Loanwords in Japan: Effects on Japanese Language and Society in the Era of Globalization

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Content

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Introduction

Japan can be considered one of the most prominent examples of a monolingual society because of its perceived demographically as well as linguistically homogeneous society (Backhaus 52). Nevertheless, there seems to be an agreement among different scholars, including Backhaus, that the diversity in language, culture and ethnicity will grow due to the increase of foreigners who will reside in Japan as well as the increase in a new generation of media users who have easy access to other parts of the world through the internet among other things (Heinrich 170; McKenzie 276; Seargeant, "Globalisation and reconfigured English in Japan" 318; Torikai 225). Many scholars agree that the ideology of a monolingual Japan does not reflect the Japanese linguistic landscape anymore. A number of scholars have investigated the influence of loanwords (Hoffer 1; Kay 25; Koscielecki 26) and English language on Japanese language (Backhaus 64; Gottlieb 12; Yamagami & Tollefson 22). In addition, there are scholars that continue to believe that loanwords become purely Japanese due to the fact that the Japanese use their own syllabary to import the loans into the language (Kay 25). This can be regarded as an argument which denies the impact loanwords and English language have on Japanese. Moreover, there is a debate in the research as to whether loanwords can be considered purely Japanese and do not affect Japanese society as much, or whether they need to be considered as foreign. However, more importantly would be to investigate the ways that loanwords and English affect Japanese society and its modern ideology.

Accordingly, the main question in this research will be to what extent does the modernist ideology of a monolingual Japan still exists in Japan to this day and how this is affected by an increasing influx of (mainly) English loanwords and English language use. First, a historical overview will be provided in which the different influences from the neighboring countries as well as Western countries are presented in order to demonstrate that Japan has had a considerable amount of linguistic as well as cultural influences. In the subsequent chapter the establishment of the modern ideology of monolingualism in Japan will discussed. Third, different ways as to how loanwords are adopted into Japanese as well as different functions of the loanwords will be provided. Then, two chapters will follow which include several surveys regarding the different stances towards the influx and use of loanwords and English respectively. Lastly, a small survey will be done on the use of loanwords in interviews conducted in the Japanese rock subculture magazine SHOXX in order to investigate what kinds of loanwords are used in order to understand how loanwords are used in this subculture.

1. Borrowing Words in Japan: a Historical Overview

Although the ideology of Japan being an insular nation and a monolingual society with very few influences from other countries is still prevalent, this historical overview of borrowing words in Japan will show that Japan has had and still has a considerably long history of contact with various cultures and different speakers of other languages ranging from neighboring countries to more distant countries. While it has largely been denied during the establishment of the modern ideology, these overseas cultures have significantly impacted the Japanese language as a result.

1.1. Early Chinese Influences

Japan could be regarded as a country which has had numerous influences from different countries throughout history including influences on its culture, language and civilization. Nevertheless, there is no historical information to suggest that the Japanese ever tried to create a writing system of their own (Varley 36). However, as they progressed in civilization they encountered the refined writing system of the Chinese and were willing to use it for their own writing purposes (Varley 36). An example of this writing can be found in the *Kojiki* which was completed in 712 A.D. consisting of a

very complex writing style including Chinese characters both used in their original Chinese manner as well as to fit the phonetic sounds of Japanese (Varley 37). On the contrary, another book *Nihon Shoki* (720 A.D.) was written entirely in Chinese containing reliable history and mythology of the sixth and seventh century (Varley 37). Although using the Chinese characters provided a temporary solution for the Japanese, there were still some implications as both language are distinctly different. For instance, Chinese is considered a monosyllabic language and tense as well as mood are often absent or expressed differently, whereas Japanese can be considered polysyllabic (Varley 36). Nevertheless, the Japanese developed their own syllabary consisting of fifty symbols referred to as kana, but these were still derived from Chinese characters (Varley 36). The Japanese also adopted a considerable amount of Chinese words into their vocabulary (Varley 36). This borrowing started in the fifth century A.D. and continues to this day (Koscielecki 26). At present, the Japanese use a mixture of Chinese characters referred to as kanji which are pronounced differently than in Chinese and kana used for grammatical markings (hiragana) and foreign words (katakana) (Frellesvig 157).

1.2. Portuguese Influences and Missionary Work
Although there were already new words introduced by the Chinese early in history, borrowings from European languages started already in the sixteenth century (Frellesvig 403). This section will provide a historical overview of different European language influences on Japanese language. The influence of European languages started when Portuguese traders arrived in Japan in 1543 (Koscielecki 26). In addition, there were also brief encounters with the Spanish which lasted for only 32 years (McKenzie 270). Besides trade, there was another reason for the Portuguese to establish their relations with Japan, namely to spread Christianity in Japan (Varley 143). Nevertheless, trade was of more importance to the Japanese. By means of trading with these foreigners the Japanese were introduced to Western guns as well as fortification building which changed the way the Japanese fought wars (Varley 145). The Portuguese also introduced a Western style of painting and Portuguese style of clothing, as well as tobacco and glasses (Varley 152). The Japanese also adopted a few words from Portuguese such as *pan* (bread, *pão* in Portuguese) and *karuta* (playing card, *cartão* in

Portuguese), both written in the katakana syllabary as パン and カルタ respectively (Varley 152). Unfortunately, much of the knowledge acquired from the Portuguese was lost because of the anti-Christian persecution which eventually led to the seclusion of the entire country starting from 1640 (Varley 219). It was due to the initial intention and persistence of the Portuguese to spread Christianity in Japan that led to their expulsion.

1.3. The Dutch as a Window to the Western World
Another European influence on Japanese society came from the Dutch. The Dutch set foot in Japan around 1609 (Hoffer 26). Whereas the Portuguese both wanted to trade with the Japanese as well as spread their Christian beliefs, the Dutch only wanted to have trade with the Japanese (Vos 153). Moreover, it is because of this position that the Dutch were allowed to maintain their trading relations during Japan's seclusion from the world from 1640 to 1854 (Vos 153). Apart from the Dutch as the only Westerners having the privilege to maintain their trading relations with Japan, the Chinese, Koreans and the Ryukyu islands maintained trade and diplomatic relations with Japan (Varley 164). However, this was under strict conditions and only through the artificial island in the harbor of Nagasaki on Deshima (Varley 164). Examples of these conditions were that the Dutch were prohibited from leaving the island, and once a year they had to go on a court journey in order to honor the ruler of Japan at that time and bring him presents (De Bary, Gluck and Tiedemann 292). Even though the Dutch were only allowed to trade with the Japanese on the island of Deshima and were not allowed to visit the rest of Japan (except for the annual court journey), it is in this period that the Dutch influenced Japanese society in various ways. For instance, because the Dutch were the only Westerners that were allowed to enter Japan to some extent, the knowledge of the West acquired through contact with the Dutch became known as *rangaku*, Dutch learning (De Bary, Gluck and Tiedemann 290). Different knowledge from the Western world was introduced in Japan of which medical science and astronomy were the most prevalent ones, because there was a need for saving lives as well as for effectively managing agriculture by changing the calendar (De Bary, Gluck and Tiedemann 290). In order to learn more about the new techniques and knowledge brought by the Dutch, the Japanese had to read and understand Dutch books which contained this particular information (De Bary, Gluck and Tiedemann 290). At the

beginning of the seclusion there were only a few Dutch interpreters in Deshima (Vos 154). It was in 1720 that the feudal Tokugawa military governor (shogun) Yoshimune allowed foreign books in the country only under the precondition that they did not cover topics involving Christianity (Varley 220). In addition, Yoshimune supported education in the Dutch language, because it would allow for a better understanding of the foreign books (Varley 220). Furthermore, until 1870 the Dutch language continued to be the prevalent language in which trade as well as diplomatic relations were managed (Vos 157). Moreover, it was during this time that a considerable amount of words were borrowed from the Dutch including words or names for ideas which were previously unfamiliar to the Japanese as well as words for which Japanese words did exist already (Vos 157). For instance, Dutch medical terms as *mes*, *mesu* メス (surgical knife), food terms as *pap*, *pappu* パップ (porridge) as well as newly introduced animal species such as *pelikaan*, *perikan* ペリカン(pelican) were adopted in the Japanese language during this time and are still used to this day (Vos 169). This indicates that during the era of Japanese seclusion the Dutch influenced Japanese society not only through new technologies and knowledge, but also through language.

1.4. Opening of Japan to the World
In 1844 the Dutch King William II sent a letter to the shogun of Japan in which he informed the ruler of the progress of Western countries in building faster and heavier ships powered by steam engines and that China had been defeated by the British during the Opium War (Varley 235). Japan could not remain secluded from the world any longer. However, the shogun together with his Tokugawa officials were already preoccupied with problems within the country relating to the failure of reforms and also the need to possibly alter the seclusion policy (Varley 235). Furthermore, during the isolation period daimyo, feudal rulers subordinate to the shogun, isolated their provinces and these had their own legislations making it difficult for the shogun to control them (De Bary, Gluck and Tiedemann 542). Therefore, Japan did not feel the need to open up to the world yet, because it was preoccupied with matters inside the country and there was no real threat from the West. It was the American Commodore Matthew Perry who made it his mission to open up Japan (Hoffer 2). In 1853 he entered Edo Bay (now Tokyo) with his ''black steamships'' which impressed Japan considerably and one year

later he managed to establish a Treaty of Friendship (Varley 235). In 1856 the American consul Townsend Harris eventually managed to initiate a commercial pact between the United States and Japan (Varley 235). It is from this time on that Japan opened up to the world. Its official opening up to the world in 1858 increased the influx of new Western technologies as well as culture (Kay 25). Inevitably this led to an increase in the amount of English loanwords, and to some extent German and French ones (Kay 25). In addition, Japan experienced some significant changes in its ruling system. The military government led by shogun and daimyo was rejected and the ruling system of the emperor was restored leading to a new era for Japan, the Meiji Restoration, starting from 1868 (Hoffer 2). Due to the advancement in communication technologies and the spread of English language education in Japan throughout the years there was a considerable increase in the amount of English loanwords used in the Japanese language (Koscielecki 26). For instance, the amount of loanwords increased from nearly 0 in 1868 to more than 30,000 in recent loanword dictionaries (Hoffer 1). Particularly evident in Japanese is that nowadays most loanwords come from languages that are geographically very distant from Japan (Irwin 23).

It can be concluded that Japan has had a considerable amount of influences of other cultures throughout its history. Accordingly, Japanese has not been a monolingual language due to these influences and borrowings from other cultures throughout its history. For instance, in order for Japan to create its own script, it used the Chinese characters to match its language. With the introduction of Western goods, technologies and knowledge new concepts were introduced and these needed to be named due to the fact that they did not exist in Japan before that time. The Japanese were also eager to learn the languages of other cultures, including Western languages, in order to be able to read books on certain knowledge or in order to maintain trade relations with these countries.

2. The Modern Ideology of a Monolingual Japan

Nowadays there are different views and attitudes on Japan's national language. This difference exists because the prevailing modern language ideology is divergent from the actual sociolinguistic situation in Japan (Heinrich 2). Although there is no agreement of what language ideology specifically entails, Woolard and Schieffelin have identified

several definitions of language ideology in their review. One of which considers it to be a ''set of beliefs about language articulated by users as a rationalization or justification of perceived language structure and use'' (Woolard and Schieffelin 57). Other definitions also include a social factor portraying the role of language in society and the expression of this society through language as well as a cultural factor regarding the moral and political interests (Woolard and Schieffelin 57). Although Japan has been regarded as a monolingual and monocultural society over the years, linguistic and ethnic diversity have always been evident in Japan to this day (Kubota 109). Nevertheless, this perceived homogeneity of Japan's society is still supported by the a small number of foreigners residing in Japan. For instance, 2.8% of the population in the Tokyo Metropolitan Area is foreigner (Backhaus 25). It is because of this that this chapter will focus on the initiation of the modern monolingual language ideology of Japan and how this ideology might still be prevalent nowadays.

After the initiation of the Meiji Restoration in 1868 and a long period of closure to the world, Japan needed to modernize rapidly in order to keep up with the rest of the world. One evident manner as to how the Japanese sought to do so, was to establish a modern nation-state which required the creation of a national language (Heinrich 3). A common language did not exist before 1868, because Japan was divided into domains between which people could not travel freely (Heinrich 4). However, when Japan was introduced to the powerful and modern Westerners after its seclusion, language was considered to be a powerful force in unifying Japan and creating loyalty and nationalism (Carroll 20). Japan also needed to demonstrate to the West that their education, culture and language were of comparable levels to those of the West. In order to achieve this, Japan had to challenge the common Western attitude that Indo-European languages were placed highest in the linguistic hierarchy, whereas other languages were at the bottom including Japanese (Heinrich 7). There was a need to establish an empowering language ideology which would make sure that the language would adhere to the requirements of the modern world (Heinrich 9). It was only after Japan's opening up to the rest of the world that the term 国語 (*kokugo*) meaning 'national language' came into existence, referring to an official language of Japan (Heinrich 5).

The process of achieving such a national language posed several challenges to Japan. In order to legitimize its place in the modern world, Japan started to consider itself as monolingual which inevitably led to the suppression of different languages in Japan spoken by the Ainu and the Ryukyuans (Heinrich 6). This suppression of these languages in Japan would automatically led to the legitimation of using standard Japanese as the dominant language. Prior to the creation of Japan's national language *kokugo*, there were also debates on whether Japanese should be replaced by another language. However, proposals like these were detested not only in Japan, but also in the west because it was considered elitist and disloyal to Japan (Heinrich 32).

The initial idea at the time was to create a unified written form of the language, because it was believed grammar, pronunciation, vocabulary as well as spelling would support the establishment of the standard Japanese language (Carroll 15). In addition, the Japanese language ideology also includes the notion of some kind of purism representing the modern ideal for society (Carroll 18). Until now the written form of the language was largely influenced by the Chinese language by borrowing words and using Chinese characters as the dominant script in Japan. Written language was far removed from speech demanding many hours of study in order to master the writing system of that time because it comprised of various styles of writing such as Classical Chinese and Classical Japanese (Coulmas 74). Because there was this considerable gap between grammar and lexis of classical Japanese used in writing and contemporary speech, it was difficult to spread literacy across the whole country (Carroll 59). It was during this time that the *genbun itchi* movement, consisting of enlightenment supporters, writers and literary critics as well as Japanese linguists who were trained in the West, wanted to establish one national and standardized manner of writing (Heinrich 44). The *genbun itchi* movement advocated a unification of speech and writing by creating a less complicated colloquial writing style which would facilitate communication in Japan as well as the elimination of class barriers which would enable more people to enjoy education and spread literacy (Carroll 59). Eventually, efforts made by this movement and a few other reforms resulted in the use of the three syllabary kanji, hiragana and katakana as well as the use of the Roman alphabet to a lesser extent. Textbooks in education were a significant means of establishing a standard written language for the future generations (Carroll 55).

Whereas there is still a common belief that Japan is a monolingual society (although not reflected in society itself), there are some significant factors which might weaken this belief. For instance, migration is steadily offering more linguistic diversity in Japan which increasingly challenges the monolingual ideology (Heinrich 150). Moreover, minority languages like those of the Ainu and Ryukyuans which were initially oppressed, are now seeking to preserve their language and culture (Heinrich 171). Many people from various countries like Korea, China, Brazil, Russia as well as the Middle East live in a considerable amount of Japanese cities, and there is an increasing amount of international students (almost 100,000) who live in Japan (Torikai 255). Inevitably, Japan is introduced to various foreign language and cultures. Although the language ideology does not form parallel to the linguistic landscape in Japan, it is to some extent still evident in Japan. For instance, the minorities in Japan are not only accustomed to using Japanese at work, but they also start using it at home with their families (Heinrich 170). Therefore, it could be noted that the ideology still exists to some extent. Nevertheless, the steadily increasing number of immigrants in Japan will pose a considerable threat to the modern ideology, because the gap between the ideology and the sociolinguistic landscape is more evident than before (Heinrich 170). In addition, the internet as well as the adoption of English in various organizations contributes to a more linguistically diverse landscape (Seargeant, "Globalisation and reconfigured English in Japan" 318). Another important fact is that the Japanese language is not specified in the Constitution as the official language of Japan (Gottlieb 8). In this sense, Japanese minorities can question the legitimacy of the dominance of the Japanese language.

In conclusion, Japanese language seems to be still guided by this dominant modern language ideology that all Japanese should speak Japanese and always have done this. However, the historical overview of influences of different cultures already questions that Japanese language, even before it becoming a standardized national language, has had many influences from foreign languages. Not only from countries that are in considerable proximity of the Japanese islands, but also from Western countries. Still, Heinrich states that the function of this ideology was to legitimize the fact that Japanese is regarded as the dominant language of the country as well as to create a single coherent Japanese nation (Heinrich 173). In this sense Japan has indeed succeeded to

become a nation, but there have been several influences from other countries which put the notion of a monolingual society in Japan into question. In conclusion, the ideology of a monolingual Japan can be considered to have had a more significant role during the nation-building process shortly after Japan's opening up to the world, but due to the increasing contact with other cultures and languages through migration and media, Japan cannot be considered to be fully monolingual anymore. Moreover, globalization has made Japan become more and more multiethnic, multicultural as well as multilingual due to the considerable inflow of foreign people (Yano 140). This is because globalization facilities the movement capital, goods as well as people to move freely in the international community by overcoming national barriers (Daly 31-32).

3. Functions and Adaptation of Loanwords in Japanese

Whereas many of the circumstances in which borrowing occurred throughout history involved conquest, oppression as well as social progress, the circumstances in which Japan acquired new loanwords is different in the sense that Japan did not encounter any attempts from its neighbors to conquer Japan (Hoffer 3). These loanwords can be recognized easily as they are written in the katakana script (Koscielecki 27). Not only does the use of the katakana script reveal the foreign origin of the foreign loanword, but it also reveals that the object of concept it describes is foreign (Hashimoto 180). In this chapter other functions of loanwords in Japanese will be discussed in order to demonstrate the different ways these loanwords are included in Japanese.

One of the most common uses of loanwords is to represent something which is newly introduced in Japan and which did not exist in Japan before this introduction. For instance, regarding the previous history chapter various loanwords representing newly introduced techniques and items can be found. Some examples are words such as スカート(*sukaato*) meaning 'skirt' and フォーク(*fooku*) meaning 'fork' (Kay 25). Another quite similar situation is when a foreign sport or culture introduced to Japan. Examples here can be the name of the sport or words used in a sport. For instance, the word for 'body building' is ボディービル (*bodiibiru*) and for 'team' is チーム (*chiimu*) (Webb 46).

Another function of the loanwords is to provide the concept or object with some kind of foreign appeal. For example, ライス (*raisu*) is used to represent a Western type of rice dish, whereas the Japanese word ご飯 (*gohan*) is used to represent a more traditional Japanese rice dish (Kay 25). Additionally, バス (*basu*) represents a Western-style bath as opposed to お風呂 (*ofuro*) representing a Japanese bath (Webb 107). Therefore, loanwords are also created to differentiate between Japanese and Western objects or concepts.

Some loanwords can be considered trendy or fashionable and are mostly used by young people which often replace already existing Japanese words, because they appear more modern and trendy (Kay 25). Moreover, as trends change the use of the particular loanwords or slang changes as well. However, not only teenagers in Japan use loanwords because they are fashionable, but also the media uses these to appeal to their public. In fact, the most common use of loanwords nowadays is the replacement of a native word by an English word due to the fact that they have a more international or modern appeal to them (Hoffer 4). For instance, young people in Japan might use a word such as ナウイ(*naui*) meaning 'now' or 'trendy' which is considered slang (Kay 25).

In addition to the use of loanwords in order to distinguish between Japanese and foreign concepts or objects, loanwords written in katakana attract attention and are generally used on all kinds of shops advertising with English or French names (Kay 25). One recognizable brand is the name for McDonald's which is written in katakana as マクドナルド (*makudonarudo*) (Webb 105). Restaurants may also promote their desserts on signs containing ババロア (*babaroa*), the French mousse-like dessert bavarois (Webb 92). Moreover, because these words are written in katakana they immediately draw attention from the potential customer.

A more general use of loanwords is to represent names of other countries, people, or places. For example, ヨーロッパ (*yooroppa*) is used for Europe and シドニー (*shidonii*) is used for Sydney (Webb 156). Similarly, names of people and places as McDonald's are written in katakana as well.

Lastly, foreign words incorporated into the Japanese language can have totally different meanings than they have in their language of origin. According to Daulton

these changes to the meaning of the words can be divided into three distinct types (*Japan's Built-in Lexicon of English-based Loanwords* 21). The first one includes that a loanword's meaning can be very distant from its original meaning, called a 'semantic shift' (Daulton, *Japan's Built-in Lexicon of English-based Loanwords* 21). A second type is that of 'semantic restriction' in which there is only one meaning in Japanese attached to the word , whereas the language of origin holds several meanings (Daulton, *Japan's Built-in Lexicon of English-based Loanwords* 21). For instance, ストーブ (*sutoobu*) meaning stove only represents a room heater, rather than a cooking stove (Webb 90). On the contrary, the third type is the opposite. 'Semantic extension' involves the existence of multiple meanings of a word in Japanese, whereas there is only one in the language of origin (Daulton, *Japan's Built-in Lexicon of English-based Loanwords* 22). For example, the word オーバー (*oobaa*) can represent different things such as 'over', 'exaggerating' as well as 'overcoat' (Webb 143). Based on the different functions of loanwords described in this chapter Table 2.1. summarizes these functions including some examples.

Table 3.1. Different functions of loanwords in Japanese including examples.

Function	Example(s)
New foreign concept or a foreign sport or culture which is newly introduced in Japanese society (inexistent in Japan before this introduction)	• 'Skirt': スカート (*sukaato*) • 'Fork': フォーク (*fooku*) • 'Body building': ボディービル (*bodiibiru*)
Foreign appeal	• バス (*basu*) for a Western style of bath, お風呂 (*ofuro*) for a Japanese bath
Trendy or fashionable	• 'Now' or 'trendy': ナウイ (*naui*)
Attract attention	• 'McDonald's': マクドナルド (*makudonarudo*) • 'Bavarois': ババロア (*babaroa*)
Most foreign names of countries, people and places	• 'Europe': ヨーロッパ (*yooroppa*) • 'Sydney': シドニー (*shidonii*)
Semantic changes: • Semantic shift • Semantic restriction • Semantic extension	• 'over', 'exaggerating' and 'overcoat': オーバー (*oobaa*) (Semantic extension)

Similar to the different functions loanwords can have in the Japanese language, there are also different methods of incorporating loanwords into Japanese. Moreover, there are different manners through which loanwords enter the Japanese vocabulary.

There are abbreviations and acronyms which can have different components. For instance, the use of English borrowed components, a combination of the use of English as well as Japanese components, and newly created components by the Japanese (Hoffer 5). For example, the abbreviation for the American Broadcasting Company (ABC) consisting of English words entirely, but which is also used for the hybrid Asahi Broadcasting Company (ABC) consisting of Japanese words and English words (Hoffer 5). Another newly created acronym by the Japanese is Business Girl (BG) which was later turned into Office Lady (OL) due to the unfavorable connotation of BG (Hoffer 5).

Another method for adopting loanwords into the Japanese language is the tendency to shorten the foreign words. Here, several syllables of the original English words are left out resulting in a shortened version of the original (Hoffer 6). For instance, in Japanese the word for 'building' is transcribed as ビル (*biru*), whereas a full transcription of the word would be ビルディング (*birudingu*) (Hoffer 6). Similarly, 'television' is transcribed as テレビ (*terebi*), whereas full transcription would result in テレビジョン (*terebiǰon*) (Hoffer 6). A reason for this shortening is that loanwords can be too long otherwise, because every consonant in Japanese needs to be followed by a vowel of which an exception is made for 'n' (Daulton, *Japan's Built-in Lexicon of English-based Loanwords* 18).

The Japanese also shorten English words which can only be combined with other English shortened words, which is also done in Japanese language itself (Hoffer 6). Usually these shortened words can only be used in combination with other words. For instance, the word for 'automobile stall' is constructed from the two English words 'en(gine)' and 'sto(p)' resulting in エンスト (*ensuto*), and the word 'perso(nal) com(puter)' becomes パソコン (*pasokon*) (Hoffer 7).

New words with different connotations than the original are formed by combining different words. This refers to the combining of English words or using an existing English words/word combinations in order to form new Japanese words (Hoffer 7). For example, the word 'one-man bus' written in Japanese as ワンマンバス

(*wanmanbasu*) does not really have an English meaning, but in Japan it is referred to as a bus in which the driver handles the tickets rather than a conductor (Hoffer 7).

There are also loanwords that are created by combining elements of Japanese as well as English words. One popular example of this would be the word 'toothbrush' which is in Japanese 歯ブラシ (*haburashi*) which combines the Chinese character 歯 (*ha*) for tooth and the English word for 'brush' (*burashi*) (Hoffer 8).

Lastly, loanwords are usually regarded as nouns and if they need to be changed to adjectives, adverbs or even verbs the Japanese add certain morphemes. For instance, in order to create an adjective in Japanese the morpheme -な (*na*) is added and in order to create an adverb -に(*ni*) is added (Daulton, *Japan's Built-in Lexicon of English-based Loanwords* 20). Additionally, in order to create a verb -する (*suru*) is added in most cases (Daulton, *Japan's Built-in Lexicon of English-based Loanwords* 20). This enables the Japanese to use the word in different forms easily without having to adjust the word itself. The different ways of incorporating foreign words in Japanese discussed in this chapter are summarized in Table 2.2. including a few examples.

Table 3.2. Ways of incorporating foreign words in Japanese including examples.

Ways of incorporating foreign words in Japanese	Example(s)
Abbreviations and acronyms: • English components • English and Japanese components • Newly create components	• American Broadcasting Company (ABC), but also Asahi Broadcasting Company • Business Girl (BG) and Office Lady (OL)
Shortened foreign words	• 'Building': ビル (*biru*) instead of ビルディング (*birudingu*)
Shortened foreign words, only used in combination with other words	• 'Perso(nal) com(puter)' becomes パソコン(*pasokon*)
Words made of different components creating a new word and new meaning	• 'Bus in which the driver also has the task of a conductor': ワンマンバス (*wanmanbasu*)
Loanwords are usually regarded as nouns, but can be changed with the use of morphemes	• Adding morphemes such as -する (*suru*)*for* to create verbs and -な (*na*) to create adjectives

It can be concluded that the different functions and the way loanwords are borrowed in Japanese reveal to some extent how loanwords might influence Japanese society. For instance, a word can be newly introduced because there was not a Japanese

word for the particular object, technology or information, or it might be introduced because it sounds more fashionable and trendy and draws more attention which is beneficial in advertising.

4. Stances Towards Loanwords in Japan

Different stances towards the usage of loanwords in Japan and even what is considered to be loanwords can be regarded as a significant factor in determining the effects loanwords have on Japanese society as well as on the perceived modern Japanese language ideology of a monolingual Japan. Therefore, this overview will contain stances from different scholars as well as stances from the Japanese public which were retrieved during surveys.

Literally meaning 'language that comes from the outside', the word *gairaigo* suggests that this includes all loanwords, however, the word nowadays specifically refers to loanwords written in katakana and derived from European and American languages (Tomoda, "The Impact of Loan-words on Modern Japanese" 232). Nevertheless, in a survey by Tomoda a significant proportion of Japanese people surveyed included loanwords with a Chinese origin within their conception of *gairaigo* (Tomoda, "Defining the concept of loanword in Japanese: Results from a Survey of 860 Respondents" 12). The outcome of this survey was rather surprising because it is contrary to what was initially assumed. Moreover, it shows that the dominant definition of *gairaigo* is not accepted by everyone.

During the last few years loanwords that enter Japanese have increased significantly considering the number of dictionary entries of the number of non-Chinese loans increased significantly from 1.5% to nearly 10% (Tomoda, "The Impact of Loan-words on Modern Japanese" 233). In addition, 81% of the borrowings that are used in Japanese are of English origin (Kachru 8). Yet, there is a significant difference in the amount of loanwords used per media type, because in advertising, for instance, loanwords can encompass more than 20% of the used vocabulary (Tomoda, "The Impact of Loan-words on Modern Japanese" 235). Furthermore, it is estimated that 5% of vocabulary used in conversations are loanwords and 11% of these words are from English (Hoffer 18).

Moreover, at present most loanwords in Japan are introduced by academics, the government, and the media (Daulton, "The Creation and Comprehension of English Loanwords in the Japanese Media" 285). Koscielecki also identifies popular culture as another source for spreading new loanwords (29). For instance, J-pop (Japanese pop music) is one evident area where English is used (McKenzie 278).

It is because these loanwords are introduced by this small group of individuals that these words are barely understood by the public (Daulton, "The Creation and Comprehension of English Loanwords in the Japanese Media" 285). In addition, most of the newly introduced loans are not understood by the public due to the fact that the public does not have the required knowledge of the language of origin or because it is a new concept (Daulton, "The Creation and Comprehension of English Loanwords in the Japanese Media" 287). A number of surveys exist in which respondents were asked if they understood the loanwords presented to them. For instance, in 1973 a Japanese broadcasting company (NHK) investigated the comprehension of loanwords in which one hundred loanwords were displayed to the respondents including five possible meanings for each of the different loanwords (Daulton, "The Creation and Comprehension of English Loanwords in the Japanese Media" 288). Although these loanwords were considered to be naturalized, there was still a considerable amount of loanwords (40%) that were not understood correctly (Daulton, "The Creation and Comprehension of English Loanwords in the Japanese Media" 288). This survey conducted by NHK also revealed a correlation between the differences in comprehension and education, occupation as well as age (Daulton, "The Creation and Comprehension of English Loanwords in the Japanese Media" 288). Therefore, this might suggest that younger people who had more English language education and are more exposed to various kinds of media than the elderly might understand more loanwords. As a result, many elderly complain that they cannot understand many of the newly introduced words in their language (Dougill 19).

Daulton conducted a survey on Western loanwords and their comprehensibility using a complete set of *Mainichi Shimbun* ('daily newspaper') of 2001 word frequency lists ("The Creation and Comprehension of English Loanwords in the Japanese Media" 289). Of the total of 15,000 katakana words in the list, 1231 were selected to be tested by students at a university in Kyoto (about 140 students taking compulsory English

classes) by answering whether they knew this word (Daulton, "The Creation and Comprehension of English Loanwords in the Japanese Media" 290). They had to answer whether they knew the answer or not. They also had the option to choose the answer that they had heard of the word, but did not know what it meant. However, the last answer was considered as a negative response as well, because it could not be considered as a fully positive answer. Of the 1231 words presented to the subjects, 932 words (75.5%) were recognized (Daulton, "The Creation and Comprehension of English Loanwords in the Japanese Media" 291). Whereas the possible answers did not really ask the subjects to provide the right meaning of the word, the test could still not be considered as truly reliable because some subjects may have claimed to understand the word when they may have not known the word.

Another interesting feature considering the acceptance of the loanwords in Japanese is that the Japanese generally tend to accept the influx of loanwords without much resistance. Moreover, the opposition against the adoption of foreign words in Japanese is not as strong as in other countries (Koscielecki 27). Both the press and broadcasting companies often survey the suitability of loanwords (Koscielecki 27). In 1988 NHK conducted such a survey in which 2,004 respondents living within 50km of Tokyo were questioned on their acceptance of loanwords (Koscielecki 28). The survey revealed that loanwords were most accepted by the 20-24 year olds (Koscielecki 28). This could reflect a demographic difference in society regarding age, education and occupation, because 20-24 year olds might have had more English language education and possibly access to more different media than elderly people. The survey also revealed that 50% of the people thought that loanwords could support the creation of new concepts and images, and 33% thought that loanwords could be used to express subtle nuances (Koscielecki 28).

Moreover, Daulton identified a reason as to why a majority of loanwords is not understood at first by the majority of the public. This is because loanwords are often used idiosyncratically, meaning that certain topics that are widely covered in newspaper stories require the use of topic-specific words ("The Creation and Comprehension of English Loanwords in the Japanese Media" 292). Consequently, a certain news topic might use its own specific loanwords. Nevertheless, these loanwords could still become

more known to the public when these are used more in the news due to the fact that thi is a trending topic.

In conclusion, loanwords have a contradictory position in Japan in the sense that they are generally accepted. A considerable amount of loanwords that are introduced in Japan are not understood by the public. This varies per individual depending on education, occupation and age. However, the more the public encounters these loanwords, it will be more likely that this loanwords will become known to the greater public. In addition, borrowing words from other languages is seen as a significant part of Japan's internationalization and that this already happened throughout history (Hoffer 20).

5. English in Japanese Society: Use and Stances

As discussed before, there is a considerable diversity of languages other than Japanese in Japan. During the last couple of years, most students at the age of 12 in junior high school (middle school) begin to learn English (McKenzie 271). Japan is one of the countries which belongs to the expanding circle of Kachru's concentric circles of English in which English is mainly used as a foreign language, but its use is steadily increasing (3). Moreover, English in Japan is often regarded as a language for international use. It is for this reason that English is taught in Japanese schools in order to facilitate international trade, traveling and academic research (McKenzie 269). Besides being used for international purposes, English is also increasingly used for communication between Japanese and the increasing numbers of migrants and tourists (McKenzie 283). In this chapter various uses of English in Japanese society as well as different stances towards this use will be discussed in order to provide an overview of how society views the use of English in Japan.

Backhaus investigated multilingual official and non-official signs between February and May 2003 in 28 stations of the Yamanote Line which surrounds the center of Tokyo (54-55). He defines a sign as any piece within a frame and not considering its size which contains some kind of written text (Backhaus 55). A sign was considered multilingual when it had at least one additional language which was not Japanese (Backhaus 55). However, every sign which contained only kanji, hiragana or katakana was considered to be Japanese. Of the 11,834 signs counted, 2321 (19.6%) were

considered to be multilingual and in most cases the language other than Japanese was English (Backhaus 55). Almost 75% of the signs were non-official signs, indicating that the linguistically diverse landscape is mostly established by citizens rather than the authorities (Backhaus 56). Moreover, it is officially determined which languages can be used on official signs, such as Japanese, English, Chinese, Korean, and Latin in some cases (Backhaus 57). Languages other than these were only found on nonofficial signs. In addition, when there were more languages used on official signs, this was usually because of mutual translations in the case of, for instance, train stations (Backhaus 59). Power relations were also identified during this survey. In particular, power was more evident in the size and order of languages on official signs (Backhaus 63). In 99% of the multilingual official signs Japanese had a more distinguishing position than the other languages (Backhaus 63).

Similarly to the use of loanwords in the popular culture J-pop, Moody examined how J-pop music artists questions the dominant ideas on language by using English in their songs. For instance, on Japanese television and in J-pop music, the use of English can be regarded as some kind of response to question the dominant ideas on the Japanese language (Moody 220). Moreover, popular culture responds to demands in the market and there seems to be a desire for a more internationally influential language (Moody 220). In other words, Japanese popular culture tries to become more international.

In Japan various items varying from shop-signs, albums to clothes, from cafes to industrial products, and from magazines to records carry English messages (Dougill 18). Similarly to Backhaus and Moody the use of English on these items seems to represent Japan's ambition to become more internationalized and expresses its fascination with other countries, because they believe the English language stands for international prosperity, profit and prestige (Dougill 18). In addition, the Roman alphabet is considered to be more worldly and modern as well as that it stands out from all the Japanese characters (Dougill 18). Although the Japanese are enthusiastic towards foreign languages and societies, they are still not very eager to familiarize with them too closely (Dougill 19). However, the Japanese proceed to use English on their buildings and goods. For instance, ''funny bunny cute life'' can be found on a piece of paper and ''quench your thirst with perspiration'' on a soda can (Dougill 19). Because the

sentences used here are not commonly used in English, it could be concluded that English has a more decorative function in Japan. Moreover, English, like various other foreign languages, are considered fashionable and trendy which makes it very advantageous for companies to use English in their advertisements for their products (Yano 134-135). Whereas it might seem that the use of English in a decorative manner might enable the Japanese to establish a higher level of English due to the fact that English is becoming more and more evident in society, this is not the case in Japan. Moreover, every Japanese has had English in school for six years at least, but their current level of English is not as adequate as the effort put in learning English (Dougill 20). Whereas these individuals invest lots of time, effort and money in learning English, their low proficiency of the language prevents them from successfully managing business meetings as well as academic presentations and debates (Yano 133). This is mainly because there are significant differences between the two languages. For instance, Japanese has a reverse word order than English as well as most Japanese sentences do not have a subject (Dougill 20). English can be regarded as having primarily a decorative role in Japan when it comes to English on diverse goods and buildings. Lastly, Dougill links this ornamental use of English language to Japan's perceived monocultural society, because Japan does internationalize to some extent while staying insular (22).

Similarly to the loanwords discussed in the historical overview, the usage of English in Japan is partly decided by the country´s history (Seargeant, "Introduction: English in Japan in the Era of Globalization" 3). This was particularly evident in the modernization era of Japan, where Japan wanted to modernize in order to keep up with the West. Not only did Japan adopt new technologies and concepts from the West which needed to be named accordingly, but it also needed to communicate with the West through a language of trade and needed to learn English for international use. Additionally, English is regarded as the prominent language used in science, technology and international trade, and, therefore, the ability to speak this language is needed in order to participate in these areas of the international community (Yamagami and Tollefson 15). Especially since it is used in politics and diplomacy besides science and technology (Yano 130). Moreover, English can be considered as an important medium which enables Japan to communicate internationally. Furthermore, the general idea in

Japan is that English should be taught in order for Japan to increase its competitiveness in the global economy (Kubota 104). Whereas English education is promoted in Japan due to the benefits it has for society, English can still be considered as a threat to Japan's society and values. Therefore, there is a lot of uncertainty in promoting English by the Japanese government (Yamagami and Tollefson 16). English and globalization can be regarded as having two different representations in Japan, namely as an opportunity as well as a threat (Yamagami and Tollefson 17). It is because of this that English in Japan is often regarded as a language for international use rather than a second language, used for acquiring information from abroad and to share interests with the rest of the world (Gottlieb 12). In this sense, the use of the English language in Japan could be regarded as a lesser threat due to the fact that it is solely used for international advantages.

Similarly to the stances of Japanese people towards loanwords, there is a considerable interest of the Japanese in learning English in order to become more involved in the international community. Still, there is this notion of globalization as well as English being regarded as an opportunity and a threat. Nevertheless, English is indeed more used in the Japanese linguistic landscape in signs and advertisements as well as on a lot of goods in a more decorative manner.

6. Use of Loanwords in Subculture Magazines

Aside from other forms of media, magazines can be regarded as containing a considerable amount of loanwords. Moreover, Moody already concluded that a considerable amount of English words can be found in J-pop songs insinuating that Japan needs to establish a more open stance towards the international community (220). In this case study research a few interviews derived from three SHOXX magazines, which are magazines devoted to the subculture of Visual Kei and J-rock (Japanese rock) in Japan, will be researched. This research will provide an overview of loanwords which can be found in the interviews which possibly represent the use of English loanwords in subcultures.

The term Visual Kei (*kei* being the Chinese character for 'system' or 'order', but usually translated as 'style') originates from the early 1990s (Seibt 250). Visual Kei was mainly influenced by British and American hard rock as well as glam rock bands and

artists (McLeod 311). Queen, David Bowie, Kiss, and Mötley Crue can be considered as bands and artists who can be regarded as significant inspirations for this genre (Seibt 250). The subculture captivates both boys and girls who like the performers of the bands consider the music as well as the detailed and extravagant costumes as important aspects of their subculture (Vickers 157). Moreover, it is considered to be one of the most prominent genres in Japanese popular music (McLeod 309). During the 1980s and 1990s Japanese rock bands such as Dead End, Buck-Tick and Luna Sea usually performed wearing heavy make-up and eye-catching sets of clothes (Seibt 250). One of the most famous bands of this time was X-Japan which sold millions of records (Seibt 250). Nevertheless, shortly before the turn of the millennium the popularity of Visual Kei decreased. Influential companies withdrew from the genre, because the earnings from CDs and concerts did not support the expectations of the music production industry (Seibt 250). Although it seemed like this was the end of the subculture, a new generation of Visual Kei bands made their appearance just after the turn of the millennium. Music and clothing styles remained of significance in these newly established rock bands. However, this generation of bands was different from the previous generation because this second generation had various music styles varying from a death metal sound to a more cute Europop sound, and hinting towards more androgynous appearances have a more prominent place in the bands during performances (Seibt 251). Not only did the variety of music and style change, but the new generation also managed to become the first type of popular music from Japan which prospered abroad as well (Seibt 251). A considerable number of these bands also sing songs mixing both Japanese and English (McLeod 312).

6.1. Case-study Research and Data Acquisition

Different uses of loanwords and English language can be distinguished in Japanese. It has been mentioned by different scholars that English as well as loanwords can particularly be found in magazines and that both are particularly evident in pop-culture (Dougill 18; Koscielecki 29; McKenzie 278; Moody 220). This case study research will focus on the use of loanwords and English words in interviews selected from three different volumes (Vol. 214, 232 and 235) of the magazine SHOXX and various functions and adaptations of loanwords can be distinguished in these interviews. The

magazine specifically focuses on J-rock bands and tends to be focused primarily on Visual Kei. Furthermore, reports, interviews as well as advertisements can be found in these magazines, among other things. In this case study the focus will be primarily on the interviews due to the fact that this also gives insights on what kind of loanwords and English the bands use. The three interviews were randomly selected from the magazine and were approximately two pages long in which all members were interviewed.

The three bands which will be discussed here are SuG, Megaromania and DaizyStripper. All the bands consisted of only male members and five members each. The band SuG includes vocalist Takeru, guitarists Masato and Yuji, bassist Chiyu, and drummer Shinpei (Sugie 16-25). SuG was formed in 2006 and has a distinctive sound which makes it stand out from other bands varying from pop-like sounds to ballads to more heavy sounds ("SuG"). Their outfit style can be considered as some kind of colorful punk style ("SuG"). The second band Megaromania includes including vocalist Sui, guitarists Misery and Chikage, bassist Hyoga and drummer Yushi (Murayama 101). This band was formed in 2008 but disbanded in 2013 ("Megaromania"). Their music varied from powerful lyrics to heavy rock and their outfits included eye-catching mysterious gothic-style outfits ("Megaromania"). Lastly, DaizyStripper includes vocalist Yugiri, guitarists Mayu and Nao, bassist Rei, and drummer as well as pianist Kazami (Mizutani 66-67). It is a Visual Kei band formed in 2007 which produces songs varying from aggressive sounds to catchy, emotional music and like SuG their outfits are usually colorful ("DaizyStripper").

The loanwords which were found for each volume can be found in Appendix 1, 2 and 3 respectively together with the Roman alphabet transcription as well as their translation and on alphabetic order according to the Roman alphabet transcription. In the next section the different functions and uses of the loanwords, as summarized in Tables 3.1. and 3.2., will be discussed with some examples from the interviews.

6.2. Results and Conclusion

Regarding the Table 3.1. several functions of the loanwords can be identified in the three interviews. For example, words such as アルバム (*arubamu*) and ピアノ (*piano*)

(meaning album and piano respectively) are examples of words that describe new concepts that were introduced in Japan.

Another function of the Japanese loanwords can be found when considering the word used for drums here. In all the interviews the word ドラム (*doramu*) is used to represent the commonly (perhaps Western) notion of a drum kit consisting of several drums and other elements played by one person. However, the Japanese themselves have another word for drums 太鼓 (*taiko*) which could be translated as 'big drum' denoting a traditional very large drum played by one or more persons. Therefore, this loanword can be considered to distinguish between what is regarded as inherently Japanese and foreign.

Moreover, there could also be words found that might have had some kind of trendy or fashionable ring to it. For instance, in the interview with Megaromania the word ダーク (*daaku*) for 'dark' was used while the Japanese themselves also have their own word representing the concept of 'dark', namely 暗い (*kurai*). In this case, the loanword could sound more appealing to the band's appearance or style.

Another evident aspect of the interviews was that the names of all the bands were written in Roman alphabet, namely SuG, Megaromania and Daizystripper. These names were also sometimes transcribed into the katakana syllabary. Presumably bands want to sound more trendy by using English like names or use the English more in a decorative manner. Or maybe they even want to use these names due to the fact that these are second generation Visual Kei bands and are possibly also well known outside of Japan. They might use these names in order for them to be able to participate in the international community.

Lastly, there were some words that include some type of semantic change. For instance, the word used for 'play', プレイ (*purei*), can also have another meaning in Japanese namely 'prey' or even 'pray', because when the word 'play' is transcribed into Japanese the syllable for 'le' does not exist and it is always transcribed by the syllable 're'. It is because of this that the word can have more meanings in Japanese, but has only one meaning in English resulting in a semantic extension of the word in Japanese.

Regarding table 3.2. of chapter 3, different ways of incorporating words in the Japanese language can be found. In the interviews the acronyms could be found quite

easily because they were displayed in capitalized Roman letters and catches the eye between all the Japanese characters. Although not many were found in the three interviews, two could be found in the interview by Sugie with the band SuG (Appendix 1). The first acronym loanword was DVD シングル (*dividishinguru*) which is a combination between an abbreviation for the word 'DVD' and the Japanese transcription into katakana for the English word 'single'. The abbreviation DVD exists entirely of components that originated from the English language. This loanword was possibly introduced in the Japanese language because DVDs were a new technology which was imported from another country (as described in table 3.1.). On the other hand, PV is used to the describe the more common English word for 'Music Video'. The difference with the first borrowed loanwords is that this abbreviation is newly made by the Japanese with English components.

A significant usage of the English loanword 'melody' can be found in all three interviews. The word is transcribed differently in the three interviews. Sometimes it is fully transcribed which provides the Japanese word メロディ (*merodii*) (Appendix 1 and 2), whereas it is also shortened sometimes which provide the word メロ (*mero*) (Appendix 2 and 3). In the first interview it was also used as a combination with another loanword resulting in サビメロ (*sabimero*) meaning 'chorus melody'. In addition, the same can be found for the word 'survival' which is also being fully transcribed as サバイバル (*sabaibaru*), but which is also used as a shortened version in the word サバゲー (*sabagee*) meaning 'survival game' (Appendix 1). The word コンテ (*konte*) which means 'continuity' has also been shortened (Appendix 1). Therefore, it seems that fully transcribed as well as shortened versions of borrowed words are used in Japanese in these cases.

There were also words which were newly created in Japanese from English components, such as ワンマンツアー (*wanmantsuaa*) and ワンマンライヴ (*wanmanraivu*) literally meaning 'one man tour' and 'one man live' (Appendix 2 and 3). Even though these words are not used in English originally, the Japanese have created a new words denoting a tour or a concert which is done by on single artist or band.

Lastly, different functions and usages of the loanwords can be identified in the three interviews selected from SHOXX magazines which can support the idea that loanwords indeed have effects on the perceived modern language ideology as well as Japanese society. For instance, in the interviews bands preferred to use the English loanword for words such as 'dark', 'image' or 'sound', whereas Japanese words also exist for these concepts. This might reveal some kind of notion that English is considered to be more fashionable or trendy and that it gives a different nuance which cannot be expressed in Japanese alone. There were also words found that were used to distinguish Western and Japanese items in the case of drums. The three bands which were interviewed all had a band name which was written in the Roman alphabet which can like the fashionable words be regarded as an attempt by the band to internationalize. Because different functions and usages of the loanwords can be found in all three interviews, it can be concluded that there is indeed a considerable amount of loanwords used in this section of pop culture. This will also have effects on how their fans are using in loanwords in their lives in the sense that they listen to these bands and also read these magazines.

6.3. Discussion

In these two-page interviews a considerable amount of loanwords can be found, but it really depends on the artists/bands and the interviewer how many loanwords are actually used. For example, as can be seen in the appendix, in the interview with SuG more loanwords could be found than the other two interviews while all three interviews were two pages long. Therefore, it really depends on the speakers and the questions that are asked how many loanwords can be found in the interview. In order to perhaps create a more accurate survey, identical questions could be asked by the same interviewer in order to discover more similarities in the kinds of loanwords that are used. Additionally, for further research, surveys could be conducted as to how fans of these bands experience the use of loanwords and English in this subculture and if they understand these in order to investigate how the use of English and loanwords affects their fans or even society. Moreover, other research could be done as to whether there are any

differences in the use of loanwords between male and female artists or bands if there would be any.

Conclusion

Throughout history Japan has had many influences from different languages and cultures. This already made it difficult for Japan to develop the modernist ideology of a monolingual Japan, because it already reveals that Japan was not a monolingual society in the beginning and that it had various influences. Furthermore, the ideology was not accepted by all inhabitants of Japan due to the fact that several minority groups, such as the Ainu and Ryukyuans, were suppressed and their languages were regarded as inferior. These same minority groups are now striving to protect their language and culture and not complying to the perceived language ideology. In addition, loanwords are generally accepted in Japan. However, a gap exists in Japanese society when it comes to understanding these loanwords. The ones with more knowledge of the language of origin seem to understand more of the loanwords. Therefore, it depends on one´s age, occupation and education whether one can understand the newly introduced loanwords. Nevertheless, it is believed that loanwords can be used to distinguish between Japanese and foreign concepts as well as express a different nuance. In addition to the loanwords, English can be considered to increase the linguistic diversity in the sense that it is taught as a foreign language in order for Japan to become more competitive in the globalized economic market. Moreover, it is considered the primary language to communicate with the outside world. English is also increasingly used on signs and advertisements in order to provide assistance to foreigners who reside in Japan as well as to have a certain function to attract customers. Lastly, the case-study research on loanwords in the Japanese Visual Kei magazine revealed various functions of loanwords which were also discussed in chapter 3. For instance, the use of more fashionable loanwords instead of Japanese words as well as words to distinguish between Japanese and Western concepts can be considered as a willingness of the Japanese subculture to internationalize. This also contributes to a more linguistically diverse environment. Lastly, language ideology of a monolingual Japan cannot be considered as a dominant ideology, because it does not reflect the linguistic environment anymore. This is in part due to the increasing use of English as well as loanwords.

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Appendix

Appendix 1

Data from 'SuG, こういうのもできるんだ!? Interview by Yuka Sugie in *SHOXX Vol. 214*, Dec. 2010.

Japanese loanword (*Roman alphabet*)	Meaning
オブ (*abu*)	Of
アッパー　(*appu)*	Upper
アレンジ (*arenji*)	Arrange
アレルギー (*arerugii*)	Allergy
アルバム (*arubamu*)	Album
バンド (*bando*)	Band
バンドマン (*bandoman*)	Bandsman
バラード (*baraado*)	Ballad
ベース (*beezu*)	Bass
ビューティー (*byuutii*)	Beauty
チャンス (*chansu*)	Chance, opportunity
チャレンジ (*charenji*)	Challenge
ダウンコード (*daunkoodo*)	Down chord
デビュー (*debyuu*)	Debut
デザイン (*dezain*)	Design
DVD シングル (*dividi shinguru*)	DVD single
ドラム (*doramu*)	Drums
フレーズ (*fureezu*)	Phrase
ギター (*gitaa*)	Guitar
ゴーグル (*googuru*)	Goggles
ハデ (*hade*)	Flashy, loud, showy
ハマり (*hamari*)	Addictive
ハッピーエンド (*happiiendo*)	Happy end
ヘッドスパ (*heddosupa*)	Head spa
イメージ (*imeeji*)	Image
カッコイイ (*kakkoii*)	Cool
キング (*kingu*)	King
コンテ (*konte*)	Continuity
コード (*koodo*)	Chord
キューティクル (*kyuutikuru*)	Cuticle
ムチャ(*macha*)	Unreasonable, absurd
ミディアムテンポ (*mediamutenpo*)	Medium tempo
メインフレーズ (*meinfureezu*)	Main phrase
メンバー (*menbaa*)	Member

メロディ (*merodii*)	Melody
ミックス (*mikkusu*)	Mix
ニュース (*nyuusu*)	News
オクターヴ (*okutaavu*)	Octave
パターン (*pataan*)	Pattern
バツイチ (*patsuichi*)	Divorced
ピアノ (*piano*)	Piano
PV (*piibii or puromooshonbideo*)	Promotion Video (Music Video)
ピンナップ (*pinnappu*)	Pinup
プレゼント (*puresento*)	Present
プロポーズ (*puropoozu*)	Proposal
ライヴ (*raivu*)	Live
レコーディング (*rekoodingu*)	Recording
リアル (*riaru*)	Real
リリース (*ririisu*)	Release
サバゲー (*sabagee*)	Survival game
サバイバル (*sabaibaru*)	Survival
サビ (*sabi*)	Hook (high point of a song)
サビメロ (*sabimero*)	Chorus melody
センス (*sensu*)	Sense
シリーズ (*shiriizu*)	Series
ソング (*songu*)	Song
スタート (*sutaato*)	Start
ステージ (*suteeji*)	Stage
ステイ (*sutei*)	Stay
ストーカー (*sutookaa*)	Stalker
ストーリー (*sutoorii*)	Story
タイプ (*taipu*)	Type
タイトル (*taitoru*)	Title
テコンドー (*tekondoo*)	Taekwondo
テンポ (*tenpo*)	Tempo
トリートメント (*toriiromento*)	Treatment
ヴァイオリン (*vaiorin*)	Violin
ヴィジュアル (*vijuaru*)	Visual
ワガママ (*wagamama*)	Selfish
ヤツ (*yatsu*)	Guy

Appendix 2

Data from Megaromania: Artistical Glint. Interview by Miyuki Murayama in *SHOXX Vol. 232*, June 2012.

Japanese loanword (*Roman alphabet*)	Meaning
アコギ (*akogi*)	Acoustic
アレンジ (*arenji*)	Arrangement
アルバム (*arubamu*)	Album
バンド (*bando*)	Band
バンドサウンド (*bandosaundo*)	Band sound
バレンタイン シングル (*barentainshinguru*)	Valentine Single
ボーナストラック (*boonasutorakku*)	Bonus track
ダーク (*daaku*)	Dark
ダメ (*dame*)	Useless, no good, bad
デジタル (*dijitaru*)	Digital
ドラム (*doramu*)	Drums
フレーズ (*fureezu*)	Phrase
フロントメンバー (*furontomenbaa*)	Front member
フル (*furu*)	Full
ギリギリ (*girigiri*)	Barely
ギターサウンド (*gitaasaundo*)	Guitar sound
ギターソロ (*gitaasoro*)	Guitar solo
ハード (*haado*)	Hard
ハードチューン (*haadochuun*)	Hard tune
イメージ (*imeeji*)	Image
コード (*koodo*)	Chord
コンセプト (*konseputo*)	Concept
クラシカル (*kurashikaru*)	Classical
クリーン (*kuriin*)	Clean
キャッチー (*kyattchii*)	Catchy
マニアック (*maniakku*)	Maniac, enthusiast
メンバー (*menbaa*)	Member
メロ (*mero*)	Melody
メロディー (*merodii*)	Melody
メロディック (*merodikku*)	Melodic
ミックス (*mikkusu*)	Mix
ノリ (*nori*)	Mood or attitude
ニューウエーブ (*nyuuueebu*)	New Wave
ピリピリ (*piripiri*)	Tingling, nervous
プレイ (*purei*)	Play

ライヴ (*raivu*)	Live
レコーディング (*rekoodingu*)	Recording
リリース (*ririisu*)	Release
リズム (*rizumu*)	Rhythm
サビ (*sabi*)	Hook (high point of a song)
サポートドラム (*sapootodoramu*)	Support drums
シャウト (*shauto*)	Shout
シングル (*shinguru*)	Single
シンプル (*shinpuru*)	Simple
シンセ (*shinse*)	Synth
ソロ (*soro*)	Solo
スピード (*supiido*)	Speed
ストーリー (*sutoorii*)	Story
ストレート (*sutoreeto*)	Straight
タイプ (*taipu*)	Type
タイトル (*taitoru*)	Title
テーマ (*teema*)	Theme, topic
テンポ (*tenpo*)	Tempo
ツアーファイナル (*tsuaafainaru*)	Tour final
ワンマン (*wanman*)	One man
ワンマンツアー (*wanmantsuaa*)	One man tour

Appendix 3

Data from 5th Anniversary DaizyStripper Humaloid Interview by Eri Mizutani in *SHOXX Vol. 235*, September 2012.

Japanese loanword (*Roman alphabet*)	Meaning
アイマスク (*aimasuku*)	Eye mask
アンドロイド (*andoroido*)	Android
バージョン (*baajon*)	Version
バンドサウンド (*bandosaundo*)	Band sound
バトンタッチ (*batontattchi*)	Baton Pass, takeover
バツゲーム (*batsugeemu*)	Penalty game
ベースライン (*beesurain*)	Baseline
デイジー (*deijii*)	Daisy
ドラム (*doramu*)	Drums
エメラルド (*emerarudo*)	Emerald
エレクトロ (*erekutoro*)	Electro
ファン (*fan*)	Fan

フラット (*furatto*)	Flat
フレーズ (*fureezu*)	Phrase
フルアルバム (*furuarubamu*)	Full album
ギミック (*gimikku*)	Gimmick
ギター (*gitaa*)	Guitar
ハイブリッド (*haiburiddo*)	Hybrid
ハッピー (*happii*)	Happy
ヘドバン (*hedoban*)	Headbanging
ホライズン (*horaizon*)	Horizon
イベントツアー (*ibentotsuaa*)	Event tour
イヤー (*iyaa*)	Year
コンセプト (*konseputo*)	Concept
キャッチー (*kyattchii*)	Catchy
イメージ (*imeeji*)	Image
メンバー (*menbaa*)	Member
メロ (*mero*)	Melody
ミニアルバム (*miniarubamu*)	Mini album
ナイフ (*naifu*)	Knife
ネガティブ (*negatibu*)	Negative
ノリ (*nori*)	Mood or attitude
ニュアンス (*nyuansu*)	Nuance
オルタナティブエレクトロック (*orutanatibuerekutorokku*)	Alternative electric rock
パート (*paato*)	Part
パレード (*pareedo*)	Parade
ピアノ (*piano*)	Piano
ピコピコ (*pikopiko*)	Ping ping, pow pow (computer sounds)
プレイ (*purei*)	Play
ライヴ (*raivu*)	Live
レコーディング (*rekoodingu*)	Recording
リーダー (*riidaa*)	Leader
リードソング (*riidosongu*)	Lead song
リリース (*ririisu*)	Release
リリースラッシュ (*ririisurasshu*)	Release rush
ロック (*rokku*)	Rock
ロングトーン (*rongutoon*)	Long tone
サビ (*sabi*)	Hook (high point of a song)
サウンド (*saundo*)	Sound
シングル (*shinguru*)	Single
ストーリー (*sutoorii*)	Story

ストリングス (*sutoringusu*)	Strings
ワンマンライヴ (*wanmanraivu*)	One man live
ゾーン (*zoon*)	Zone