group of modes in the kineikonic theory is called the *orchestrating modes*, which consist of the two basic categories of filming and editing. Filming produces the spatial framing of the piece, including tools such as camera movement, position, proximity and angle. Editing, on the other hand, produces the temporal framing. As their name suggests, these two modes are framing devices that can “orchestrate” the contributory modes. The relative importance of each device varies depending on the nature of the text: sometimes filming might be used to produce effects of editing (such as in multi-camera live broadcasts) and sometimes filming might be missing completely, replaced by an extended editing process (animated movies with virtual cameras are a good example of this). (Burn 2013: 4-5). However, most film texts are a product of combined efforts of the two orchestrating modes in addition to a range of contributory modes.

The way in which the orchestrating modes operate around the contributory modes is central to the concept of *metamodal kineikonic*. With the prefix “meta” carrying the meanings of “beyondness” and “adjacency”, the metamodal is concerned with the way the different modes act within and next to each other (Burn 2013: 5). This is an important point to remember for multimodality in general: the focus is not on the meaning of an individual semiotic resource or sign, but instead on the way different modes combine and interact in the process of intersemiosis (O’Halloran 2011: 2). Burn (2013: 8) illustrates the importance of intersemiotic or intermodal relations for research:

we need to look across and between modes, asking how they connect to make meanings, and what semiotic principles work across them; and how they are modelled and framed by the orchestrating modes.

The present study makes use of the kineikonic mode as a framework to categorize the different aspects of the data and consider their combined effect. An intersemiotic approach is important because it is the one which most closely resembles the way the audience experiences the piece of media: people who listen to music and watch music videos generally make sense of the performance based on a multitude of modes. Sometimes certain modes may be missing from the experience: the audience may be unable to hear or understand the lyrics and thus miss the intended verbal meaning, the sound might be distorted or overpowered by noise, or one may simply choose to listen to music without engaging with the visual material. Regardless, modes are rarely consumed in isolation, which supports the idea that analysis should also aim to see them as acting together rather than separately. One could argue that a metamodal approach is particularly crucial for analysing music videos, as they are neither “films with especially prominent soundtracks [n]or songs with illustrative visuals” (Gow 1994: 261), but works that employ the modalities of sight and sound with a balanced synergy.

## 5.4 Contributions from film studies

For decades, film studies research has been asking questions not unlike those that scholars interested in multimodality are asking now. Over the decades, film studies as a field has developed very sophisticated models of narrative structure, genre conventions, and an endless library of technical expertise for each area of film-making (Bordwell and Thompson 2004 is a good introductory volume for those interested in an overview of various areas of films as a craft). The study of *mise-en-scene* contains volumes of well documented research on influencing various contributory modes and their impact on the overall product: from setting to costume, lightning and makeup, film studies have contributed much to the study of the moving image, itself having been influenced by the study of theatre and literature. Camera work and editing are another topic by their own right, and multimodal studies have borrowed not only much of the terminology but also the knowledge already gained from previous study of film.

Having read the above, one might wonder whether there is a need for developing approaches such as the kineikonic model when the field of film studies already has established so many tools for understanding and analysing film semiotics. However, Burn argues that the contemporary field of film studies is not comprehensive enough to fulfil the need for emerging new ways to look at film texts. Firstly, the field of film studies has had a tendency of prioritizing the study of filming and editing, with the contributory modes receiving little attention or being studied primarily by specialists researching only the narrow field of their interest (Burn 2013: 22). The importance of considering different semiotic modes in action together instead of completely apart from each other was addressed in the previous subsection (5.3). A second problem raised by Burn (*ibid.*) is the increased popularity of cultural studies and the shift it caused: the focus of research moved from the features of the text to the audience and its reactions to the text, making text-based studies less popular.

The reasoning that led to the present study focusing on a more text-based approach is partly methodological. While including the audience reactions can yield crucial insight to how people engage with the material, it brings a host of hurdles such as finding a suitable sample to study and defining who the audience consists of. Hence the present study does not attempt to presuppose how any group or individual is likely to respond to a text – instead, it examines aspects of the text in terms of various established practices (in language, in the genre) and normative registers.

## **5.5. Multimodal transcription**

The difficulty of managing the multitude of semiotic information contained in a piece of multimodal media was brought up in section 5.2. The problem concerns several stages of research: firstly, finding a way to make notes in an orderly and controlled manner is challenging when the source material is so dense and rich in detail. Secondly, while objects of interest in research are increasingly focused on multimodal data, research papers tend to be based on the two-dimensional, text-oriented print format. Images can be reprinted and represented with relative accuracy in a print form, but it is a wholly different issue to find a way to describe the temporal dimension of a film text and relate the modes of music, quality of voice and movement when one is limited to a still, silent medium.

Multimodal transcription models are one solution to this dilemma. There is no single applicable technique of transcribing a multimodal text. Different studies have very different points of interest: one can represent and document very detailed semiotic resources, such as the direction of gaze or body posture (see O'Halloran 2011 for a sample analysis) but doing this in a study that does not concern those resources is wasteful and only serves to make the analysis more confusing for the reader. However, there are some very general

aspects that the majority of studies make use of. Most transcription models of film texts involve lining frequent screen captures of the visuals in chronological order and accompanying the images with information on what is occurring in other semiotic modes. If the explanations are detailed enough, the reader can piece together the temporal aspect of the text by imagining the changes between the spatial image representations.

The data of the present study consists of audio-visual material. Multimodal transcription was used as a way to not only make the data viewable on paper, but to engage with the data systematically and in an organized manner to facilitate the analysis process. The transcription model used in the present study is introduced in section 6.3.1.

## 6 THE SET-UP OF THE PRESENT STUDY

This chapter gathers the theoretical and methodological perspectives discussed in earlier chapters into focus in the context of the present study. First, the research questions are introduced, and the process of selection and collection of the data are presented (sections 6.1 and 6.2). Next, the reader is familiarised with the multimodal transcription model utilised in the study and more information regarding the analysis questions and the general analysis process is provided (section 6.3). Finally, section 6.4 briefly addresses some data protection and research ethical questions relevant to the present study.

### 6.1 Research questions

The overarching question the present study aims to investigate is as follows:

What kind of functions does linguistic hybridity have in communicating meanings to the audience in Japanese popular music?

To facilitate the exploration of the topic, the present study uses the following supporting research questions:

- a) How does linguistic hybridity manifest in the texts and how is it structured?
- b) Are functions identified by earlier research (poetic, discourse, and audacious functions) applicable in the data?



The first supporting question is concerned with the form that hybridity takes in the texts. The presupposition of the study is that the hybrid language use is used strategically and for a certain artistic purpose, so such elements are not expected to appear at random or without some underlying logic. Whether the choices and effects are intentional on the part of the songwriter is outside the scope of the paper. The second supporting question places the present study in the context of earlier research to compare results against other studies and discover whether the patterns of hybridity are similar.

The present study takes a multimodal approach to texts, which is why language cannot be the only kind of semiotic resource taken into account. Hence the third question:

- c) How do different modes (vocal performance, rhythm, gesture, costuming, visual setting, camera position...) complement or affect the linguistic meaning of the lyrics?

In this supporting question, linguistic meanings are placed in a preferred position compared to the other modes. This is not necessarily to discount the importance of non-linguistic semiotic modes: indeed, much more is often communicated by non-linguistic means than people tend to realise. Instead, the choice to place language in the centre of the analysis is a methodological one before anything else – in order to keep the focus of analysis from becoming lost in the interlinked web of metamodal relations, the present study looks at those relations while keeping linguistic meanings as an anchor that other modes can be mirrored against.

The research questions provided in this section are the broad issues that the study sets out to shed light on. The analysis itself is guided by additional analytic questions, which are included in section 6.3.2.

## 6.2 Data selection and collection

The data selection was done by using the Oricon rankings website (Oricon 2018). The website provides information about Japanese popular music sales including CDs, DVDs and other entertainment products. Due to its accessibility and position as a widely recognised source for information, the rankings have been used by consumers as well as researchers (see Moody 2006; Takahashi and Calica 2015).

Oricon's rankings cannot be considered a definitive way to judge a song's popularity for two reasons: firstly, the website only tracks sales of physical media products and not, for instance, digital download sales. While Japan is one of the few countries where physical album sales have not plummeted during the past few years (IFPI 2018), this is partly due to the fact that it is not uncommon for ardent fans of some performers to purchase several copies of the same product, bloating the sales figures (Galbraith and Karlin 2012: 21). Secondly, the social impact of a musical product is not always accurately measured by the number of purchases made. Listeners may come across a song in the radio, television commercials, shopping centres, karaoke booths or on the internet without ever buying the product. Thanks to the idols' continuous presence in the media and the popular practice of playing snippets of the latest hits in shops and even on the streets using giant television screens attached to tall buildings and trucks equipped with loudspeakers driving around in busy areas, it is difficult to avoid the aggressive marketing completely at least in urban areas.

Despite its shortcomings, I argue Oricon's data is valuable for those interested in the contemporary Japanese media landscape. It is the most extensive and generally well-trusted source for information about popular music sales (as indicated by its use by academics as well as music enthusiasts), which ensures that the data includes pieces that are widely known and popular and not only obscure niche titles. While the top-selling figures may not be fully representative

of the actual number of people who bought the product, it does not change the fact that the songs are extremely successful commercially and reach a wide audience with their marketing.

In addition to the lyrics and musical content, the present study extends the analysis to the official music videos of the songs. Videos are included in the analysis for two reasons: firstly, limiting the analysis to the lyrics alone would reveal only one side of the creative product (as discussed by Picone 2002). Including the video offers more context to the music. Secondly, one can argue that the music videos published online are an important part of marketing, and thus worthy of scholarly attention. Entire songs released on the internet are promotional pieces often containing detailed product purchase information and links to the performers' social media sites, urging viewers to support the creators. Videos tend to be highly edited and carefully choreographed products. Visual spectacle is especially important especially for idol groups, whose members are marketed as "all-around popular talents" with versatile skill sets (the special status of idols in Japanese media landscape is discussed in section 3.2). Already in the 1980s, Fujie (1989: 209) observed the importance of costuming and professionally devised choreography to the *kawaiiko-chan* performers, and the multimodal appeal has not diminished in the subsequent decades.

The present study's decision to focus on idols instead of the entire field of popular music is based on three interconnected reasons. The first is the limited scope of the study: as only a small number of songs can be analysed as data, it would be impossible to capture the current trends of all popular music. The second reason for looking at idols specifically is their financial success and undeniable celebrity. Finally, the third reason for focusing on idols is a more practical one: compared to artists of other genres, idols are usually very forthcoming with their marketing and publish full music videos online, making data collection and sampling considerably easier.

Based on the discussion above, the following criteria was used in choosing the data for the present study:

- 1) The songs must have been included in the top 100 best-selling singles list of 2017, as reported by Oricon.
- 2) The performers must be considered part of the Japanese idol culture (see section 3.2 for further discussion on this term).
- 3) An official music video of the song must be publicly available (uploaded by the copyright holders) on YouTube. Significantly cut versions (e.g. “short edits” of only 1-2 minutes) do not qualify.
- 4) The song must contain genre-typical linguistic hybridity.

The final point is somewhat more interpretative than the other three, rather straightforward criteria. After researching a larger pool of data from the sampling year 2017 as well as numerous examples from past years to capture the general tendencies of the genre, four eligible songs were taken from a list of pieces that qualify for the three previously mentioned criteria. The songs must be examples of some of the common trends and ways in which hybridity is used.

The data were collected in several forms: first, the lyrics of the song were obtained from Oricon’s database, comparing them against the lyrics given in the music video if applicable. This was to ensure that orthographic details (such as which words are written in katakana script and which ones in Western alphabet) appear as intended. In addition to the lyrics, other data were collected. Screenshots of the music videos were taken so that a change in the camera shots by means of a cut or zoom was represented by a new image. Next, a representation of the audio-visual material was created by using the multimodal transcription model (see section 6.3.1 for a description of the model utilized in the present study). The full transcriptions of the four songs span nearly

140 pages and are not included in the report of the study due to space restrictions, but they can be made available separately.

One exception was made to the third criterion. After the data had already been selected and the transcription process had begun, it was discovered that the video of *Love Queen* (discussed in 7.3.1 and 7.3.2) was not the full version of the song despite its structure and length matching that of an average pop song. To gauge the extent of the missing content, the DVD version of the album was purchased and viewed. The viewing revealed 108 seconds of additional content, bringing the total of the piece to 357 seconds. After careful deliberation the author decided against excluding the song for three reasons: firstly, despite covering a relatively large percentage of the song in terms of playback time, the part not featured in the online version only contains an interlude, final bridge and chorus, and the outro. There is very little content, either audial or visual, that would be entirely new at this point of the song, so it can be argued that a viewer watching the publicly available version receives a reasonably good idea of the song. Secondly, a review of the additional content by the use of the research questions confirmed that there were no parts in the end of the song that required lengthy discussion in the analysis. Thirdly, the song complies with the other three criteria and the group E-girls is sufficiently different from the other featured performers (see 7.3.1) to bring a new perspective to the research. As the analysis is meant to be understandable even without the viewing of the original material, the song was not replaced.

### **6.3 Methods of analysis**

This section introduces the central tools of analysis utilized in the present study: the first is the multimodal transcription model used to put the data in a two-dimensional visual form to facilitate the analysis, while the second is the set of analytic questions that were applied to the data.

### 6.3.1 Multimodal transcription model of the present study

The present study employs a transcription model adapted from the micro-analytical approach developed by Baldry and Thibault (2006). Much like Baldry and Thibault's version, the model used in the present study includes columns dedicated to specific modes that are arranged in chronologically ordered rows. The columns, from left to right, are as follows:

- 1) Time passed (in seconds, TS)
- 2) Screen capture image
- 3) Song lyrics
- 4) Action
- 5) Sound (other than song lyrics)
- 6) On-screen text

The first, second and fourth columns are directly borrowed from Baldry and Thibault (2006). Baldry and Thibault's model has a column titled Visual image that contains verbal explanation of what is visible on the screen. I have chosen to include this information to the Action column to save space: the image frame already shows the content of the spatial dimension, so the Action column is mainly used for temporally oriented modes that are difficult to grasp from a still image; these include gestures and other kinesic actions, camera movements and so on.

While the present study's visual transcription is somewhat condensed when compared to that of Baldry and Thibault's, the audio has some more space dedicated to it. This is because the data consists of music videos, so the auditory information is central to the product as a whole. Baldry and Thibault have all auditory modes grouped together in a single column called Soundtrack, while this paper's method divides sound information into two columns. The first of these is the second column right next to the screen capture column. Titled Song lyrics, it contains the portion of the lyrics that coincide with the visuals

on the frame. All other auditory modes are relegated to the column of Sound: this contains any spoken lines, background singing not explicitly mentioned in the lyrics, possible sound effects and additional notes on the music. A detailed discussion of all the features of the music is not possible in the present study, so only the most relevant notions to rhythm, repeating patterns and significant contrast (such as changes in tempo or dynamics) are mentioned.

The song lyrics are included as they appear in official material (see subsection 6.2 for more discussion of the process of obtaining the lyrics). A rough word-to-word translation of the portion of the lyrics that appears in the respective column is added, instead of attempting a natural English translation of larger phrases. The translations are meant to act as reference points to see what words are uttered at which moment. A more natural translation of the lyrics is found separately in Appendix I, and specific points are discussed in more detail in the analysis part of each song (section 7).

Finally, I have added a column that Baldry and Thibault do not use at all. The rightmost column contains any instances of written text on the screen. The purpose of this column is to allow me to track the instances of written text appearing in the videos (whether added in editing or as part of the setting) without clogging the already information-packed visual Action column. In data samples where no written text can be found, this column is simply omitted.

### **6.3.2 Analytic methods**

The analytic process has two larger levels: a more verbally oriented linguistic analysis of the lyrics text, and a multimodal analysis taking into account various other modes outside the scope of verbal language. The questions concerning the textual elements are listed below. Not every question is relevant to every song analyzed, but each question was considered during the analysis process for each piece of data.

- 1) Which linguistic registers (within the register range of “Japanese” or outside of it) can be identified in the lyrics of the songs?
- 2) How does hybridity (use of linguistic elements from registers that do not belong to the contemporary Japanese standard language) occur: as musical fillers, single words or phrases, full clauses, or longer passages?
- 3) How is the hybridity structured? Does it occur more commonly e.g. in verses or choruses, at the beginning or the end, in the main melody or in the backing vocals?
- 4) Are there instances of wasei-eigo (“English made in Japan”) or other complex types of word creation by use of hybridity?
- 5) Does the hybridity serve a poetic function (e.g. maintaining rhyming schemes)?
- 6) Does the hybridity serve an organizational or discourse function (signalling moving into a new section, change of speaker or tone)?
- 7) Does the hybridity act as an “audacious device” or offer a platform to express and discuss sensitive ideas?
- 8) Does the hybridity contain intertextual references to other media works?
- 9) Does the hybridity occur as a summary or translation of semantic content expressed in the matrix language?
- 10) How does the orthography (use of katakana vs. alphabet, spelling) or phonological performance (pronunciation, tone) present the hybrid content? Are the hybrid elements brought closer Japanese language or is the “foreignness” of the elements emphasized?



The first question is a very general starting point. Because of the criteria listed in section 6.2, each song is expected to make use of at least one register in Japanese and one in a different language, most likely English. However, the purpose of this question is to test for variation between the songs in their use of registers.

The second and third question have to do with the structuring and length of the hybrid content. The second question borrows from Moody (2006: 219, adapted from Moody and Matsumoto 2003), who classifies musical fillers as words like “yeah” or “oh” appearing in alphabet in the lyrics, although the present study’s interpretation includes also instances that are not spelled out in text form. The second category includes words or phrases that do not disrupt the grammatical structure of the matrix language, while the final category includes clauses and longer passages fully expressed in a non-Japanese register (*ibid.*). The final category introduced by Moody, *code ambiguation*, was not included in the present study because this type of hybridity appears to be quite rare, and not documented by other studies in the field. Instead, the fourth question addresses the more complex cases in which it is difficult to tell which register a certain expression belongs to. Wasei-eigo and words combining linguistic resources from different registers are discussed under this question.

Questions five through seven inspect the data through the findings of previous studies on hybridity in popular music. The poetic or aesthetic function has been considered a significant factor in crossing from one language to another in several studies (Chan 2009; Sarkar and Winer 2006), the most common reason stated being the ability to maintain rhyming schemes and fit the lyrics with the melody. Discourse functions were mentioned by the same studies, as well, while codeswitching as an audacious device – a tool offering a discursive space for sensitive topics such as sexuality, romantic agency, or political issues – is mentioned by Stanlaw (2004) and Lee (2004).

The three next questions each have a different approach. Question eight concerns intertextual references, as the initial viewing of the material gave reason to

suspect some references to existing products were made in the lyrics. Question nine addresses Moody's (2006: 219) claim that especially full English clauses in Japanese popular music often consist of content that is translated from meanings that are expressed in the song in Japanese as well. Different types of codeswitching in popular music as translation specifically are also discussed in Davies and Bentahila (2008). Finally, the tenth question focuses on the orthographic and phonological choices made by the songwriters and performers.

In addition to the linguistic features of hybridity, the non-linguistic context is discussed. Extremely detailed multimodal analyses can become unwieldy and difficult to navigate for the researcher and reader alike, so the inclusion of modes in the initial analysis is carefully considered. The aim is to observe whether a change in the use of registers coincides with changes in other modes, so particular attention is paid to instances of hybridity or nonstandard language. For example, the camera movements of a music video are not discussed in detail by default, but if a portion with different language use also has different camera movements compared to other portions of the song, this is discussed in the analysis.

- 11) What musical genres or styles can be identified in the songs? If there is a change from one style to another, how is this reflected in the language use?
- 12) What audial linguistic elements are present in addition to the song lyrics (spoken or sung content not included in the official lyrics)? What registers are used?
- 13) What visual linguistic elements are present in the music videos, and what registers are used in them?
- 14) How do non-linguistic cues (physical appearance, clothing, body language, voice) index different categories of personhood in the performers? Does the language use support or challenge these indexed qualities?

- 15) What setting(s) do the music videos take place in? How does the selection of the setting affect the interpretation of the song?
- 16) How does the filming and editing of the videos orchestrate the contributory modes? Is there a change in these orchestrating modes when the setting, musical genre or language register changes?
- 17) What is the commercial context of each song (e.g. is it a tie-up with a different product)? How does this context influence the potential interpretations of linguistic choices?

Questions 11 and 12 discuss the aural elements of the songs. Music videos are often a version of a recorded song published with or without a video version, meaning that the song can be listened to as an individual product without any knowledge of the music video. Thus, it is reasonable to observe aural modes on their own as well as together with the visual material.

Questions 13, 14 and 15 concern the visual contributory modes in the music videos, while question 16 addresses the orchestrating modes. Finally, question 17 takes into account the wider context of the piece's production.

At all the levels of analysis, the presence of contrast is central to the questions this study seeks to answer. Visually the brain is more likely to be drawn to contrasts in colour or lighting (Bordwell and Thompson 2004), and the same is true in other modes as well: changes in the dynamics, tempo or rhythm of music immediately capture the listener's attention, as does a change in linguistic register or style. These turning points are particularly interesting, as they are important moments when different modes come together to create an effect and impact the audience in some way.

## 6.4 Data protection and ethical considerations

When conducting research, it is important to consider the ethics of the choices made in the process of studying a phenomenon. The following contains a brief discussion on the central ethical and legal issues that concern the present study.

The present study does not handle particularly sensitive data or contain any participants that might be harmed by the study. The data consists of commercial material made publicly available and does not breach the privacy of any performers or other people connected to the study. However, copyright issues warrant a discussion due to the commercial nature of the data. The data were primarily accessed via the video streaming service YouTube, where the original copyright holders have uploaded the content. The user guidelines of YouTube do not allow reproduction or unauthorised copying of copyrighted material, but the document does contain a mention that cases under the Fair Use in the United States or similar laws in other countries might constitute an exception (YouTube 2018).

Article 47 *septies* of the Japanese copyright law concerns the reproduction of works for information analysis:

“For the purpose of information analysis ("information analysis" means to extract information, concerned with languages, sounds, images or other elements constituting such information, from many works or other much information, and to make a comparison, a classification or other statistical analysis of such information; the same shall apply hereinafter in this Article) by using a computer, it shall be permissible to make recording on a memory, or to make adaptation (including a recording of a derivative work created by such adaptation), of a work, to the extent deemed necessary.” (CRIC 2013: 39).

On the other hand, article 22 of the Finnish copyright law contains the mention of right of citation:

“It is permissible to cite publicized works in good manner and to an extent that is appropriate for the intended purpose”  
(Tekijänoikeuslaki 8.7.1961/404§ 22, translation mine).

The copyright legislation of the European Union has been reviewed at the end of the current decade. On the topic of use of copyrighted material for academic research, Article 3 (paragraph 1) of the directive passed in the spring of 2019 states the following:

“Member States shall provide for an exception to the rights provided for in Article 5(a) and Article 7(1) of Directive 96/9/EC, Article 2 of Directive 2001/29/EC, and Article 15(1) of this Directive for reproductions and extractions made by research organisations and cultural heritage institutions in order to carry out, for the purposes of scientific research, text and data mining of works or other subject matter to which they have lawful access.” (European Union, P8\_TC1-COD(2016)0280).

The copyrighted material used for the study was publicly available at the time of the data collection (September-October 2018), so the study does not infringe upon the copyright holders' right to publicize their work. Furthermore, the reproduction of the data is partial and derivative in that no video or audio material is included in the study: only still images and verbal information such as song lyrics and description of what happens in the material. The experience of reading an illustrated written account of an audio-visual work is fundamentally different from experiencing the original work involving moving images and audible material, so the study does not harm the profits of the copyright holders by including such discussion of the work. Finally, the study is a non-profit piece of academic research.

## 7 ANALYSIS

This section contains the analysis of the selected data. First, each song and its performer are introduced briefly to help the reader understand the context of the text including other distribution channels beside the YouTube music video analysed. After the introduction, the songs are analysed following the research questions and analysis questions presented above (see sections 6.1 and 6.3 for further discussion).

### *7.1.1 Introduction of Bagutte ī jan by HKT48*

HKT48 (pronounced “H.K.T. forty-eight”) is one of the numerous sister groups of the commercial giant AKB48, produced by Yasushi Akimoto. The group is based in Fukuoka prefecture in southwestern Japan and is named after the Hakata ward of Fukuoka city. Founded in 2011, the group currently has 44 members in addition to five “research students”, who act as a type of understudy members (HKT48 2018). Like many other idol groups, HKT48 regularly retires its older members in elaborate “graduation” ceremonies, and auditions for new faces are likewise held at set intervals.

*Bagutte ī jan* is the 9<sup>th</sup> single of HKT48. It was released in February 2017 and was the 21<sup>st</sup> most sold single of the year 2017 (Oricon 2018). The song and the music video feature 16 members chosen from the roster of the group. Before release, the song was advertised to promote the message that “even if you fail in life, you just have to try again” (Natalie 2016). The choreography is centred around Rino Sashihara, who was demoted to the side act from AKB48 in 2012 due to a dating scandal but has continued to enjoy enormous fan support (Japan Today 2015) and has a role in several projects as a central figure. Other main members of the song include Haruka Kodama, Hana Matsuoka and Sakura Miyawaki; they were the only members featured on the cover of all three different

versions of the CD packaging, while the other 12 members only appeared in either type A, type B or type C.

The song was not only released as an independent product, but it appeared on television as a theme song for the children's animation show called *Kamiwaza Wanda* broadcast by TBS (Natalie 2016). Due to the tie-in, there is an alternate version of the music video which shows the members dancing with a computer-generated image of the show's title character Wanda, a robot dog (HKT48 2017b).

### 7.1.2 Analysis of text HKT48: Bagutte ii jan

The title of HKT48's song *バグっていいじゃん* (*Bagutte ī jan*) is the most repeated phrase in the entire piece, and it contains an intriguing case of hybridity. The title contains a word written in katakana script, *BAGU*, which has been borrowed from the English word "bug" in its meaning in the technology domain: an anomaly or a mistake in a computer programme. The word has been made to conform into Japanese syntax to create a new verb *BAGUru*, meaning "to behave buggily (software), to act up, to behave strangely" ("Baguru", n.d.). The usage of the verb resembles the way English speakers colloquially speak of "glitching", as "bugging" is more likely to be interpreted to mean "being annoying". The connotation of irritation does not translate to the Japanese usage of the word.

From a syntax perspective, the title phrase can be interpreted in two ways. The "tte" can be a conjugated form of a verb (in which *BAGUru* becomes *BAGUtte*), which translates the sentence as "Bugging is okay" or "It's okay if [you] bug". On the other hand, "tte" can be read as a contracted form of "te iu no wa" a particle expression that is used to introduce a topic for a discussion. While the full form is somewhat formal, the abbreviated version is extremely common in everyday conversation. With this interpretation, the meaning of the phrase would be "Bugs are okay". The latter interpretation is supported somewhat by

the text “Bug is okay!” appearing in English at the end of the music video, but the fundamental message remains the same regardless of the interpretation. The latter part of the phrase sets the colloquial and informal tone of the song: *ī* (いゝいゝ) is the less formal version of *yoi* (良い), simply meaning “good” or in this case “okay” or “acceptable”. Meanwhile, *jan* is a short version of *janaika*, itself an informal form of *dewa nai ka*.

The official music video of the song takes place in a warehouse-like space that the characters played by the members of HKT48 appear to inhabit. They are wearing mostly white clothes with shiny details in shades of pinks and light blues. Their accessories (ties, earrings etc.) have angular shapes reminiscent of sprite art style common in video games of the 1980s and 1990s. The connection is strengthened by the fact that a number of the group’s members are first seen playing a shoot’em up (see Wolf 2001: 14) style game. Objects related to technology are present all around the room: the walls are full of megaphones, antennae and television screens displaying kaleidoscopic images, and colourful wires can be seen sprawling everywhere (see table 1).




TS	IMAGE	ACTION
32		Screens light up as the music starts CM: zooms in
35		Group members appear from the static CM: pans right
36		CM: pans left

Table 1.



The viewer is introduced to the very central concept of *BAGUru* during a 30-second intro that plays before the actual song. While five women are focusing on the video game, the rest are playing with a volleyball in the background. When the player avatar is destroyed in the video game, the woman holding the controller (Sashihara) freezes in place and colourful shapes begin to appear around her head. Upon seeing this, another member (Kodama) remarks that her friend has “glitched” (*Sasshi ga BAGUtta*). Next, one of the women playing with a ball in the background trips on a wire and causes the video game to malfunction (signalled by static on the screen and a long beeping sound). Everyone in the room reacts by announcing that the system also has glitched by repeating the verb *BAGUru* once more (*Kocchi mo BAGUtta*). Then the camera cuts into a shot of screens beginning to light up and the song’s intro begins.

The shift from the introduction to the song proper is signalled clearly to the viewer: audially there is a moment’s silence marking the shift, whereas visually an establishing shot of a wall with the text BUG&PEACE (TS 32 in Table 1) resembles the opening shot of the introduction even though this time the shot is from inside the room. The text alludes to the common phrase “love and peace”, as in their Japanized form, love (*RABU*) and bug (*BAGU*) sound very similar. The positive, cheerful tone is supported by the music: at 136 beats per minute and full of short, repeating melodies, the song invites the listener to dance or tap along.

While the short scene at the beginning of the video clarifies the meaning of “bugs” in the technological domain, the lyrics start to expand that concept. After repeating the titular phrase three times, the first chorus laments how nothing seems to be going right and one mistake seems to follow another. However, the upbeat tone of the song and the never-fading smile on the faces of the performers reveals that the message is still meant to be sympathetic and uplifting: the last line of the chorus is “But tomorrow still comes”.

After the appearance of the title phrase at the beginning, *BAGUru* is not heard in the lyrics until after the second chorus, a full minute later. However, the music video begins to develop the metaphor by using very concrete examples. The screens all around the walls show people in various situations failing somehow: a pair of comedians telling an unfunny joke to an unimpressed audience, a young office worker accidentally spilling hot tea on her boss, a student falling asleep while trying to study for a test, and so on. As these embarrassing scenes play out, the screen flashes with a “bug” alert, and the people find themselves suddenly transported into the monitoring room, surrounded by the HKT48 members who are eager to find solutions to their problems. It is at this point that the idea of “bug” is brought from the technology domain to the domain of everyday life. The monitor explicitly identifies an embarrassing situation and labels it, thus making it clear to the viewer that it is this type of *BAGU* that the song is referring to. Interestingly, the text on the monitor screen is completely in English spelled with Western alphabet: from the bright orange BUG alert to the specific information about the nature of the embarrassing event (“Old-fashioned GAG”, “Spilled TEA”) are presented in English (see Table 2). In fact, all the written messages in the space the women inhabit are in alphabet and mostly in English. This could be interpreted as a way to show that the events take place in an extraordinary place separate from the everyday reality that most viewers would associate with Japan. The women’s unusual costume and some nonhuman characteristics they display further support this idea: apart from the literal “glitching” of a person in the introduction, HKT48 members are capable of magically transporting humans from one location to another, and at the end of the song they disintegrate into pixels before disappearing.

In the bridge towards the second chorus, the lyrics change into alphabet in line 4:

1	そもそも世の中 somosomo yo no naka	1	To begin with, in this world
2	何が正しい? nani ga tadashii	2	what is the “right [thing to do]”?

3	わからなくなった wakaranakunatta	3	I don't know anymore
4	YES! NO! Boo! YES! NO! Boo!	4	YES! NO! Boo!
5	ねえ 教えて nee oshiete	5	Hey, please tell me

TS	IMAGE	LYRICS	TEXT
90		そもそも世の中 (To begin with, in the world)	Screen: BUG SEARCH
93		何が正しい? (what is right?)	BUG SEARCH
97		わからなく (not knowing)	BUG SEARCH Spilled tea
99		なった (has become)	Spilled tea BUG SEARCH BUG
100		YES! NO! Boo!	Neon sign: PEACE
103		ねえ 教えて! (Hey tell me!)	BUG & PEACE

Table 2.

In the music video, this part coincides with the accident of the office lady. Having tripped and spilled tea all over her boss, a business partner as well as some important documents (lines 1-2, TS 90-93 in Table 2), she is being berated by her boss and bows repeatedly, looking anxious. When the fourth line begins, she realizes she has been transported to the “debugging room”, and she looks around as her expression turns into confusion. Words “yes” and “no” are shouted in unison as if to mimic a chorus of contradictory and ultimately unhelpful advice to the confusion expressed in the three previous lines. The choice to use English words instead of Japanese equivalents is a combination of aesthetic and cultural factors. Firstly, yes and no are one-syllable words, whereas the closest Japanese ways to say the latter (*ii* or *iya*) require two spoken syllables, making the rhythm much less impactful. Secondly, it is common in Japanese language to use the words yes and no less directly than is customary in English (see Angles, Nagatomi and Nakayama 2000 for an overview of the differences), so the English equivalents are sometimes used to force a clear answer: *kotae wa YES ka NO ka* (“Is the answer yes or no?”). When Japanese language would allow for ambiguity, the dichotomy of English yes/no emphasizes the polarization of choices.

The last word “boo” can be interpreted as an actual booing sound, but it can also represent the sound much like a buzzer in quiz shows when the contestant answers incorrectly – a “punishment” for making the wrong choice in a high-pressure situation. This sound is often spelled in katakana as ブー (*BŪ*) but it is written in alphabet here, most likely to match the rest of the line. By the beginning of the fifth line, camera has zoomed away enough to show the HKT48 members gathered around the office lady, cups in hand. While the office lady still looks baffled at the situation, she seems to accept the offer to help her: until now, she has clutched the wooden tray against her like a protective shield, but as the lyrics express a request for advice (line 5), she tray in a level position to allow the strangers around her to stack the cups.

The second chorus incorporates many of the key points from the first, but the message is overall more optimistic. All the “OK” parts in the second chorus were

*darake* in the first. *Darake* has a generally negative connotation, often used to say that something is “covered with” dirt or blood, “riddled with” mistakes and so on. The second chorus thus assures the listener that the undesirable situation is something that can be overcome. The use of katakana words of English origin in lines 11-12 reflects the Japanese usage: besides mathematical subtraction, *MAINASU* (“minus”) can refer to a disadvantage or handicap, or a negative, pessimistic way of thinking. Meanwhile, *CHANSU* means “chance” as in “opportunity” rather than probability.

6	間違い OK! machigai OK	6	Mistakes are OK!
7	失敗 OK! shippai OK	7	Failures are OK!
8	やり直せばいいじゃん yarinaoseba ījan	8	It's ok if you just do it over
9	つまづき OK! tsumazuki OK	9	Stumbling is OK!
10	谷底 OK! tanisoko OK	10	Being down in the dumps is OK!
11	今日のマイナス kyō no MAINASU	11	Let's turn today's drawbacks
12	チャンスにしよう CHANSU ni shiyō	12	into opportunities

The gesturing in the music video emphasizes the idea of changing one's outlook. During the last syllable of *MAINASU*, one member is briefly seen holding her right index finger horizontally in a “minus” sign before adding a vertical left finger to make a literal “plus” sign during the word *CHANSU*. In general, the song is littered with positive gesturing (some are shown in Table 3): examples include giving a thumbs-up, throwing hands in the air in celebration, and holding index fingers at the corners of one's mouth to indicate smiling. There are several instances where the words *BAGutte* coincide with making “air quotes” with both hands and then switching into a V-shaped “peace sign” during *ījan*. Unlike in many Western countries, the curled fingers do not represent irony in Japan, so the gesture most likely stems from the visual effect: the negative meaning of

TS	IMAGE	LYRICS	VISUAL
116		チャンス (chance)	Putting her index fingers together to make a “+” sign, then looking determinedly in the camera
117		こし (into, do)	Winks with her right hand held in a fist near her face
118		よう (let's)	Tilts her head with both fists close to her smiling face

Table 3.

*BAGU* is changed to a positive message simply by straightening the curled fingers, much like the “minus” turns into a “plus” sign in line 11-12.

The third chorus has more examples of expressions originally from a specific domain used metaphorically. *Karaburi* or “swing-and-miss” (literally “empty swing”) comes from baseball, where failing to hit the ball is naturally a mistake on the player’s part. *DONMAI* from line 18 and 19 is a common wasei-eigo expression. Originating from the English words “Don’t mind”, it is something that is often heard yelled in sports events by teammates or spectators as encouragement after a mistake. The intended meaning is along the lines of “Don’t worry about it, just keep trying”. The expression has bled into other situations as well, and nowadays it is common enough that several articles on English as a foreign language specifically warn Japanese speakers against using the deceptively easy “Don’t mind” in situations where the speaker wants to express the spirit of *DONMAI*. The assumption that wasei-eigo expressions are

equivalent to their origins in English-speaking regions is one of the challenges brought about by the liberal linguistic borrowing in Japan.

18	空振りドンマイ karaburi DONMAI	18	Don't worry if you swing and miss
19	滑ってドンマイ subette DONMAI	19	Don't worry if you slip
20	挑戦すりゃいいじゃん chōsen surya ī jan	20	You just need to take it as a challenge

The appearance and behaviour of HKT48 in the video matches the image of a typical contemporary idol: cute rather than sexy, body language littered with positive gesturing and an ever-present smile. This approach becomes only more appropriate when one considers the commercial context of the song. Featured in a television show aimed at young children, the song's cheerful tone and repeating lines make it easy to remember and a listener may end up humming along even after hearing the song in passing. Words like *BAGU* and *DONMAI* are familiar to elementary school children, so the register used is appropriate for younger audiences while adult listeners may be drawn to the forgiving message of the song and the psychologically healing effect (called *iyashi*) of youthful and innocent cheerfulness that grants a brief respite from the daily grind.

### 7.2.1 Introduction of *Jealousy, jealousy* by Morning Musume '17.

Morning Musume'17. (hereafter Morning Musume, the official name モーニング娘'17。 includes a full stop symbol at the end for a stylized effect) is a longstanding idol group, having debuted in 1997. As the most successful part of producer Tsunku's endeavour called Hello!Project, Morning Musume was one of the first groups to incorporate the school-like graduation system that has become a staple in large ventures in the idol industry (Poole 2009). While AKB48 and its sister groups have passed Morning Musume in revenue and overall popularity, the older group still continues strong: of its 66 singles, 63 have made it to the top 5 of Oricon's weekly chart, while the remaining three reached rank 6



(Oricon 2019). Due to the large number of releases, the group began to attach a year to their performer name starting in 2014, thus making it easier for fans to distinguish between different generations of the group. However, the different iterations are not actually considered separate groups, and all sales numbers and other information are still added to the general Morning Musume category.

Morning Musume's 63rd single featured *Jealousy, jealousy* together with *BRAND NEW MORNING* as "double A side" single (Hello!Project 2017). The single was released in March 2017 and reached the 60<sup>th</sup> rank of overall yearly sales. The album appeared in four different versions, all containing a CD and a DVD with music videos of both songs plus extra material for the first press editions. At the time of release, 12 of the group's 13 members participated with Misaki Sato absent due to a back injury (ibid). This is the only song in the present study that has no connection or collaboration with a different brand, product or programme.

### 7.2.2 Analysis of *Jealousy, jealousy* by Morning Musume'17.

*Jealousy, jealousy* by Morning Musume contains lyrics that are mostly performed in standard, somewhat colloquial Japanese with some expressions that are common among speakers in the Tokyo region. A good example of the Tokyo influence is the use of *yannai* instead of the more standard *yananai* (a casual expression that implies the speaker "will not" do something that could be considered a favour or a benefit for the listener) in the first lines of the lyrics:

1	「すごいね」なんて sugoi ne nante	1	Saying things like "that's amazing"
2	そんなすぐ 認めてやんない sonna sugu mitomete yannai	2	I won't acknowledge you that easily

Furthermore, the language is slightly feminine rather than masculine. Examples include the use of first singular pronoun *watashi* instead of more masculine versions like *boku* and *ore* (gendered pronouns in Japanese are discussed in e.g. Kurosu 2008). *Watashi* is neutral in polite speech, but in informal contexts or popular culture it is rare for male performers to use it.



In the first 90 seconds of the song, the only element of the song that does not draw solely from the informal spoken Japanese register is the word “jealousy”. The word appears in the title of the song, repeated twice and written in the katakana script (ジェラシー ジェラシー, *JERASHĪ JERASHĪ*), marking it as a word of foreign origin. However, in the lyrics of the song itself, the word always appears written in English alphabet. *JERASHĪ* has been used in Japanese popular culture at least since the late 1970s, when it appeared in Momoe Yamaguchi’s hit song *Ai no arashi* (Kimi to kiku Yamaguchi Momoe 2018).

For the most part, “jealousy” appears on its own or repeated several times. However, the bridge to the chorus has a line which uses the word somewhat differently:

3	人間脳なんてきっと多分 ningen nō nante kitto tabun	3	The human brain is surely, probably
4	ほとんど Made with Jealousy hotondo <i>Made with Jealousy</i>	4	almost entirely made with jealousy
5	だからこそ明日に向かう dakara koso asu ni mukau	5	That’s the very reason why we turn to tomorrow

Leaving the English part as it appears in the lyrics, the line would be translated as “The human brain is probably almost entirely Made with Jealousy”. The phrase evokes familiar expressions like “made with love”. However, the modifier *hotondo* (“nearly”, “almost entirely”) would support the use of “made of jealousy”, which emphasizes the importance of the one mentioned “ingredient”. In fact, *made of* is used in the English subtitles provided in the official music video. It is unclear which particle is closer to what the songwriter intended.





The music video begins with shots in a room that is divided in the middle by a wall (see Table 4). The side left from the wall has black walls and all items in the room are dark coloured, while the right side is primarily white. The floor has the same white and dark wood chequered pattern throughout. Six young women are sitting in each side of the room in positions that mirror each other, but their

expressions are different: the women on the white side are laughing and moving animatedly, while those on the black side look to the side with sullen expressions. Several times during the song, one occupant from each room trades places by walking through the middle line, which immediately changes their mood as well: the one who came from the white room becomes brooding, while the one who came from the black room begins to smile widely. The shift occurs for the first time during the line “The human brain is probably almost entirely made of jealousy”, suggesting that the emotion is something that can be expected of humans, and the visual content emphasizes that the positions of the “envious” and the “envied” are not static – anyone can find themselves in either position depending on the situation. After this line, the song carries on to claim that the existence of jealousy is the reason why humans keep striving for better, or “turn to tomorrow”.

The ubiquitous nature of jealousy is underlined in another commonly repeated shot, in which the women are standing on opposite sides of the otherwise empty chequered board and pointing an accusing finger at each other while chanting the word “jealousy” again and again. Furthermore, the choreography emphasizes the competitive side of jealousy: during the intro, the entire group dances in a well synchronised manner that idols are known for. However, when the chorus begins, the unity splits into a duo in the middle and two groups of five on each side, and all units begin to perform their own dance moves that do not fit together at all. At this point, the lyrics proclaim: “I want to become beautiful / I want to be idolized / My endeavours / [Please] praise me”. Both the lyrics and the visuals show the individual members trying to appeal to the audience.

After the first chorus, the tone of the song changes considerably: the instrumentation changes from featuring strings and rapid synthetic runs to saxophone riffs, the singing becomes rhythmic speaking resembling rap, and the performers’ costume is altered from uniform all-white dresses to colourful, loose-fitting shirts and caps with more individual variation. The chessboard-like platform remains, but is decorated with colourful squares instead of

monochrome, and the lighting changes from stable, barely noticeable studio brightness into colourful night club atmosphere.

TS	IMAGE	ACTION
11		looking to the side
12		laughing
13		Woman in the middle turns her head to her left
14		Women on the white side laughing and moving excitedly, black room side sitting still

**Table 4.**

In addition to the contributory modes discussed above, the camera work changes, as well. The shots from the beginning of the video are relatively static with only some very slow pans and zooms. Often the preferred technique is to use hard cuts to get a different angle instead of moving the camera in one shot. However, in the rap sequence the camera frequently moves and zooms in and out. The way



TS	IMAGE	LYRICS
83		Jealousy
		私の (my)
86		努力を (endeavours)
87		Jealousy
88		私 (me)

Table 5.

in which the performers interact with the camera is also different. In other parts of the song, they dance according to a strict choreography, stand stationary on a platform or look intensely at the camera trying to catch the viewer's attention (see

Table 5), but they do not approach the camera of their own volition. However, during the rap sequence the group members frequently walk up to the camera, gesturing towards it and crowding in front of it so that they fill the entire screen, at times even blurring out of focus. At one point (during “please rescue me” in line 17, TS 117 in Table 6), one member even physically grabs the camera with her hands as if to shake it.

6	「機会均等」なんて言うけど kikaikintō nante iu kedo	6	They say there’s “equal opportunity” but
7	神様は不公平 kamisama wa fukōhei	7	god is unfair
8	Now what you hear is not a test <i>Now what you hear is not a test</i>	8	Now what you hear is not a test
9	誰かと比ベイラってる dareka to kurabe IRAtteru	9	Comparing yourself to someone else and getting annoyed
10	あの娘みたいにケラケラ ano ko mitaini KERAKERA	10	Cackling loudly like that girl
11	上手に出来ないけどメラメラ jōzuni dekinai kedo MERAMERA	11	You can’t do it that well but you’re burning with jealousy
12	コンプレックスなら武器に変えて KONPUREKKUSU nara buki ni kaete	12	If you have a complex, turn it into a weapon
13	My 努力よ 裏切らないで My doryoku yo uragiranaide	13	My efforts, please don’t betray me
14	ケ・セラ・セラ Set up!! KE SERA SERA Set up!!	14	Que sera sera Set up!!

In this short rap sequence, several techniques are used to mobilize linguistic resources. Line 7 contains a full English phrase “Now what you hear is not a test”. This is a line popularized by The Sugarhill Gang in their 1979 song *Rapper’s Delight*, its second stanza opening with the words *Now what you hear is not a test / I’m rapping to the beat*. *Rapper’s Delight* is nowadays known as one of the first major rap records that brought the style into the mainstream (Heard 2004). Morning Musume’s nod to the pioneers of the genre is made more obvious by the fact that the rhythm and intonation used in the line are nearly identical to the ones used in the original song.

Line 10 and 11 are connected by their use of katakana: the utterance-final words *KERAKERA* (“laughing loudly, cackling”) and *MERAMERA* (“bursting to flame”) are mimetic expressions, although the first one could also be considered onomatopoeic. The use of the edgy, jagged katakana instead of the rounder and softer-looking hiragana gives the impression of sharpness. Many of the mimetic expressions in *Jealousy, jealousy* depict unpleasant phenomena: loud cackling, emotions bursting to flame and the feeling of annoyance (*IRA* in line 8) appear stronger and more intense given the orthographic choice.

The first word of line 9 is borrowed from the English word “complex”, a fairly commonly used loanword. Usually words written in katakana have what Moody (2006) would call more nativized pronunciation, tied to the CV syllable structure, but here the pronunciation is less nativized than one might expect: instead of pronouncing all five syllables (Kon-Pu-Rek-Ku-Su), the vocalist weakens the U sounds considerably and thus shortens the word to two (Kon-P(u)rekk(u)s(u)) in order to keep up with the quick rhythm. Moving on to the latter part of the line, the English possessive pronoun *My* is used instead of the Japanese equivalent *watashi no*. This might be simply due to the limited space, and it also relates to a later reuse of the same pronoun (see line 19).

The fifth line is interesting because it borrows from two non-Japanese registers. The first part is a nativized version of the phrase *Que sera sera*, roughly translating to “What will be, will be”. This is again a reference to an existing piece of music, as the phrase was popularized by Doris Day’s performance in the 1956 movie *The Man Who Knew Too Much* (Hartman 2013). The lyrics of the song *Que sera sera* are fully in English save for the title phrase, so it was a marked linguistic choice in its original context, as well. Interestingly, although the phrase is often attributed to being of Spanish origin, it is fundamentally ungrammatical and has mostly been used in English-language contexts (ibid.). Both in Japanese cover versions of the Doris Day song (the earliest of which were released in 1956) and in *Jealousy, jealousy*, the already pseudo-Spanish proverb gets an additional layer

of linguistic hybridity due to the decision to use katakana to write the expression, making it extremely difficult to decipher for someone who is not already familiar with the phrase in some form. Both 1956 versions included a Japanese translation of the expression in the lyrics, but *Jealousy, jealousy* does not have one – perhaps the phrase is already famous enough that listeners are expected to get the gist of it without an additional explanation.

*Que sera sera* is followed by a passionate exclamation of “Set up!!” The rhyming scheme is maintained (kera-mera-sera-set up) and all members shouting the last words in unison gives the first half of the rap sequence a natural climax. However, the continuation reveals that the confident declarations of “what will be, will be” is partly empty bravado, as the lyrics show some vulnerability:

15	なんてカッコつけ言ったけど nante KAKKO tsuke itta kedo	15	Or so I said, trying to play it cool but
16	私には癒しが急務 watashi ni wa iyashi ga kyūmu	16	I urgently need healing
17	お願い！ Please rescue me! o-negai! <i>Please rescue me!</i>	17	Please! Please rescue me!
18	早く見つけ出してください hayaku mitsukedashite kudasai	18	Please find him quickly
19	未来の My mirai no My	19	My future
20	Lover Lover Lover Lover boi <i>Lover Lover Lover Lover boi</i>	20	lover lover lover lover boi

The use of the word *kyūmu* (“urgent business, immediate need”) is validated by a parallel in the second line: the stress is placed unnaturally in the middle of the word in “Please rescue me”, making the end of the phrase sound similar to *kyūmu*. Lines 17-18 have multiple ways of conveying a plea for help. Beginning with the Japanese word *o-negai*, which literally means a “wish” or a “request”, but which pragmatically is often used as a way of asking something or conveying a strong need for something, much like exclaiming “Please!” would in English. Then the actual English phrase “Please rescue me!” is added, followed by the phrase *hayaku mitsukedashite kudasai*. Notably, the use of *kudasai* makes the sentence a

polite request, making it the only part of the song that makes use of polite standard Japanese instead of the more relaxed, colloquial language that is used throughout the rest of the song. The register change calls attention to the fact that the utterance is a request rather than a demand.

TS	IMAGE	LYRICS
111	 <p>Que sera sera, set up!! ケ・セラ・セラ Set up!!</p>	<p>ケ・セラ・セラ (Que sera sera)</p>
112	 <p>Que sera sera, set up!! ケ・セラ・セラ Set up!!</p>	<p>Set up!</p>
113	 <p>So I was just kidding about that and tried to act cool なんてカッコつけ言ったけど</p>	<p>なんてカッコつけ言ったけど (Things like that, I played cool and said but)</p>
114	 <p>But I urgently need some healing 私には癒しが急務</p>	<p>私には癒しが急務 (To me healing is urgently needed)</p>
117	 <p>Please! Please rescue me! お願い! Please rescue me!</p>	<p>お願い Please rescue me! (Please, Please rescue me!)</p>

Table 6.



The final lines of the rap sequence reveal what the fervent pleas in the previous line were asking for. When reading the translation and the original text side by side, one immediately notices the change in word order: instead of “my future lover”, the Japanese text has the adjective “future” mentioned before the possessive pronoun. This kind of inversion is very common in Japanese popular culture, such as song names or lyrics. In addition to sounding natural to Japanese ears, the word order enables a continued rhyming scheme with *kudasai* - *mirai* no - *my*. Then, the word “lover” is repeated four times to match the instrumental melody that has been heard several times on its own but has never had any singing before. It reminds the listener about the musical themes that were present before the rap sequence, making the transition to the second verse smoother. Finally, the decision to use *boi* instead of the more standard *boy* is a feature of African American Vernacular English often seen in rap lyrics.

The second verse, bridge and chorus use much of the same tools as the first time they were introduced, although the lyrics are altered somewhat. After the second chorus ends, the song shifts to another section with rap influences, once again accompanied by the visual and audial differences compared to the rest of the song. The sequence begins with a rhythmical repetition that is delivered in a hushed voice, reminiscent of a chorus of whispered gossip.

21	ジェラジェラジェラっちゃう JERA JERA JERAcchau	21	I get jealous
22	分かつちやいるけどジェラっちゃう wakacchairu kedo JERAcchau	22	I know, but I get jealous

The repeated element *JERAcchau* is a conjugated form of the verb *JERArū*, which contains part of the word *JERASHĪ* with the verb ending “ru” making it possible to use the word like any verb in Japanese language. In the Tokyo region dialect, verb ending *te shimau* is commonly shortened to *chau* in casual language, thus the more standard version of the word would be *JERAtte shimau*. The ending *te shimau* is used to express that the speaker is unhappy with something, and

translations often interpret the expression to mean “to end up doing something” against what one had hoped for; or add some other clue that the result is undesirable for the speaker. This meaning is demonstrated well in line 22. The first half *wakacchairu* is a shortened form of *wakatte wa iru*, which means something like “I know” or “I am aware”. The most well-known use of the phrase is from a 1961 song *Suudara-bushi* (Oshima 2001) by an extremely popular jazz group Hana Hajime and the Crazy Cats, the song containing the phrase *wakacchairu kedo yamerarenai* (I know [that I shouldn’t], but I can’t stop). Much like the singer of *Suudara-bushi* lamenting that he is unable to stop drinking alcohol and getting fooled by attractive women, in *Jealousy, Jealousy*, the phrase is used in a similar meaning: “I know that I shouldn’t, but I still end up feeling jealous”.

The whispered chatter of lines 21-22 is abruptly broken by a series of energetic calls and responses. Line 23 is a preparatory phrase to signal the beginning of a new section: in addition to the meaning of the phrase (“stimulating” or “exciting”) and the repeated plosive p sounds, this is achieved musically. The phrase “pump up-up” occurs on the three eight-notes before “Don’t” falls on the first beat of the new measure.

23	Pump up-up! <i>Pump up-up!</i>	23	Pump up-up!
24	Don’t stop! (Don’t stop!) <i>Don’t stop! (Don’t stop!)</i>	24	Don’t stop! (Don’t stop!)
25	諦めんな (諦めんな) akiramen na (akiramen na)	25	Don’t give up (Don’t give up)
26	悔しさが情熱に (情熱) kuyashisa ga jōnetsu ni (jōnetsu)	26	Chagrin makes passion (passion)
27	着火 (着火) chakka (chakka)	27	ignite (ignite)
28	Rich Young Girly 細い <i>Rich Young Girly hosoi</i>	28	“Rich”, “Young”, “Girly”, “thin”
29	全ての見込んで明日への糧 subete nomikonde ashita e no kate	29	Drink it all up and make that into provisions for tomorrow
30	未来に向かって mirai ni mukatte	30	Then face the future
31	Let’s go! <i>Let’s go!</i>	31	Let’s go!

Line 28 contains four adjectives, the first three being in English: rich, young and girly. However, the last word in the line is *hosoi*, meaning thin or slender in Japanese. The change could be motivated by practical reasons, such as the songwriter not believing audiences would understand the English equivalents, or the fact that the [θ] sound in “thin” is rather difficult to pronounce for Japanese performers. The word *hosoi* is used earlier in the song (second verse, line *hosoi dake de urayamashi no ni*, “Even though I’m envious of just the fact that you are thin”). It is also possible that there is additional wordplay in the line: “girly” is pronounced close to ガーリー (GĀRĪ), which resembles the mimetic expression ガリガリ (GARIGARI) meaning a very skinny person, connecting the youthful femininity of “girlyness” to a slim body shape.

The sequence ends much like it started: with an enthusiastic cry of “Let’s go” leading the song to the bridge and then the final repeats of the chorus. During the final choruses, the camera alternates between the white-clad group dancing and those in the rap sequence outfits throwing water balloons at a round board with the text “jealousy” on it.

The themes of jealousy over success and the talents of others is rather fitting of the idol industry where there is often competition not only between different groups but also within them. However, the song does not seem to be a critique of such practices; rather, it sees jealousy as something that is inevitable in humans and that may have positive results such as motivating individuals to work harder towards their goals.

### 7.3.1 Introduction of *Love★Queen* by E-girls

E-girls is a sister group to the boy band Exile, both managed by Avex. According to their official profile, the group of 11 women aims to deliver “veritable dance performance” (E-girls 2018). Due to their technically expert choreographies and

the decision to move away from schoolgirl imagery in group photos, some believe E-girls should not even be considered an idol group – for example, Michel (2015) argues that the lack of what he calls “idol-standard amateurism” puts E-girls closer to the style of South Korean pop groups, who often strive for precision rather than youthful charm. However, E-girls exhibit many characteristics of idols: they have a rotating roster of members (although not to the extent of Morning Musume and the AKB48 groups), frequently produce collaborations with brands, and are commonly listed together with more traditional idols (see Natalie 2014).

*Love☆Queen* (hereafter *Love Queen*) is the group’s 19<sup>th</sup> single. With a July 2017 release, it reached the 69<sup>th</sup> place in yearly single rankings (Oricon 2018). The song appeared in 11 different versions of a commercial for an on-demand karaoke programme *LIVE DAM STADIUM*; it was also featured as the monthly theme song in the Nippon Television Network variety programme *Sukkiri!* for August 2017.

In the description field of the video uploaded into Youtube, the uploader has included an unusually long text describing the product. The shooting locations of Las Vegas and nearby Valley of Fire State Park are mentioned, as well as the fact that the video was the groups’ first time shooting abroad. The text emphasizes that the scenarios were created to showcase each member’s individual charm, and reminds viewers to pay attention to the “sexy yet powerful synchronized dance sequence while wearing stiletto heels”. (E-girls 2017).

### 7.3.2 Love☆Queen analysis

Much like in *Bagutte ī jan*, the video begins with a short introduction segment. It shows the E-girls in casual clothes, relaxing in the middle of what seems to be a road trip. Several factors point to the location being outside Japan: the red sandstone seen in the background, the vegetation, the large limousine-type cars, the sign for “Hamm’s beer”. The spoken words in the radio, while unintelligible

due to the heavy static, are clearly not Japanese. As the women get into the cars and one of them changes the radio channel, the song kicks off.

The musical intro consists of a repeated chant of the title “Love Queen” interspersed with musical fillers in English. The listener is prompted to “get ready”, and “come on now”, and the name of the group is referenced. Finally, as the intro nears its end, an ensemble of voices sings an ascending vocal melody line that leads to the first chorus of the song.

After an intro sung entirely in English, standard informal Japanese is used for the majority of the song. However, the “Love Queen” motif continues to be used in the background vocals and, in the latter part of the chorus, in the main vocal line (lines 1 and 3). In line 4, it is noteworthy that the currency mentioned is not Japanese yen, but dollar. Not only is the monetary value of million (or “hundred ten-thousands”, as expressed in the original Japanese text) dollars considerably more than million yen, but this line situates the song away from Japan, into a foreign context.

1	Love Queen Love Queen <i>Love Queen Love Queen</i>	1	Love Queen Love Queen
2	そう呼んでね sou yonde ne	2	call me that
3	Love Queen 好きになったら <i>Love Queen suki ni nattara</i>	3	Love Queen, when I fall in love
4	1 0 0 万ドルの夜が煌めく hyakumanDORU no yoru ga kirameku	4	the million-dollar night glitters
5	Welcome to Love Queen Aah <i>Welcome to Love Queen Aah</i>	5	Welcome to Love Queen Aah

The stanza portions of the song mostly include uniform standard Japanese language. The first stanza only contains a very common word *KŪRU*, from English “cool”. However, there is an alternation between English and Japanese phrases in the latter part: lines 6-7 and 9-10 are written in alphabet and sung as background vocals, while lines 8 and 11, sung by a solo singer in Japanese, form a single thought. The repeated vocables (words or sounds without particular

meaning, in this case *pu* and *fu*) are written in alphabet rather than hiragana or katakana, as is often the case in song lyrics. They create a playful and daydreaming tone, sounding like a person just humming to herself. The video shows a woman carrying several shopping bags (lines 6-7, Table 7) and another sitting at a poker table, covering her eyes playfully before reaching for the cards (Table 8). Going on a shopping spree in expensive brand stores and engaging in a high-risk gamble are luxurious fantasies that are not possible for the average viewer. The song portrays these daydreams as such by the use of the background vocal and a different language, while simultaneously letting the listener know in the more grounded solo part that frivolous fantasies are harmless and common.


TS	IMAGE	LYRICS
97		Pupu
98		Pupupu
99		Put your hands up
100		生まれ変わりたいなんて <i>Oh yeah!</i>  (Something like “I want to be reborn”)

Table 7.

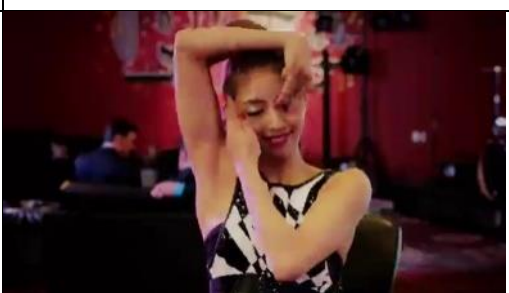




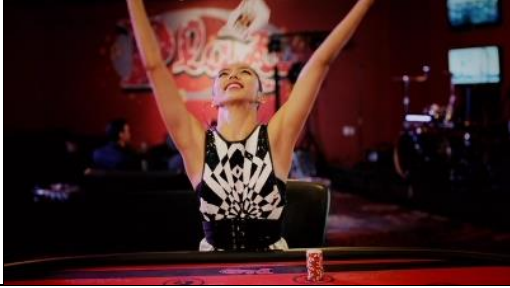
TS	IMAGE	LYRICS
105		Fufu
106		Fufufu
107		Fly to your dream
108		誰もが (Anyone does)
109		思うこと (thinking)
111		ohh yeah

Table 8.

6	Pu pu pu pu pu <i>Pu pu pu pu pu</i>	6	Pu pu pu pu pu
7	Put your hands up <i>Put your hands up</i>	7	Put your hands up
8	生まれ変わりたいなんて <i>umarekawaritai nante</i>	8	Wanting to be reborn
9	Fu fu fu fu fu <i>Fu fu fu fu fu</i>	9	Fu fu fu fu fu
10	Fly to your dream <i>Fly to your dream</i>	10	Fly to your dream
11	誰もが思うこと <i>dare mo ga omou koto</i>	11	Is something everyone thinks about

After the bridge, the chorus starts with a common English clause: “Nice to meet you” in the second and fourth chorus and “How do you do” in the third. In addition, all choruses have the line “What can I do for you” (line 14), which an English speaker is more likely to associate with customer service than the message of female empowerment in the matters of love that the rest of the lyrics seem to advocate. However, the phrase is paired with the interesting expression *kenrangōka na omotenashi ikaga* in the third chorus (line 9). *Omotenashi* is a special concept of courteous hospitality that many Japanese find to be unique to their culture and marketing companies often use it to promote tourism. The word became especially famous in 2013, when Christel Takigawa used it as a cornerstone of her speech to the International Olympic Committee (ANN 2013). It was included in the official list of 2013 buzzwords (Schreiber 2013) and has become ubiquitous as the 2020 Tokyo Olympic games grow nearer and nationwide efforts to improve citizens’ conversational English skills continue to intensify. *Kenrangōka* is a sophisticated, relatively complicated kanji compound expression which refers to things that are luxurious, dazzling, or splendid, while *ikaga* is a very polite way of suggesting something, another expression that is often heard in professional contexts and when addressing formal guests. Combining words that carry a strong image of “Japanese-ness” with beginner-level English phrases offers fascinating insight into the atmosphere in Japan in the late 2010s: internationalization and national pride converging in preparation of a massive event.



12	How do you do? <i>How do you do?</i>	12	How do you do?
13	セレモニーが始まる今夜 SEREMONĪ ga hajimaru kon'ya	13	Tonight, when the ceremony begins
14	What can I do for you? <i>What can I do for you?</i>	14	What can I do for you?
15	絢爛豪華なおもてなしいかが? kenrangōka na omotenashi ikaga?	15	How would you like some dazzling hospitality?
16	キラキラキラ・ラ・ラ KIRA KIRA KIRA RA RA	16	It's sparkling, sparkle-la-la

Both musically and textually, the English phrases also function as discourse markers in the chorus. The four-syllable phrases discussed above occur as a pick-up to the first beat (the first syllable of *SEREMONĪ*) and they are sung as an ascending melody line. “Love Queen Love Queen” in the middle of the chorus returns to the familiar melodic motif introduced at the beginning of the song, and each chorus ends with a falling melody that completes the musical “arc”. In each chorus, the descending line is sung in English and the words even describe a somewhat downward movement (“Shootin’ star” in line 21 and “Fall in love” later in the song). The English expressions are used as lyrical anchors that express central themes and signal the beginning and end of a section.

Comparing lines 2 and 18 show a rare case of repeating the same content in a different language. The request for the listener is first delivered in Japanese, while in the rest of the choruses it always occurs in English in a slightly varied form. A similar phenomenon is seen in line 21: the English portion specifies the meaning of the Japanese phrase and becomes like a tagline. The decision to use spell “shooting” without the final g naturally makes the line appear casual and relaxed, but it may also have a practical effect. A Japanese speaker is easily tempted to pronounce the word-final “ing” as two syllables (the katakana spelling in this case would be *SHUU-TIN-GU*) so leaving the final letter out in fact informs the reader about the intended pronunciation. The idea of stars has already been invoked earlier in the line and listeners are likely to be familiar with the

expression “shooting star”, so changing the orthography does not hinder understanding.

17	Love Queen Love Queen <i>Love Queen Love Queen</i>	17	Love Queen Love Queen
18	Call me Love Queen <i>Call me Love Queen</i>	18	Call me Love Queen
19	私は自由なの watashi wa jiyū nano	19	I am free
20	Cat walk を歩く気分で <i>Cat walk o aruku kibun de</i>	20	Feeling like walking on a cat walk
21	星になれ Shootin' star hoshi ni nare <i>Shootin' star</i>	21	Become a star, shooting star

As is common in contemporary pop songs, *Love Queen* features a brief rap-inspired part. This section features several English-inspired words: “pin heels” (*wasei-eigo* for what English speakers would call “stiletto heels”), furs, sports cars and a red carpet. All are words that are associated with money, luxury and fame, and refer to western cultural imports. In line 25, the adjectives “gorgeous” and “mysterious” are combined with the image of the members doing a confident synchronized walk in black high-heeled shoes.

21	ピンヒール&ルファールを羽織って PIN HĪRU E FĀ o haotte	21	Stiletto heels & wearing a fur coat
22	降りるスポーツカー oriru SUPŌTSU KĀ	22	getting out of a sports car
23	金色の紙吹雪 kin'iro no kamifubuki	23	Golden confetti
24	虹色の吐息で Foo niji-iro no toiki de <i>Foo</i>	24	A rainbow-coloured breath, “Foo”
25	ゴージャスミステリアス GŌJASU MISUTERIASU	25	Gorgeous, mysterious
26	レッドカーペットに乗って REDDO KĀPETTO ni notte	26	Get on the red carpet
27	Now party girls are waiting <i>Now party girls are waiting</i>	27	Now party girls are waiting
28	Waiting for you to come <i>Waiting for you to come</i>	28	Waiting for you to come

Claiming that the use of English itself denotes modernity or female empowerment does not sound particularly convincing here. However, examining the visual material shows that E-girls exhibit different categories of personhood compared to traditional idol groups. They do not appear in uniform outfits: even in ensemble sequences their appearance evokes a group of young women who picked up something from their personal wardrobe, at most having a matching colour scheme in some scenes. Their hairstyles have more variation than most groups: instead of neutral colours and haircuts, Anna Suda's fuchsia dye and YURINO's braids jump out of any group shot.

Another notable difference compared to most idol music videos is the presence of male actors. Female idols are rarely shown to interact with men on screen (and the same is true for male idols and women) as the illusion of romantic availability of the performer to the viewer is one aspect of the product. In *Love Queen*, this does not seem to be a primary concern: Anna Suda confidently approaches a man on the street and promptly puts her hand on his shoulder. She immediately has his attention as he lowers his phone away from his ear; another man joins the duo and the three begin to dance with Suda in the centre. The lyrics at this point sing "I was pretending to be cool because I was hiding that I didn't have confidence in myself", the past tense implying that now the confidence has been found. The second stanza has an ever more atypical moment (see Table 9): after a nightclub sequence, the shot changes via a wipe transition starting from the right side of the screen. Nonoka Yamaguchi spins into the picture in her bright red evening gown as if thrusting herself into the scene as the lyrics say "Decisiveness is needed / that's the kind of world we are in". She stops in front of a Caucasian man in a black tuxedo and begins to climb a heavily ornamented staircase with him following close behind. The pair stops midway as the line "Fly to your dream" is heard again, and then they turn to face each other, grabbing the railing between them and starting to "climb" upwards by repeatedly placing their hands further upward. The line in the lyrics (お咎めなしなのよ / o-togame nashi nano yo) could be translated as "no judgement here". The nuance of *o-togame nashi* implies that one is not punished or found guilty even though they might in fact have







TS	IMAGE	LYRICS	ACTION
170		世界に (In the world)	New image comes from the right (CM: wipe transition), red-dressed woman spins into view
171		いるよ (exist)	She stops spinning and looks at the man
172		Fufufufu	She begins to ascend the stairs, he ducks under the railing to follow her
174		Fly to your dream	On the “dream” syllable, they take their hands from their ears and place them on the railing
175		お咎めなし (Impunity)	They turn towards each other, grabbing the middle railing and bringing their faces closer together
176		なのよ [emphasis]	They turn to look up at the camera

Table 9.

done something wrong. Much like in the previous time the same melodic motif was used (lines 6-11), the Japanese vocals reassure the listener that the fantasy of enjoying a handsome man's attention and reciprocating (both of them are grabbing the railing with equal enthusiasm) is not wrong. Finally, just before the chorus begins again the line "cast a spell on yourself" is heard as the man offers Yamaguchi his hand, she takes it, and the two hurry to the top of the stairs. The last image of them is shot from a low angle, preventing the viewer from seeing what awaits the pair and emphasizes the ascending motion.

In the lyrics, the Love Queen is a woman who used to feel unsure about herself and only pretended to be confident. However, after "casting a spell on herself", she became someone who is free and able to demand attention from others. She seeks adventure and romance, but is not necessarily interested in a long-term commitment: she is only "bathing in the shower of love" and near the very end of the song one can hear a playful quip in English "Don't miss me baby", implying that she is soon on her way towards new adventures. The final shot of the music video indeed shows the three cars drive off to the distance. With the full context of the piece, the line "Welcome to Love Queen" (line 5) at the beginning creates the impression that "Love Queen" is a state of mind, a role that one can enter. The American open landscape and the glamour of Las Vegas as well as the English language itself then become tools which index that role.

#### **7.4.1 Introduction of: Chou NEBAGIBA DANCE by Chōtokkyū**

Chōtokkyū is the only male idol group included in the data of the present study. This does not mean that songs performed by male groups do not contain linguistic hybridity: in the Oricon top 100 list, there are several songs by all-male idol groups that contain genre-typical hybridity, thus fulfilling the second and the third criteria of the data selection (see section 6.2 for more details). Benson's (2013: 23) observation that linguistic hybridity is more frequently used by female

performers does not seem to be necessarily true in the landscape of contemporary pop idol music in Japan.

The reason why many suitable songs were not considered for the study was that they did not fulfil the third criterion, namely the availability of a full music video. Several songs either did not have any official videos uploaded, or only had sample versions with one to two minutes of video content. Most of the artists whose content this problem concerns work under the label Johnny's Associates, so this may be a company-level policy.

Chōtokkyū is a six-member all-male idol group operating under Stardust Promotion label. The group's name means a particular type of express train, the word (超特急) itself an abbreviation of 超特別急行電車, often translated as "super limited express train". The band, however, has chosen a simpler translation: originally the full name of the band was 超特急☆-BULLET TRAIN-, but the star sign and the English words were later dropped. The train theme is a central part of the group's brand. Their YouTube channel is called "Bullet Train Channel", and each of the six members has been assigned not only an individual colour, but also a "train car number" from two through seven, with the group's fans representing car number eight. (Bullet Train 2018).

Rather than being a tie-in with another product, *Chō nebagiba DANCE* is a single celebrating Chōtokkyū's fifth anniversary, and it is also the group's first single to reach the number one spot in the Oricon weekly ranking upon its April 2017 release (Oricon 2018).

#### 7.4.2 Analysis of *Chō NEBAGIBA DANCE*

The title of the song contains an interesting orthographic difference to the lyrics. The official title 超ネバギバDANCE has the phrase "never give up" written in katakana, Japanese as *NEBAGIBA*. However, whenever the same phrase appears in the lyrics, it is always spelled in capitalized alphabet. Even if katakana

was used, a more common way to transcribe “never give up” would have been ネバーギブアップ (*NEBĀ GIBU APPU*). Shortening these long and awkward expressions into four-syllable bits is very common in Japanese: for example, one rarely hears sexual harassment referred to as セクシュアルハラスメント (*sekushuaru harasumento*) but simply セクハラ (*SEKUHARA*) and PCs are パソコン (*PASOKON*) rather than パーソナルコンピューター (*pāsonaru konpyūtā*) in everyday speech. Another motivation for using katakana could have to do with the overall aesthetic appeal: containing kanji, katakana and finally alphabet, the title is attention-grabbing and intriguing to the reader.

As the song was written with male performers in mind, the lyrics contain expressions that are considered masculine: most notable examples include the use of first-person pronoun *boku* and the sentence-ending particle *ze*. *Boku* is especially common among young men and *ze* is considered extremely masculine (Kurosu 2008: 192-193). In general, the language used in the song is ordinary, colloquial Japanese with almost no distinctive dialectal features. In addition to Japanese, English appears in full phrases and single words that borrow from English vocabulary and orthography to a varying degree, much like the title of the song already discussed above.

The first stanza begins with a rhyme of “survive” and “archive” (lines 1 and 3) embedded in Japanese utterances. The verb is left in its basic form and the intended subject is omitted, making the line very ambiguous and challenging to translate. Furthermore, the rhyming effect is improved by the pronunciation: instead of a schwa, the vowel of the first syllable of “survive” is much closer to [ɑ:], which can be found in “archive”. The schwa sound does not exist in Japanese sound system, so it is often replaced by other sounds that sound somewhat similar. One of the most common examples of a challenging word is the definite article “the”, which is often written and pronounced simply as the katakana *za*, changing both the consonant and the vowel sound into something more palatable for the Japanese tongue.

The third line contains an interesting combination of English-inspired vocabulary. The words *RIARU* (from English “real”, “reality”) and *GĪKU* (likewise from English “geek” or “geeky”) may not seem related at first glance, but they could be interpreted to represent different aspects of life. An extremely popular internet slang term *リア充* (*RIAjū*, combining *RIARU* and *jūjitsu* or “fulfilment”) is used to refer to people who are successful in their lives outside online communities. In this context *RIARU* doesn’t mean just reality, but something that could be referred to as “IRL” or “meatspace” in English-speaking discussions of a similar tone – reality as opposed to the virtual. Meanwhile, fan culture and its energy and enthusiasm are embodied in *GĪKU*, a word that describes someone with a great amount of information on and interest in certain specific topics, especially those relating to computers and technology. “Archive” implies that something has been collected for an extended period of time and carefully stored away. Thus line 3 could be interpreted as saying that it has taken plenty of “real” (concrete, down-to-earth efforts in everyday life) and “geeky” (toils coming from a place of passion and possibly taking place in virtual spaces) to take the group to the “faraway land” they are in now.

1	気づけばいつも SURVIVE kizukeba itsumo SURVIVE	1	When we realise, always surviving
2	夢中で駆け抜けてきた muchū de kakenukete kita	2	We came running here like in a trance
3	リアルとギークの ARCHIVE RIARU to GĪKU no ARCHIVE	3	An archive of the real and the geeky
4	遙かこの地へ導いた haruka kono chi e michibīta	4	led us to this faraway land

The music video of *Chou negabiga DANCE* was filmed in London, and the fact is made obvious right from the start: the first six seconds of the video contain still images of Big Ben, the famous red double-decker bus, and a row of marching members of the Queen’s guard, followed by a somewhat less instantly recognisable image of the Eurostar train. In an interview, the members of the group mention that Eurostar was a collaborating partner in the production of the video, and that it was the first time the group had collaborated with an actual



train company (Fujijun 2017). Eurostar trains are thus understandably featured in the video, especially towards the end when the group is shown dancing on the platform of the line's London station and next to a train. For a song with lyrics making explicit reference to “crossing over”, Eurostar suits better than most train lines as it connects the island of Great Britain to mainland Europe via the English Channel.

TS	IMAGE	LYRICS
27		気づけばいつも SURVIVE  (When realizing, always SURVIVE)
30		夢中で駆け抜けてきた  (In a trance came running through)
37		リアルとギークの ARCHIVE 遥かなこの地へ導いた  (Real and geeky ARCHIVE led to the distant land)

Table 10.

As the intro of the song picks up, the members of the group are shown wearing blue uniforms and standing in front of images of more famous London landmarks such as the London Eye, Tower Bridge, and Piccadilly Circus. The images seem flat and the viewer can see the shadow of the performers on the image, making it obvious that the locations are not real. When the first stanza of the song begins (line 1, TS 27 in Table 10), the singer begins walking forward and the camera backs away to reveal that the “fake image” was in fact a canvas

brought to the true location. This visual representation of reality becoming actually real reinforces the meaning of the first lines.

The next section has three utterance-initial words written in katakana. Two of them (lines 6 and 8) are loanwords for “gorgeous” and “charisma” respectively. However, the middle example is somewhat different. *BARIKATA* is a word originating in the dialect of Hakata, located in the southwestern Kyushu island. Much like one might be asked whether one prefers a steak medium or well done, ramen noodles have different levels of firmness. On its own, *BARI* is a word used to denote emphasis in the Western Japanese dialect group, and *kata* is simply a form of the adjective for “hard” (*katai* / 硬い). In the context of noodles, the words are usually written fully in katakana.

Despite its culinary origins, the word *barikata* is used figuratively here to mean “hard-headedness”. None of the members of *Chōtokkyū* are from Kyushu and the group itself is not particularly connected to the region, so it is unlikely that the use of the word is related to the region it originates from. It may simply be a device to evoke an amusing image by comparing a stubborn person’s head to noodles, and to create a textual cohesion with the next line by having a four-syllable katakana word in the beginning of both lines.

5	理不尽な世界に rifujin na sekai ni	5	In an irrational world
6	ゴージャスな理想 GŌJASU na risō	6	a gorgeous ideal
7	バリカタな頭じゃ BARIKATA na atama ja	7	Being hard-headed
8	カリスマにゃなれない KARISUMA nya narenai	8	just will not turn into charisma

The function of the bridge portion of a pop song is often to increase the intensity in anticipation of the chorus. In *Chō NEBAGIBA DANCE*, this is achieved musically by adding a powerful beat and a sharp staccato style vocal line. In the lyrics, one of the most important words in the song is brought up for the first time

in lines 9 and 10, where the verb *koeru* is used. This word has two meanings depending on the kanji character that it is written with. *Koeru* as in 越える means crossing over a distance, passing through or going beyond a certain point. Usually expressions talking about moving from place to place, as is the case here, this version of *koeru* is used. However, the song uses another character instead: *koeru* is spelled as 超える, which means "to exceed" or "to surpass". It is difficult to catch the word play without seeing the written form of the lyrics. Later, the character 超 plays a significant role in the chorus section (lines 23-30).

9	野を超え 山超え no o koe yama koe	9	Going over fields, over mountains
10	海さえ超えて 超特急 umi sae koete chōtokkyū	10	even over sea, super express
11	不条理なほど fujōri na hodo	11	To an absurd degree
12	滾るぜ燃えるぜ超特急 tagiru ze moeru ze chōtokkyū	12	it boils, it burns, super express
13	Stand up Stand up Stand up Stand up	13	Stand up, stand up
14	キミとなら Let it go!! KIMI to nara Let it go	14	If it's with you, Let it go!!
15	「次の壁も破りたい」 tsugi no kabe mo yaburitai	15	"I want to tear down the next wall, too"

Line 13 continues to raise the hype, urging the listener to "stand up" twice – understandable, since the song is centred around dancing. To convey the idea of standing up from a sitting position, one would need more syllables in Japanese: considering the colloquial tone of the song and the male speaking style used, the closest way to express an imperative to "stand up" would probably be *tachiagare*. Compared to the Japanese equivalent, the English expression is shorter and catchier. The melody reflects the lyrics, as well: the "stand" syllable is followed by a short note for "up" a minor third higher up in the scale, evoking an image of a person leaping on their feet. The visual material takes the lyrics rather literally: the phrase "stand up" occurs when one of the group's members is

pictured standing up from a bench. The same footage is then replayed when the words are sung again, emphasizing the repetition.

16	イージーミス ĪJĪ MISU	16	Careless mistakes
17	割と気にする超特急 warito kinisuru chōtokkyū	17	bother the super express quite a bit
18	だけど dakedo	18	But still
19	欲しがり屋さんの超特急 hoshigariyasan no chōtokkyū	19	the super express wants to have it all

There is one instance of wasei-eigo that occurs twice in the song: the word *ĪJĪ MISU* is based on words “easy miss”. Its usage in Japan refers to a careless mistake. It is uncertain whether the word choice is because the mistake is “easy to avoid” (provided one is mindful about the task) or if it is meant to express that it is an easy, simple mistake and not a complicated problem.

The chorus of the song is an interesting mixture of linguistic choices. After a melodic pick up *iku ze*, the chorus kicks off by repeating the word *chō* twice. Written in the same kanji as *koeru* (超える), a verb which means “to exceed” or “to surpass”, here the meaning of the word is closer to the name of the group “Chōtokkyū”: it is a colloquial prefix that means something is “super”, “ultra” or “hyper” – a term of emphasis. The repeated *chō chō* is paired with various words that rhyme with it: *jōshō* (rising, ascending), *sōzō* (imagination), *chōjō* (peak, summit) and *tenjō* (ceiling). *Sōzō* is the only one of these words that is not in itself connected to the idea of being “high up”, but the full phrase *sōzō koeteku danshi*, “young men surpassing imagination”, communicates the idea of rising regardless. *Danshi* would usually be considered a two-syllable word (*dan-shi*), but the final vowel is omitted to pronounce the word as a single syllable and rhyme it with “dance”.

23 行くぜ 超 超 (Hohh!!) iku ze chō chō (Hohh!!)	23 Here we go, super super (Hohh!!)
24 NEVER GIVE UP DANCE NEVER GIVE UP DANCE	24 NEVER GIVE UP DANCE
25 (JAPAN!!) (JAPAN!!)	25 (JAPAN!!)
26 上昇 (Hohh!!) 志向で男子 jōshō (Hohh!!) shikō de danshi	26 Young men with intention to ascend (Hohh!!)
27 (Do it!! Do it!!) (Do it!! Do it!!)	27 (Do it!! Do it!!)
28 全力 SUPER DREAMER zenryoku SUPER DREAMER	28 SUPER DREAMER with all of one's might
29 掴めよ未来 tsukame yo BIJON	29 Grasp the vision of the future
30 Don't give up 上等 Don't give up jōtō	30 Don't give up, bring it on
31 Don't give up 上等 Don't give up jōtō	31 Don't give up, bring it on

In line 28, the idea of *chō* returns again, this time in English: the SUPER DREAMER of the first chorus is matched by SUPERNOVA and SUPER HERO in later choruses.

Much like in lines 9-10, there is wordplay in the orthography of line 29. In Japanese popular music tradition, it is not uncommon to give mismatched pronunciations to kanji words printed in the lyrics. In this case, the word included in the lyrics is 未来, which is usually pronounced *mirai* and means “future”. However, the word is actually sung as ビジョン or *BIJON*, which would refer to the English concept of “vision” and does not have anything to do with the characters themselves. Interpreting the written and spoken form of together, the line would best translate to “grasp a vision of the future”. Later choruses do not have such double meanings, simply using katakana words for “illusion” and “avatar” respectively.

The next line once again alternates between English and Japanese: the words *Don't give up* are followed by *jōtō*, which as an adjective would mean “superior”

or “first class quality”. However, the word is often used as a response to a challenge or threat to mean “that’s just fine by me” or “bring it on”. The line could be interpreted as urging the listener not to compromise on their ideals (the “vision of future” mentioned in the previous line) or as a call to keep going and a response assuring that the challenge is accepted. The change in register (and writing system) makes it easier to see *Don’t give up* and *jōtō* as separate utterances.

Throughout the chorus, background vocals are written inside parentheses in the lyrics. These are most likely meant to be shouted by audiences in live performances. The phrases are short and simple: aside from simple vocal cries (Hoooh) they only consist of single words like “Yeah” and “Japan” or phrases like “Do it” and “Let’s go”. They are easy to sing and the fact that everything inside the parentheses is in alphabet creates visual cohesion. Each utterance is followed by two exclamation marks, emphasizing the intended excited tone. The choice to use the English “Japan” instead of the domestic “Nippon” or “Nihon” is interesting. Originating from a Chinese reading “jih pun” and brought to Europe by Marco Polo as “Chipangu” (Japan [n.d.]), the pronunciation represents Japan seen from the outside. Besides setting an international tone, the word has a stronger phonetic impact than the rather airy “Nihon” and avoids the potential negative overtones that “Nippon” may occasionally have due to its use by nationalistic groups.

32	そうさ手と手繋げば sō sa te to te tsunageba	32	Yes, if we link hands
33	この上なく Together kono ue naku <i>Together</i>	33	we’ll be the best, together

The chorus ends in a rhyme connecting the word *tsunageba* to the English *together* by using a similar pronunciation change as in “survive” in the first stanza: the schwa is altered to a more open vowel sound.

TS	IMAGE	LYRICS
57		野を超えて 山を超えて 海さえ超えて 超特急  (Surpassing fields, surpassing mountains, surpassing even seas, Super express)
60		不条理なほどに 滾るぜ 燃えるぜ  (To an absurd extent, seethes, burns)
63		超特急 Stand up Stand up キミとなら  (Super express Stand up Stand up if with you)
66		Let it go!! 「次の壁も  (Let it go!! “Next wall too”)
69		破りたい」  (“want to break”)

Table 11.

The music video's scenes can broadly be divided into two types: the train scenes and the dance scenes. In the first, the group wears matching outfits that resemble an official uniform: the sole unique part of the costume is the colour of the tie, which represents each member's signature colour. In the second scene type, Chōtokkyū wears casual street clothes such as print T-shirts and sneakers. The

TS	IMAGE	LYRICS
70		行くぜ 超 超  (Go super super)
71		(Hoohh!!)
72		NEVER GIVE UP DANCE
73		(JAPAN!!)

Table 12.

two types are easy to identify based on the costume change, but the differences do not end there: the majority of the train scenes have the whole group shown together, while the dance scenes feature each member individually. The camera work is much steadier in the train scenes: the group is shown to walk in a line while moving their arms to mimic a “human train”, and the camera holds still as they migrate from one location to another (in Table 11, it is noteworthy how each shot is held for about 3 seconds while in Table 12 they last only one second). The shots tend to be wide, showing plenty of space around the group. However, filming in very public places in the middle of a metropolis leads to curious bystanders, and several people can be seen staring and taking photos of the



group's train impression. This plays into the themes of images and reality that was discussed earlier: Chōtokkyū uses London as a backdrop for their product, but also simultaneously becomes spectacle for the people who happened to be there. The orchestrating modes enhance the effect: long, static shots emphasize the unnatural situation.

TS	IMAGE	LYRICS
219		超えてく (surpassing)

**Table 13.**

The dance scenes are shot completely differently. The locations are not as recognizable as in many of the train shots: landmarks change into anonymous streets and other people generally are not visible. The shot changes are much quicker and more dynamic, changing the angle and zooming in or out, sometimes using a high or oblique angle. While the train scenes have a humorous appeal, the dance scenes are captivating in a more traditional way, having each member show off their moves in a professional manner. The most notable dance move is a repeating gesture that occurs in each chorus at the “chō chō” part (e.g. line 23): one straight arm is pointed diagonally upwards, while the other arm is bent at the elbow so that the forearm is parallel with the straight one – Table 13 contains one of the members in this position in front of a Eurostar train. This position greatly resembles “dabbing”, a popular move originating from the Atlanta rap culture (Merriam-Webster 2016). The move does not match completely, as dabbing involves bending one's head towards the armpit of the bend arm as if sneezing into it, while Chōtokkyū keep facing the camera throughout the move. It is uncertain whether the move was added consciously, but Korean pop groups like TWICE and Blackpink have been known to have their own versions of the move, so possibly the “DAB ポーズ” (DAB PŌZU, first word being in alphabet to distinguish it from “dub” as in re-voicing of films and the latter specifying

further by mentioning “pose”) travelled into Japan from there. It is an interesting example of transcultural flows moving through unexpected channels.

The title of *Chō NEBAGIBA DANCE* with its three different scripts is in fact quite representative of the song itself: the lyrics frequently mix and match different types of hybrid language and orthographies. Even relatively short excerpts require fairly diverse knowledge on Japanese, English as well as English used in contemporary Japan. The song does not take itself too seriously – which ought to be expected from a song called “super never give up dance” – and the dubious balance between cool and humorous is reflected in the visuals as well as the lyrics and the hype-filled music. The function of the song is arguably quite similar to that of *Bagutte ī jan* in that both songs cheer the listener to soldier on despite difficulties. Watching Chōtokkyū’s silly, yet harmless human train impression in the middle of London could evoke a very similar emotion of *iyashi* or “healing” as observing the antics of HKT48 in an imaginary alternate world.

## 8 DISCUSSION AND CONCLUSION

The present study set out to explore the linguistic hybridity in Japanese popular music. Due to the complexity of patterns observed in literature, a flexible register-based view of linguistic variation was adopted for the study. “Linguistic hybridity” was considered using linguistic features that deviate from standard Japanese informal language, which is generally the expected register used in popular songs. Taking into consideration the multimodal nature of messages in media products, the study looked at not only the verbal linguistic content but a variety of aural and visual modes, using the concept of kineikonic mode (Burn and Parker 2003) to observe how the different modes interacted to create meanings. The analysis was qualitative and contained data from four songs released during the year 2017, including their official music videos uploaded to the internet.

The aim of this chapter is to first summarize the results of the analysis. What follows is a discussion on the findings of the study as they relate to the earlier research – what results align with those of the earlier studies and which do not. Finally, implications of the study to academia and society are considered. Limitations of the study and suggestions for follow-up research are also discussed.

The research question of the present study was divided into three supporting questions (see 6.1 for more discussion on the reasoning behind this). The findings relevant to the first and second question are discussed next.

- a) How does linguistic hybridity manifest in the texts and how is it structured?
- b) Are functions identified by earlier research (poetic, discourse, and audacious functions) applicable in the data?

The titles of all four songs display English influence: English words written fully in alphabet (*Love Queen*), English loanwords written in katakana (*Jealousy, jealousy*), mainly Japanese expressions with some hybrid wordplay (*Bagutte ī jan*) or a combination of the above (*Chō NEBAGIBA DANCE*). The phenomenon of using foreign elements in song titles (regardless of the linguistic content of the song itself) has been well documented (e.g. Takahashi and Calica 2015). Visual attractiveness has been offered as a reason for this practice, and the star symbol added in *Love Queen* as well as the decision to use three different scripts in *Chō NEBAGIBA DANCE* seem to support the idea that an eye-catching title is sought after.

Linguistic hybridity was frequently used as a poetic device. The songwriters of all the four songs created or maintained rhyming schemes by combining English words with Japanese, and sometimes the phonetic performance of a word was altered from its standard pronunciation (as suggested by English-language dictionaries) to better suit the rhyme and to make the word easier to sing for a Japanese performer. This was especially common with words involving the schwa, which does not exist in the Japanese phonetic system. Sometimes English words were used in places where a direct Japanese equivalent would have taken more syllables to express, or which would have had a less impactful phonetic effect. In addition to the pronunciation of the words, poetic parallels also extended to the written form of the lyrics: mimetic katakana words of a matching number of syllables were used in tandem with the English-inspired words to create both rhythmic and visual cohesion. In this way, katakana words used for words of foreign origin and words that belong to other categories (such as phenomimes) appear to be grouped together by their orthography.

Hybridity was also frequently used as a discourse marker. Hybrid elements generally did not occur in random parts of the song; instead, the hybrid sections tended to match each time a certain part in the song was repeated even though the lyrics changed (e.g. first and second chorus). All non-lexical vocables

(Vocable [n.d.]) and other types of musical fillers were spelled in alphabet when written into the lyrics, and they were all either in English or expressions that are common in English-language music, such as “aah”, “yeah”, “nanana”, or the “uh” sound often featured in rap music. It is possible that Japanese audiences find it natural for alphabetic expressions to appear for purely decorative purposes, and do not feel the need to assign semantic meaning to fillers that appear in a non-native script.

In addition to the musical filler and background vocals, choruses were the most likely place to utilize hybridity. This is also in line with previous studies (Davies and Bentahila 2006; Chan 2009), although the present study’s findings did not support the dichotomy of all-Japanese stanza versus English-inspired chorus. In *Jealousy, jealousy*, the two rap sequences differed significantly in terms of language use and other indexical qualities to the rest of the song. By using a different genre of music, the song is able to explore the concept of jealousy in terms of an inner struggle, while the rest of the song emphasizes a more competitive front. Overall, English words and phrases occurred commonly at the beginning and at the end of different sections of a song, signalling to the listener that the piece is about to enter a new part. It should also be noted that the rap sequences of *Jealousy, jealousy* contained several intertextual references with hybrid elements, which was unusual for the present study.

Contrary to what was observed by Moody (2006: 216), summarizing or translating Japanese-language content did not constitute a significant function of English. This may be because the use of English in pop songs has become so widespread and accepted that songwriters need to come up with new and novel ways to stand out from the crowd and keep people interested, even if it may stretch the limits of what audiences can understand.

Stanlaw (2004) and Lee (2004) among others found that in their data, English was used as an audacious device, offering performers a way to explore controversial themes. Due to the commercial and market-friendly nature of the idol industry,

the songs in the present study did not contain heavily taboo topics that would have risked censorship in any language, and direct use of English to substitute Japanese for an audacious function were not observed. However, one could argue that the message of *Love Queen* in particular was largely possible due to the setting being deliberately moved away from a domestic context. In *Jealousy, jealousy*, the titular word is only ever uttered in English, as is the reference to a “lover boi”, which may be an example of an expression that may have sounded too forward if sung in Japanese.

The third supporting research question addressed the multimodal content. Introducing analysis of music videos in studies of hybrid language in popular music is a relatively new venture: the only comparable example discovered in earlier literature is Helland’s (2015) work on the rapper MONA.

Use of English and the alphabet script in the visual material was striking. All music videos contained some text in English, but very little in Japanese. In *Bagutte ī jan*, some Japanese language phrases and words were written in alphabet instead of Japanese scripts. In the case of *Love Queen* and *Chou NEBAGIBA DANCE*, the music video was shot in an English-speaking location, and the presence of English-language texts on screen thus becomes part of the setting. Much like people who are used to alphabetic scripts often find even the most mundane Japanese texts aesthetically pleasing, words written in alphabet may have decorative and symbolic value for Japanese audiences regardless of the semantic meaning. The viewer is not meant to pay attention and read the texts, but simply notice them.

Getting an opportunity to shoot a music video abroad is a sign of the performer’s prestige, a way to showcase a certain level of popularity and global identity – the description text for *Love Queen* (E-girls 2017) explicitly celebrated the fact that the production was the group’s first video shot abroad. For *Chōtokkyū*, the context of an anniversary and the themes of “crossing over” and going to a faraway place as a result of one’s efforts motivate the use of a distant location. Meanwhile, E-

girls tap into the ideas of freedom, empowerment and luxury in their use of vast American landscape and the glittering glamour of Las Vegas. Both videos feature places that are recognizable and identifiable: an anonymous small town in a foreign country would not carry the same meanings. However, there was a difference in how the videos framed the setting: in *Love Queen*, the locations were mostly void of people outside from the performers themselves, and the individuals that were visible were clearly hired extras, purposefully inserted in the scenario. Meanwhile, *Chō NEGAGIBA DANCE* contained several shots of the members of Chōtokkyū doing their “human train” impression and several curious onlookers staring at them, sometimes filming the group with their phones. Both groups use the exotic yet recognisable locations as an appealing backdrop, but Chōtokkyū simultaneously becomes a spectacle for the environment to interact with, creating a humorous effect that plays into the sponsored collaboration (Eurostar) as well as the group’s name “Bullet train” and the theme that comes with it.

It is interesting, albeit not surprising, that virtually all instances of hybridity borrowed from English. Japanese media uses words based in many Western languages, most commonly French, German and Italian (Blair 1997), but the mainstream music industry seems to mostly stick with English - using other languages is more common in more niche genres (the Spanish in connection to the chicano rap style in Helland 2015 is a good example of this). One explanation is that the English language has dominated the global music scene: even now the United States boasts the largest music industry (IFPI 2018:10). Another possible reason is the historical ties shared between Japan and the US especially from WWII onward, cementing the idea that (non-Asian) “foreign” equals “Anglophone” in much of Japanese culture.

However, while foreign-based expressions are used generously, they are not necessarily understood by the general public: in a 2017 survey, over half of respondents reported they did not understand the katakana words used by the government (Japan Today 2018). The understanding rate is not much higher for

marketing and media, both of which areas that are notorious for their generous and inventive use of foreign-sounding expressions: when Olah (2007: 184) asked university students to estimate their understanding of foreign-based loanwords in newspapers and media, less than 30% of respondents reported that they had no trouble understanding more than half of such words they encountered. Popular music may be enjoyed without understanding the lyrics in their entirety (Davies and Bentahila 2008: 250-251), which may reduce the resistance towards foreign-based words.

As the present study is qualitative, the results cannot be generalized to make assumptions of the larger trends in language use in popular music, let alone in a wider societal context. While the author aimed for a balanced and representative data set that reflects the current state of the phenomenon, the song choice was somewhat limited due to availability of legally obtainable material.

A further limitation on the study is the extent of the author's knowledge. A considerable variety of sources, such as scholarly articles, dictionaries, news media articles, promotional websites, online forums, and comment threads were utilized in order to identify and discuss as many nuanced connotations and references as possible. Additionally, a native Japanese speaker was consulted. In addition to checking the author's initial interpretations, she gave invaluable advice and insight regarding the nuance of certain words and expressions. However, the eventual interpretations expressed in the analysis, including any mistakes, are of the author.

From the results of the present study, it can be argued that including multimodal data in research on language use in popular culture is likely to yield additional insight in the topic. The visual and audial material referred to each other constantly, the former often giving context and commentary to the latter just as much as the song led the video – a prime example of the “balanced synergy” that is often a characteristic of music video products (Gow 1994). Future research can thus benefit from taking a more holistic approach to analysing language and



popular music. Looking at songs from different eras and different geographical regions as well as various musical genres could shed light on fascinating societal and cultural developments: after all, popular culture reflects the values of its surrounding community (Davies and Bentahila 2008: 247).

Linguistic hybridity has been a central feature of Japanese popular music for decades. One can argue that English-inspired expressions are most commonly used for their symbolic value, and for creating memorable verses that get stuck on the listener's brain. There is no attempt to assert a non-Japanese identity or "pass as the Other"; instead, the English-language aesthetic is used to make impressions, to give thematic cues in the narrative of the song, and to evoke associations of roles and values that are perceived to originate from the Western sphere.

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HKT48

Bagutte ī jan

Composition by Jimaemon

Lyrics by Yasushi Akimoto

バグっていいじゃん  
バグっていいじゃん  
バグっていいじゃん

BAGU tte ī jan  
BAGU tte ī jan  
BAGU tte ī jan

It's okay to bug!  
It's okay to bug!  
It's okay to bug!

間違いだらけ  
失敗だらけ  
上手くはいかないじゃん  
つまづきだらけ  
谷底だらけ  
それでも明日はやって来る

machigai darake  
shippai darake  
umaku wa ikanai jan  
tsumazuki darake  
tanisoko darake  
soredemo ashita wa yatte kuru

Full of mistakes  
Full of failures  
Things don't go well  
Full of stumbling  
Always at rock bottom  
But still, tomorrow comes

生きるってのは疲れる (マジで)  
大人になればわかる (きっと)  
だから近道探して (迷い)  
結局遠回り

ikiru tte no wa tsukareru (MAJI de)  
otona ni nareba wakaru (kitto)  
dakara chikamichi sagashite (mayoi)  
kekkyoku toomawari

What is called living is tiring (seriously)  
When you grow up you'll understand (surely)  
Therefore, looking for a shortcut (you get lost)  
In the end, it's the long way around

そもそも世の中  
何が正しい?  
わからなくなった  
YES! NO! Boo!  
ねえ 教えて!

somosomo yo no naka  
nani ga tadashī?  
wakaranakunatta  
YES! NO! Boo!  
nē oshiete

To begin with, in this world  
what is "right"?  
I don't know anymore  
YES! NO! Boo!  
Hey, tell me!

間違い OK!  
 失敗 OK!  
 やり直せばいいじゃん  
 つまづき OK!  
 谷底 OK!  
 今日のマイナスチャンスにしよう

バグっていいじゃん  
 バグっていいじゃん  
 バグっていいじゃん  
 修正して行こう!

優等生はつらいね (みんな)  
 期待をされちゃ重い (多分)  
 だって逃げ道ないでしょ (すべて)  
 正解 当たり前

あんまり真面目に  
 考えたって  
 面白くないよ  
 GO! BACK! GO!  
 さあ めちゃくちゃ!

空振りドンマイ!  
 滑ってドンマイ!

machigai OK!  
 shippai OK!  
 yarinaoseba ī jan  
 tsumazuki OK!  
 tanisoko OK!  
 kyō no MAINASU CHANSU ni shiyō

BAGU tte ī jan  
 BAGU tte ī jan  
 BAGU tte ī jan  
 shūsei shite yukō

yūtōsei wa tsurai ne (minna)  
 kitai o sarecha omoi (tabun)  
 datte nigemichi nai deshō (subete)  
 seikai atarimae

anmari majime ni  
 kangaetatte  
 omoshirokunai yo  
 GO! BACK! GO!  
 sã mechakucha

karaburi DONMAI!  
 subette DONMAI!

Mistakes are OK!  
 Failures are OK!  
 You just need to do it over  
 Stumbling is OK!  
 Rock bottom is OK!  
 Let's turn today's negativity to possibilities

It's okay to bug!  
 It's okay to bug!  
 It's okay to bug!  
 Let's go and fix it!

Honour students have it tough (all of them)  
 Expectations on them are heavy (probably)  
 You see, there is no escape (everything)  
 Correct answers, they're self-evident

If you think about it  
 all too seriously  
 It's no fun  
 GO! BACK! GO!  
 Now, go crazy

Don't worry if you swing and miss!  
 Don't worry if you slip!

挑戦すりゃいいじゃん  
 恥かきドンマイ！  
 ミジメもドンマイ！  
 失うものなんにもない

chōsen surya ī jan  
 hajikaki DONMAI!  
 MIJIME mo DONMAI!  
 ushinau mono nanni mo nai

You just need to take it as a challenge  
 Don't worry if you lose face!  
 Don't worry if you are pitiable!  
 You don't have anything to lose

バグっていいじゃん  
 バグっていいじゃん  
 その後 よろしくじゃん  
 バグっていいじゃん  
 バグっていいじゃん  
 笑って誤魔化せばいいじゃん

BAGU tte ī jan  
 BAGU tte ī jan  
 sono ato yoroshiku jan  
 BAGU tte ī jan  
 BAGU tte ī jan  
 waratte gomakaseba ī jan

It's okay to bug!  
 It's okay to bug!  
 Afterwards, just ask for people's cooperation  
 It's okay to bug!  
 It's okay to bug!  
 It's fine if you just cover it up with a smile

何とかなるじゃん  
 何とかなるじゃん  
 助けてもらおうじゃん  
 何とかなるじゃん  
 何とかなるじゃん  
 今まで何とかなってきたじゃん

nantoka naru jan  
 nantoka naru jan  
 tasukete moraō jan  
 nantoka naru jan  
 nantoka naru jan  
 ima made nantoka natte kita jan

It'll work out somehow  
 It'll work out somehow  
 Let's just have someone help out  
 It'll work out somehow  
 It'll work out somehow  
 It has always worked out somehow so far

バグっていいじゃん  
 バグっていいじゃん  
 バグっていいじゃん  
 修正て行こう！

BAGU tte ī jan  
 BAGU tte ī jan  
 BAGU tte ī jan  
 shūsei shite yukō!

It's okay to bug!  
 It's okay to bug!  
 It's okay to bug!  
 Let's just go and fix it!

Morning Musume. '17  
 Jealousy Jealousy  
 Composition and lyrics by Tsunku

「すごいね」ねんて  
 そんなすぐ認めてやんない  
 意地悪とか  
 やっているつもりもない

sugoi ne nante  
 sonna sugu mitomete yannai  
 ijiwaru to ka  
 yatte iru tsumori mo nai

Saying something like "You're amazing"  
 I won't acknowledge you that easily  
 It's not that  
 I'm trying to be mean, either

若いだけで羨ましいのに  
 難しいこと  
 サクサク出来ちゃって

wakai dake de urayamashi no ni  
 muzukashi koto  
 SAKUSAKU dekichatte

I'm jealous of you simply for being young  
 And for how you accomplish  
 difficult things so smoothly

Jealousy Jealousy Jealousy Jealousy  
 Jealousy Jealousy Jealousy Jealousy

*Jealousy Jealousy Jealousy Jealousy*  
*Jealousy Jealousy Jealousy Jealousy*

Jealousy Jealousy Jealousy Jealousy  
 Jealousy Jealousy Jealousy Jealousy

人間 脳なんてきつと多分  
 ほとんど Made with Jealousy  
 だからこそ明日に向かう  
 Jealousy

ningen nō nante kitto tabun  
 hotondo *Made with Jealousy*  
 dakara koso asu ni mukau  
*Jealousy*

The human brain is surely, probably  
 almost entirely made of jealousy  
 And because of that, we turn to tomorrow  
 Jealousy

綺麗になりたい  
 もてはやされたい  
 私の努力を  
 誰か讃えて

kirei ni naritai  
 motehayasaretai  
 watashi no doryoku o  
 dareka tataete  
*Jealousy*

I want to become beautiful  
 I want to be idolized  
 Would someone please  
 praise me for my efforts

Jealousy

Jealousy

「機会均等」の原則なんていうけど  
 神様は不公平  
 Now what you hear is not a test  
 誰かと比ベイラってる

あの娘みたいにケラケラ  
 上手にできないけどメラメラ

コンプレックスなら武器に変えて  
 My 努力よ 裏切らないで  
 ケ・セラ・セラ Set up!!

なんてカッコつけ言ったけど  
 私には癒しが急務  
 お願い！ Please rescue me!  
 早く見つけ出してください  
 未来の My Lover Lover Lover Lover  
 boi

「さすがね」なんて  
 そんなすぐ褒めてもやんない  
 優しさとかうわべだけ  
 薄っぺらい

kikaikintō no gensoku nante iu kedo  
 kamisama wa fukōhei  
*Now what you hear is not a test*  
 dareka to kurabe IRAtteru

ano ko mitai ni KERAKERA  
 jōzu ni dekinai kedo MERAMERA

KONPUREKKUSU nara buki ni kaete  
*My doryoku yo uragiranaide*  
 KE SERA SERA *Set up!!*

nante KAKKO tsuke itta kedo  
 watashi ni wa iyashi ga kyūmu  
*onagai! Please rescue me!*  
 hayaku mitsukedashite kudasai  
*mirai no My Lover Lover Lover Lover boi*

sasuga ne nante  
 sonna sugu homete mo yannai  
 yasashisa to ka uwabe dake  
 usupperai

They talk about there being “equal opportunity”,  
 but god is unfair  
 Now what you hear is not a test  
 Comparing yourself to someone else and getting  
 annoyed  
 Cackling loudly like that girl  
 You can’t do it that well but you’re burning with  
 jealousy

If it’s a complex, turn it into a weapon  
 My efforts, please don’t betray me  
 Que sera, sera Set up!!

Or so I said, trying to play it cool  
 I urgently need some healing  
 Please! Please rescue me!  
 Please find him quickly  
 My future lover lover lover lover boi

Saying something like “As expected of you”  
 I won’t praise you so easily, either  
 Gentleness is only for appearances  
 so shallow



細いだけで羨ましいのに  
女子力まで  
備えてるなんて

hosoi dake de urayamashī no ni  
joshiryoku made  
sonaeteru nante

I'm jealous of you simply for being thin  
To think that you're equipped with femininity to  
boot

Jealousy Jealousy Jealousy Jealousy  
Jealousy Jealousy Jealousy Jealousy

*Jealousy Jealousy Jealousy Jealousy*  
*Jealousy Jealousy Jealousy Jealousy*

Jealousy Jealousy Jealousy Jealousy  
Jealousy Jealousy Jealousy Jealousy

人間 頑張る動機なんて  
結果やっぱり Made with Jealousy  
悔しさが明日を作る  
Jealousy

ningen ganbaru dōki nante  
kekka yappari *Made with Jealousy*  
kuyashisa ga asu o tsukuru  
*Jealousy*

Human motivation to do one's best  
In the end, it's made of jealousy after all  
Chagrin creates tomorrow  
Jealousy

注目あびたい  
チヤホヤされたい  
私の努力を  
誰か讃えて  
Jealousy Jealousy

chūmoku abitai  
CHIYAHOYA saretai  
watashi no doryoku o  
dareka tataete  
*Jealousy Jealousy*

I want to be the centre of attention  
I want to be pampered  
Would someone please  
praise me for my efforts  
Jealousy Jealousy

ジェラジェラジェラっちゃう  
ジェラジェラジェラジェラっちゃう  
ジェラジェラジェラっちゃう  
分かっちゃいるけどジェラっちゃう

JERA JERA JERAcchau  
JERA JERA JERA JERAcchau  
JERA JERA JERAcchahu  
wakacchairu kedo JERAcchau

Get jealous, jealous, jealous  
Get jealous, jealous, jealous, jealous  
Get jealous, jealous, jealous  
I know but I still get jealous

Pump up!  
Don't stop!  
諦めんな!  
悔しさが情熱に着火

*Pump up!*  
*Don't stop!*  
akiramen na!  
kuyashisa ga jōnetsu ni chakka

Pump up!  
Don't stop!  
Don't give up!  
Chagrin makes passion ignite

「Rich」「Young」「Girly」「細い」  
 全ての見込んで明日への糧  
 未来に向かって  
 Let's go!

*Rich Young Girly hosoi*  
*subete nomikonde ashita e no kate*  
*mirai ni mukatte*  
*Let's go!*

Rich, Young, Girly, thin  
 Drink it all up as provisions for tomorrow  
 and face towards the future  
 Let's go!

人間 脳なんてきっと多分  
 ほとんど Made with jealousy  
 だからこそ明日に向かう  
 Jealousy

*ningen nōn nante kitto tabun*  
*hotondo Made with Jealousy*  
*dakara koso asu ni mukau*  
*Jealousy*

The human brain is surely, probably  
 almost entirely made of jealousy  
 And because of that, we turn to tomorrow  
 Jealousy

綺麗になりたい  
 もてはやされたい  
 私の努力を  
 私讃えて  
 Jealousy

*kirei ni naritai*  
*motehayasaretai*  
*watashi no doryoku o*  
*dareka tataete*  
*Jealousy*

I want to become beautiful  
 I want to be idolized  
 Would someone please  
 praise me for my efforts  
 Jealousy

注目あびたい  
 チヤホヤされたい  
 私の努力を  
 誰か讃えて  
 Jealousy Jealousy

*chūmoku abitai*  
*CHIYAHOYA saretai*  
*watashi no doryoku o*  
*dareka tataete*  
*Jealousy Jealousy*

I want to be the centre of attention  
 I want to be pampered  
 Would someone please  
 praise me for my efforts  
 Jealousy Jealousy

Jealousy

*Jealousy*

Jealousy

E-girls

Love Queen

Composition by Henrik Nordenback/ Christian Fast/Ellen Berg. Lyrics by Masato Otake

Love Queen Love Queen  
Love Queen Love Queen瞳をそらさないで  
私だけ見て  
「ご機嫌いかが？」と貴方から聞いてLove Queen Love Queen  
そう呼んでね  
Love Queen  
好きになったら  
100万ドルの夜が煌めく  
Welcome to Love Queen Ah取柄なんて何もない  
そんな女だと自分で思った  
クールな振りしてたのは  
自身ないこと隠してたからPupupupu (Put your hands up)  
生まれ変わりたいなんて  
Fufufufu (Fly to your dream)  
誰もが思うこと*Love Queen Love Queen  
Love Queen Love Queen*hitomi o sorasanaide  
watashi dake mite  
gokigen ikaga? to anata kara kīte*Love Queen Love Queen  
sō yonde ne  
Love Queen suki ni nattara  
hyakuman DORU no yoru ga  
kirameku  
Welcome to Love Queen Ah*torie nante nan ni mo nai  
sonna onna da to jibun de omotteta  
KŪRU na furi shiteta no wa  
jishin nai koto kakushiteta kara*Pupupupu (Put your hands up)  
umarekawaritai nante  
Fufufufu (Fly to your dream)  
dare mo ga omou koto*Love Queen Love Queen  
Love Queen Love QueenDon't turn your eyes away  
Only look at me  
When I get to hear "How are you?" from youLove Queen Love Queen  
Call me that  
Love Queen  
When I fall in love  
A million-dollar night glitters brilliantly  
Welcome to Love Queen AhI felt I had no redeeming qualities  
I simply thought I was that kind of woman  
I pretended to be cool  
to hide that I have no confidence in myselfPupupupu (Put your hands up)  
Wanting to be reborn  
Fufufufu (Fly to your dream)  
Is something everyone thinks about

とりあえず空を見上げてみましょうよ  
どこにだって飛んで  
行ける気がするわ

\*Nice to meet you  
セレモニーが始まる今夜  
What can I do for you?  
愛という名前のシャワー浴びたら  
キラキラキラ・ラ・ラ

\*Love Queen Love Queen  
Call me Love Queen  
私は自由なの  
Cat walk を歩く気分で  
星になれ Shootin' star

Love Queen Love Queen  
Love Queen Love Queen

思い切りが必要ね  
とにかくこんな世界にいるよ

Fufufufu (Fly to your dream)  
お咎めなしなのよ  
自分に魔法をかけてごらん

toriaezu sora o miagete mimashō yo  
doko ni datte tonde  
ikeru ki ga suru wa

*Nice to meet you*  
SEREMONĪ ga hajimaru kon'ya  
*What can I do for you?*  
ai to iu namae no SHAWĀ abitara  
KIRA KIRA KIRA RA RA

*Love Queen Love Queen*  
*Call me Love Queen*  
watashi wa jiyū na no  
*Cat walk wo aruku kibun de*  
hoshi ni nare *Shootin' star*

*Love Queen Love Queen*  
*Love Queen Love Queen*

omoikiri ga hitsuyō ne  
tokaku konna sekai ni iru yo

*Fufufufu (Fly to your dream)*  
o-togame nashi na no yo  
jibun ni mahō o kakete goran

SEREMONĪ ga hajimaru konya  
*What can I do for you?*  
For now, let's just look up to the sky  
I feel like we can go wherever

Nice to meet you  
When the ceremony begins tonight  
What can I do for you?  
When I bathe in the shower called love  
It's sparkling, sparkle-la-la

Love Queen Love Queen  
Call me Love Queen  
I am free  
Feeling like walking on a cat walk  
Become a star, shooting star

Love Queen Love Queen  
Love Queen Love Queen

Decisiveness is needed  
That's just the kind of world we are in

Fufufufu (Fly to your dream)  
No blaming now  
Try casting a magic spell on yourself

How do you do?  
 セレモニーが始まる今夜  
 What can I do for you?  
 絢爛豪華なおもてなしいかが?  
 キラキラキラ・ラ・ラ

Love Queen Love Queen  
 Call me Love Queen  
 輝いていたいだよ  
 差し伸べた手に触れた瞬間  
 もしかして Fall in love

ピンヒール&ファーは羽尾って  
 降りるスポーツカー  
 金色の紙吹雪  
 虹色の吐息で Foo  
 ゴージャスミステリアス  
 レッドカーペットに乗って  
 Now party girls are waiting  
 Waiting for you to come

とりあえず今を  
 信じてみましょうよ  
 どんな夢も叶う  
 ような気がするわ

*How do you do?*  
 SEREMONĪ ga hajimaru konya  
*What can I do for you?*  
 kenrangōka na omotenashi ikaga?  
 KIRA KIRA KIRA RA RA

*Love Queen Love Queen*  
*Call me Love Queen*  
 kagayaite itai no yo  
 sashinobeta te ni fureta shunkan  
 moshikashite *Fall in love*

PIN HĪRU E FĀ o haotte  
 oriru SUPŌTSU KĀ  
 kin-iro no kamifubuki  
 niji-iro no toiki de Foo  
 GŌJASU MISUTERIASU  
 REDDO KĀPETTO ni notte  
*Now party girls are waiting*  
*waiting for you to come*

toriaezu ima o  
 shinjite mimashō yo  
 donna yume mo kanau  
 yō na ki ga suru wa

How do you do?  
 When the ceremony begins tonight  
 What can I do for you?  
 How would you like some dazzling hospitality?  
 Sparkling, sparkle-la-la

Love Queen Love Queen  
 Call me Love Queen  
 I want to shine  
 The moment I touch the extended hand  
 I might just fall in love

Wearing pin heels and a fur coat  
 Stepping out of a sports car  
 Golden confetti  
 Blowing out a rainbow coloured breath, "Foo"  
 Gorgeous, mysterious  
 Get on the red carpet  
 Now party girls are waiting  
 Waiting for you to come

For the time being,  
 let's just try believing in the now  
 I have a feeling that  
 any kind of dream can come true

Chōtokkyū  
Chō NEBAGIBA DANCE  
Composition and lyrics by Romance club

NaNa NaNaNa  
NaNaNa NaNa

気づけばいつも SURVIVE  
夢中で駆け抜けてきた  
リアルとギークの ARCHIVE  
遙かこの地へ導いた

理不尽な世界に  
ゴージャスな理想  
バリカタな頭じゃ  
カリスマにゃなれない

野を超え 山を超え  
海さえ超えて 超特急  
不条理なほど 滾るぜ  
燃えるぜ 超特急  
Stand up Stand up キミとなら Let it  
go!!

「次の壁も破りたい」

NaNa NaNaNa  
NaNaNa NaNa

kizukeba itsumo *SURVIVE*  
muchū de kakenukete kita  
RIARU to GĪKU no *ARCHIVE*  
haruka kono chi e michibīta

rifujin na sekai ni  
GŌJASU na risō  
BARIKATA na atama ja  
KARISUMA nya narenai

no o koete yama o koete  
umi sae koete chōtokkyū  
fujōri na hodo tagiru ze  
moeru ze chōtokkyū  
*Stand up Stand up KIMI to nara Let it*  
*go!!*

tsugi no kabe mo yaburitai

NaNa NaNaNa  
NaNaNa NaNa

When we realised, we're always surviving  
We came running here like in a trance  
An archive of the real and the geeky  
led us to this faraway land

In an irrational world  
a gorgeous ideal  
Being hard-headed  
just will not turn into charisma

Going over fields, over mountains  
over even seas, super express  
To an absurd degree, it boils  
it burns, super express  
Stand up Stand up, with you Let it go!!

“I want to tear down the next wall, as well”

行くぜ 超 超 (Hohh!!)  
 NEVER GIVE UP DANCE  
 (JAPAN!!)  
 上昇(Hohh!!) 志向で男子  
 (Do it!! Do it!!)  
 全力 SUPER DREAMER  
 掴めよ未来  
 Don't give up 上等  
 Don't give up 上等

行くぜ 超 超 (Hohh!!)  
 NEVER GIVE UP DANCE (YES!!)  
 想像(Hohh!!) 超えてく男子  
 (Lets go!)  
 そうさ手と手繋げば  
 この上なく Together

(Everybody dance now)

ゲンキンな程に胸躍る  
 限界はない ミナギル Super Rising  
 どんなに遠く離れていたって  
 ボクらはいつでも Over the distance

iku ze chō chō (Hohh!!)  
 NEVER GIVE UP DANCE (JAPAN!!)  
 jōshō (Hohh!!) shikō de danshi  
 (Do it!! Do it!!)  
 zenryoku SUPER DREAMER  
 tsukame yo BIJON  
 Don't give up jōtō  
 Don't give up jōtō

iku ze chō chō (Hohh!!)  
 NEVER GIVE UP DANCE (YES!!)  
 sōzō (Hohh!!) koeteku danshi  
 (Let's go!)  
 sō sa te to te tsunageba  
 kono ue naku Together

(Everybody dance now)

GENKIN na hodo ni mune odoru  
 genkai wa nai MINAGIRU Super Rising  
 donna ni tooku hanarete itatte  
 BOKUra wa itsudemo Over the distance

Here we go, super, super (Hohh!!)  
 NEVER GIVE UP DANCE (JAPAN!!)  
 Young men with (Hohh!!) intention to ascend  
 (Do it!! Do it!!)  
 SUPER DREAMER with one's full might  
 Capture the vision of the future  
 Don't give up, bring it on  
 Don't give up, bring it on

Here we go, super, super (Hohh!!)  
 NEVER GIVE UP DANCE (YES!!)  
 Young men (Hohh!) surpassing imagination  
 (Let's go!)  
 Yes, if we link hands  
 we'll be the best, together

(Everybody dance now)

The heart is dancing covetously  
 A Super Rising overflowing without limits  
 No matter how far apart we are  
 we are always Over the distance

イージーミス  
 わりと気にする超特急  
 だけど欲しがり屋さんの超特急  
 Stand up Stand up キミとなら Let it  
 go!!

「正直もう止められない」

行くぜ 超 超 (Hohh!!)  
 NEVER GIVE UP DANCE  
 (JAPAN!!)  
 上昇(Hohh!!) 志向で男子  
 (Do it!! Do it!!)  
 全力 SUPERNOVA  
 君とイリュージョン  
 Don't give up 上等  
 Don't give up 上等

行くぜ 超 超 (Yeah!!)  
 NEVER GIVE UP DANCE (YES!!)  
 想像(Hohh!!) 超えてく男子  
 (Lets go!!)  
 そうさ手と手繋げば  
 この上なく Together

ĪJĪ MISU  
 wari to ki ni suru chōtokkyū  
 dakedo hoshigariyasan no chōtokkyū  
 Stand up Stand up KIMI to nara Let it  
 go!!

shōjiki mō yamerarenai

iku ze chō chō (Hohh!!)  
 NEVER GIVE UP DANCE (JAPAN!!)  
 jōshō (Hohh!!) shikō de danshi  
 (Do it!! Do it!!)  
 zenryoku SUPERNOVA  
 kimi to IRYŪJON  
 Don't give up jōtō  
 Don't give up jōtō

iku ze chō chō (Yeah!!)  
 NEVER GIVE UP DANCE (YES!!)  
 sōzō (Hohh!!) koeteku danshi  
 (Let's go!!)  
 sō sa te to te tsunageba  
 kono ue naku Together

Careless mistakes  
 bother the super express quite a bit  
 Still, the super express wants to have it all  
 Stand up Stand up, with you Let it go!!

"I honestly can't stop anymore"

Here we go, super super (Hohh!!)  
 NEVER GIVE UP DANCE (JAPAN!!)  
 Young men with (Hohh!!) intention to ascend  
 (Do it!! Do it!!)  
 SUPERNOVA with one's full might  
 An illusion with you  
 Don't give up, bring it on  
 Don't give up, bring it on

Here we go, super super (Yeah!!)  
 NEVER GIVE UP DANCE (YES!!)  
 Young men (Hohh!!) surpassing imagination  
 (Let's go!!)  
 Yes, if we link hands  
 we'll be the best, together



野を超え 山を超え  
海さえ超えて 超特急  
不条理なほど 滾るぜ  
燃えるぜ 超特急  
イージーミス  
わりと気にする超特急  
欲しがり屋さんの超特急

「ご乗車ください」

行くぜ 超 超 (Hohh!!)  
NEVER GIVE UP DANCE  
(JAPAN!!)  
上昇(Hohh!!)志向で男子  
(Do it!! Do it!!)  
全力 SUPER DREAMER  
掴めよ未来  
Don't give up 上等  
Don't give up 上等

行くぜ 超 超 (Hohh!!)  
NEVER GIVE UP DANCE (YES!!)  
想像(Hohh!!) 超えてく男子  
(Let's go!)  
そうさ手と手繋げば  
この上なく Together

no o koete yama o koete  
umi sae koete chōtokkyū  
fujōri na hodo tagiru ze  
moeru ze chōtokkyū  
ĪĪ MISU  
wari to ki ni suru chōtokkyū  
hoshigariyasan no chōtokkyū  
go-jōsha kudasai

iku ze chō chō (Hohh!!)  
NEVER GIVE UP DANCE (JAPAN!!)  
jōshō (Hohh!!) shikō de danshi  
(Do it!! Do it!!)  
zenryoku SUPER DREAMER  
tsukame yo BIJON  
Don't give up jōtō  
Don't give up jōtō

iku ze chō chō (Yeah!!)  
NEVER GIVE UP DANCE (YES!!)  
sōzō (Hohh!!) koeteku danshi  
(Let's go!!)  
sō sa te to te tsunageba  
kono ue naku Together

Crossing over fields, over mountains  
over even seas, super express  
To an absurd degree, it boils  
it burns, super express  
Careless mistakes  
bother the super express quite a bit  
The super express wants to have it all  
“Please get on board”

Here we go, super, super (Hohh!!)  
NEVER GIVE UP DANCE (JAPAN!!)  
Young men with (Hohh!!) intention to ascend  
(Do it!! Do it!!)  
SUPER DREAMER with one's full might  
Capture the vision  
Don't give up, bring it on  
Don't give up bring it on

Here we go, super, super (Hohh!!)  
NEVER GIVE UP DANCE (YES!!)  
Young men (Hohh!!) surpassing imagination  
(Let's go!)  
Yes, if we link hands  
we'll be the best, together

行くぜ 超 超 (Hohh!!)  
 NEVER GIVE UP DANCE  
 (JAPAN!!)  
 頂上(Hohh!!) 見えてる男子  
 (Do it!! Do it!!)  
 完璧 SUPER HERO  
 奇跡のアバター  
 Don't give up 上等  
 Don't give up 上等

行くぜ 超 超 (Hohh!!)  
 NEVER GIVE UP DANCE (YES!!)  
 天井(Hohh!!)  
 知らずの男子(Lets go!!)  
 時代の幕開けさ  
 突き進もうぜ Together!!

超 超 (Yeah!!)

超 超 (Hohh!!)

iku ze chō chō (Hohh!!)  
 NEVER GIVE UP DANCE (JAPAN!!)  
 chōjō (Hohh!!) mieteru danshi  
 (Do it!! Do it!!)  
 kanpeki SUPER HERO  
 kiseki no ABATĀ  
 Don't give up jōtō  
 Don't give up jōtō

iku ze chō chō (Hohh!!)  
 NEVER GIVE UP DANCE (JAPAN!!)  
 tenjō (Hohh!!) shirazu no danshi  
 (Let's go!!)  
 jidai no makuake sa  
 tsukisusumō ze Together!!

chō chō (Yeah!!)

chō chō (Hohh!!)

Here we go, super, super (Hohh!!)  
 NEVER GIVE UP DANCE (JAPAN!!)  
 Young men (Hohh!!) who can see the peak  
 (Do it!! Do it!!)  
 A perfect SUPER HERO  
 An avatar of miracles  
 Don't give up, bring it on  
 Don't give up, bring it on

Here we go, super, super (Hohh!!)  
 NEVER GIVE UP DANCE (YES!!)  
 Young men (Hohh!!) rising up through the ceiling  
 (Let's go!)  
 It's the opening of a new era  
 Let's push through it together!!

Super super (Yeah!!)

Super super (Hohh!!)