

Common Loanwords Identified in Japanese Music Magazines

Kuang Ching Hei

Abstract:

As human beings of different ethnic groups interact and mingle with each other, they also learn to use each other's language. Through time, some of those more commonly used lexical terms become assimilated into the native languages of the speakers. This process has not only enriched some of the world's languages but also changed the state of purity of some of these languages. Like all other languages, Japanese is not spared from this phenomenon. This paper is based on a study which looks at two Japanese music magazines in an attempt to locate the foreign words that have become assimilated into the Japanese language lately. In addition to that, this study also hopes to identify the origin of these foreign words which are particularly used in music magazines. The findings of this study provide evidence to show that many of the foreign words which have been absorbed by Japanese as loanwords are musically related terms such as 'music genres', and 'music instruments'. Many of these loanwords also originated from European languages with 93.9% of them traced to the English language, which also borrowed from French and Latin. Analysis of data suggests that these assimilated foreign words have been truncated and modified through a set of patterns which will be discussed. Further, it was found that the original meanings of the loanwords identified may alter from the way these were used in the context of the magazines. It is thus hypothesized that with the occurrence of new concepts, new neologisms and new happenings occurring due to globalisation, the vocabulary of Japanese language will be further enriched in the future.

Key terms: Japanese, katakana, loanwords, meanings, music magazines

Introduction

As the world becomes more open in terms of the boundaries between them due to globalization, it is also inevitable that migration and transmigration will occur. In addition, as countries trade with each other and develop their tourism industry, the need to have an international language like English serving as a common language of communication becomes more prevalent. In such contexts, some kind of signages written in English would be of great help. It has been said that Japan is the most foreigner-friendly country, for when a foreigner steps into the busy streets of Tokyo, he/she will be overwhelmed by the amount of foreign words that can appear in Japanese billboards, shop signs, and even menus in restaurants.

Observations also indicate that the amount of loanwords that may have crept into the Japanese language is increasing day by day although these loanwords may only make up a small percentage of the words in the Japanese language dictionary. Nevertheless, many of these loanwords are widely used in communicating and writing on a daily basis. Despite its widespread use, it is also not an easy task to keep track of these newly found vocabulary items as certain loanwords used in Japanese texts may not even exist in Japanese-English

dictionaries although they appear in the language of native Japanese speakers. In that regard, it may be difficult for non-native speakers to locate and identify the meanings of such loanwords. Foreigners taking up Japanese lessons may just have to read more Japanese written texts in order to familiarize themselves with these loanwords. On the other hand, it appears that some native speakers of Japanese prefer using these loanwords instead of the existing ones in Japanese and the reason has been attributed to the fact that it is more convenient to use them because they are easily understood as they are more widely used. To some extent, it is possible that as these loanwords become more incorporated into the daily usage of native speakers of Japanese, the use of their original Japanese words may subsequently, also become neglected and finally abandoned. However, that is yet to be determined by future studies.

Loanwords in Japanese can be traced to those seen on billboards, in advertisements, and also magazines. Clearly, they are there to attract readers' attention. Of Japanese magazines, there are various varieties with each pandering to the interests of their readers. In that sense, it would seem logical that different genres of magazine tend to use different sets of loanwords. For example, magazines on hair styling would 'borrow' foreign words that are related to 'hair-styling', and likewise, for magazines on cooking, gardening, fashion and anime, with each serving the particular purpose or need of its readership.

Aim

This paper focuses solely on two Japanese music magazines which were imported from Japan. The researcher's aim is to identify those commonly used loanwords seen in Japanese music magazines. In addition, it also aims at locating the origin of those loanwords.

Limitation

The data was identified with the help of a university student majoring in the Japanese language. Although her interest in the language is deep, her experiences as a person well-versed in Japanese may be described as limited. In that sense, her expertise in identifying certain *katakana*-based words which are related to loanwords may have been curtailed. In addition, the loanwords identified for the purpose of this paper were also limited to those seen in the two imported Japanese music magazines. Therefore, the findings of this study should not be seen as conclusive. Further, not all the written articles in the two magazines could be analysed due to the constraints of space and time. Another constraint faced was that some of the loanwords identified could not be traced to the *katakana* while the origins of some of these loanwords were also obscure. Consequently, these were not included in the data.

Methodology

This study focuses on identifying loanwords used in two Japanese music magazines. For that purpose, the *katakana* was used. Loanwords in *katakana* are characterized by short straight strokes and angular corners http://www.omniglot.com/writing/japanese_katakana.htm. The meaning and origin of the loanwords will be determined by three online dictionaries: a) goo dictionary, b) yahoo dictionary and c) hatena dictionary. Using online dictionaries is the fastest way to look up words because they are frequently updated with new neologisms. Further, the origin of the loanwords can also be traced through the dictionaries as well whilst the cross checking of the meanings were referred to an additional website, <http://dictionary.reference.com/>

Background of Study

In this study, the two Japanese music magazines are a) B-PASS, and b) PATi PATi. Both were from the February, 2007 issues. In these magazines, eleven (11) short interviews from PATi PATi were selected and three (3) interviews from B-PASS magazine were used. The following are the titles of these articles.

<i>PATi PATi Feb 2007</i>		<i>B-PASS Feb 2007</i>	
<i>Artist</i>	<i>Page</i>	<i>Artist</i>	<i>Page</i>
<i>Itou Yuna</i>	<i>100-101</i>	<i>YUI</i>	<i>049-050</i>
<i>BoA</i>	<i>102</i>	<i>HALCALI</i>	<i>088</i>
<i>Tsuchiya Anna</i>	<i>104-105</i>	<i>OLIVIA</i>	<i>092-093</i>
<i>Sowelu</i>	<i>106-107</i>		
<i>Yuguchi Aimi</i>	<i>108</i>		
<i>May J.</i>	<i>109</i>		
<i>the do-nuts</i>	<i>111</i>		
<i>Katou Miliyah</i>	<i>112</i>		
<i>Foxxi misQ</i>	<i>113</i>		
<i>Izawa Asami</i>	<i>114</i>		

Japanese Katakana

Japanese *katakana* was derived based on borrowed words and in the 5th century, huge amounts of Chinese words had crept into Japanese, together with Chinese writing scripts and these loanwords were naturally written in *kanji* (Chinese characters). Over the years, however, more words were borrowed from Portuguese, Dutch, German (particularly those from medicine and mountaineering), French and Italian (particularly those from music and food) and, English which provides the origin of most modern loanwords. Generally, all non Chinese loanwords are written in *katakana*.

When viewed and heard, most loanwords seem to have acquired a Japanese pronunciation feature which are described as becoming Japanized, and to many students learning Japanese and Japanese students learning foreign languages, this can become a complicating factor. According to <http://www.japan-guide.com/e/e2051.html>, loanwords which are Japanized have some obvious pronunciation features like those listed here:

- The pronunciation of loan words which have been Japanized, are pronounced differently from the original pronunciations. For example, curtain is now pronounced as *kaaten*, and elevator is pronounced as *elebeetaa*, girl is pronounced as *gaaru*.
- Loanwords that have been adapted into Japanese have also become abbreviated in ways which are also different from their original language. For example, supermarket is now abbreviated to *suupaa*, kilometre or kilogram is abbreviated to *kilo*, kilometer, department store is abbreviated to *depaato*, and word processor is abbreviated to *waapuro*.
- Further evidence also indicates that the meanings of some loanwords also do not correspond with the meanings of words in their original language. For example, the word mansion from the English language now means condominium in the Japanised *manshon*.
- And finally, some loanwords are actually Japanese creations rather than loanwords. For example, the

word, “salaryman” may look English but it cannot be traced to an English dictionary because it is a Japanese word for a typical Japanese company worker, while the word “walkman” can be traced to English dictionaries.

The *katakana* syllabary, according to the Japan Guide, was originally considered as “men’s writing”. Previously, the *katakana* was used mainly for the purpose of transcribing non-Chinese loan words, onomatopoeic words, foreign names, telegram scripts and for making an emphasis which simultaneously, also serves as the equivalents of bold, italic or upper case texts in English. Most Japanese loanwords come from Dutch, English, French, German, Italian and Portuguese. In the past, foreign loanwords were written with kanji but today it relies on the *katakana* which is derived from components of more complex *kanji* (<http://www.japan-guide.com/e/e2051.html>).

Code-switching

Code-switching instances in a multilingual society where various ethnic communities live and interact with each other is a norm (Asmah Haji Omar, 1992, 1993; Romaine, 1995; Holmes, 2001). In normal conversations, when a speaker is impeded by some linguistic gaps, he or she may also code-switch to fulfill his/her communicative needs which is to convey a certain message. Speakers who tend to have a number of languages in their linguistic repertoires sometimes borrow a word or phrase from another because there is no adequate equivalent in their own language.

In written communication such as writing, code-switching instances have also been identified simply because the writer has no other alternative but to ‘borrow’ those words from another language to relay what he/she wants to say effectively. Kuang and Ng (2008) have shown this occurring in Malay magazines, while Lau (2008) identified such a phenomenon in Chinese advertisements in newspapers. In looking at the writings of a young Chinese bilingual, Kuang (2008) also identified code-switching instances where the child wrote in both Chinese and English.

Loanwords

While code-switching instances appear to show the use of different languages within an utterance or conversations, loanwords differ slightly in that, as foreign words which have been borrowed from other languages, these words have become assimilated into the main language over the years of usage. These words are then used within the syntax of the matrix language such that they are pronounced in the pronunciation of the matrix language. The Malay language used in peninsular Malaysia is a typical example, where many English words have become assimilated and used on a daily basis. Although many of these loanwords are recognisable because of the spelling forms or the pronunciations, they are, invariably, used in a way where they fit into the syntax of the Malay language. The type of loanwords mentioned here can be exemplified by the following:

- *berinteraksi* – to have an interaction
- *berdebat* – to have a debate
- *potensi* – potential
- *glamor- glamor* – glamorous
- *fesyen* – fashion
- *stail* – style

- *lipstik* – lipstick
- *butik* – boutique
- *dedikasi* – dedication

Kuang and Ng (2008) also highlighted that English loanwords used in Malay articles may sometimes be inconsistent in spelling forms when comparisons are made to those in dictionaries. They suggest that such inconsistencies occur because the writers penning those articles were themselves not consistent. Hence, where one article writer uses the word ‘fashion’, another may use the Malay version in spelling ‘*fesyen*’.

According to Richards, Platt and Weber (1985), loanwords are also borrowings which involve a word or phrase taken from another language and used in another language. However, when ‘a borrowing is a single word’, it is called a loanword (Richards, Platt and Weber, 1985, p. 30). Another general definition of the loanword indicates that it is a word of another language that has been assimilated into another language due to overextended use of the word, causing it to become attached as a part of the original language. Many languages partially consist of loanwords from various languages, like English which also contains words like *coup de tat* (sudden seizure of government power) that had been borrowed from French, or *al fresco* (in the open air) which had been borrowed from Italian and *moccasin* (a type of shoe) which had been borrowed from the American Indian language.

Ong (1993) identified a number of loanwords in Japanese and he was able to classify these loanwords into two categories:

1. loanwords borrowed from the Chinese language and
2. loanwords borrowed from European languages, American English and other Asian languages.

Ong (ibid.) mentioned that in the history of Japanese, loanwords that were borrowed from ancient Chinese were first written in *kanji*, whereas loanwords which were borrowed from modern Chinese dialects were directly translated and written in *katakana*. An explanation of *katana* will follow later. It also appears that these loan words were spelt in a certain way.

Spelling systems

Honna (1995) listed a total of four spelling systems which were labeled as:

- a) *kanji*,
- b) *hiragana*,
- c) *katakana* and
- d) *roomaji*.

He stated that these were the four systems of spelling used in order to write the loanwords which had crept into the Japanese language. English loanwords were spelt with the *katakana* alphabet as the system allows the foreign words to be fitted into the vocabulary of Japanese. Further, the adoption of the Roman alphabet as part of the Japanese writing system has also enabled various loanwords to be addressed in Japanese. Honna (1995), however, did not mention how these loanwords had come into being nor did he discuss their origins.

Reasons for loanwords

As has been mentioned above, when a communicative need can be fulfilled by the use of a word from another language more effectively, it will become a strategy which allows the participants to say what they mean with ease. A study by Teoh, Lim and Lee (2003) on loanwords in Penang *Peranakan Hokkien* (PPH) also reveals that even though the borrowed Malay terms in PPH seem to exist with the competing Hokkien equivalents, speakers appear to prefer using the loanwords. The *Peranakan Hokkien* speakers, as descendants of mixed marriages between local Malays and the early Chinese settlers, live with two cultures—Chinese and Malay—and in that regard, they were probably more comfortable with certain concepts which are best expressed through their ‘fused’ dialect, called *Peranakan Hokkien*, a variety of Hokkien that consists of many Malay words. Thus, it is no surprise that the speakers have a preference for PPH over their native dialect of Hokkien. According to the authors, this is evidenced by their willingness to create distinctly PPH terms which were Malay words spoken with a Hokkien accent or manner.

This situation can also be applied to the case of loanwords used by the Japanese. It seems that the Japanese preferred using the loanwords instead of the original words that existed in Japanese. As a result of using these loanwords more widely, the words have become assimilated into the language through modification and thus, they ended up as *wasei-eigo*, which means Japanese English. *Wasei-eigo* may superficially appear as if they were foreign words, but in reality, the way these words are used has evolved over the years. An example of this is the word [television] from English, which has become *terebi* in Japanese. The Japanese have clearly altered its superficial structure of four syllables [television] into just three syllables, so that when applied in use, the structure of three syllables fit into the structure of Japanese.

In looking at the historical development of a language we are aware that the spoken version precedes the written version. When a means of recording spoken sounds becomes necessary, it is often borrowed from another language system rather than being created from scratch (Stewart, 1993). Looking at English loanwords that had emerged in selected Malay short stories, Wong (1992) provided 6 reasons why words were borrowed from other languages. Wong’s six reasons were used in context to explain the evolvement of the Japanese language. They are listed below.

1. To show superior learning

People the world over want to learn to speak English because of its universality. Likewise, the Japanese speakers too loved English words because they not only sound new, sophisticated, modish, different, or erudite (Taylor, 1995), they also give one a certain air of prestige. Anderson (1973) mentioned that speakers of a less sophisticated culture tend to adopt loanwords in order to show their superior learning over other members of their own culture. It is probable that the Japanese considered western culture as more interesting and more prestigious, thus, those who could speak some forms of English or had some knowledge of western culture were treated as higher class. In such a case, even ordinary people would have opted to use more foreign words especially English, in their daily conversations to depict social status. Anderson (1973) claimed that the adopted new words would either totally or partially replace the native lexical items in time to come.

2. To fulfill a need

Occasionally, when we have no lexical item in our language to express ourselves, we might resort to using a

lexical item of another language to fulfill our communicative need. Anderson (1973) suggested that borrowing could take place when the importation brings with it a new idea or concept. This occurs when combination of the native linguistic item is embedded into foreign words so as to create new formations or loan translations which facilitate the expression of a new concept (Anderson, 1973).

3. A desire for novelty

Novelty is a subjective concept but among peer groups, the one with an approved foreign language skill may triumph over the others, even though only in fleeting moments. From the discussions drawn from her study, Wong (1992) claimed that a new word from a foreign language may be introduced occasionally for the purpose of meeting the speaker's need to express the novelty of a new foreign concept.

4. Taboo

A taboo refers to something that is prohibited or not accepted in one's culture and such a practice may run in many cultures. For instance, within the Chinese culture, the topic of 'sex' or 'death' is never directly expressed. Such words are not used because of the taboo attached. In cases where the use of taboo words is disallowed, it may be necessary to adopt new words as replacements. Honna's (1995) findings indicated that English loanwords were often utilized as euphemisms in Japanese language. He suggested that with accumulated knowledge of English shared by a vast majority of the population, people have become more enthusiastic about taking advantage of English loanwords which would also function as euphemisms. For example, *loon* (loan) replaced the old word *shakkin*, which means borrowing money. The term, *shakkin* has thus developed a connotation of unplanned borrowing and excessive spending and when used, it was understood as a word expressing negative connotations. Honna (1995) explained that the euphemistic role of English loanwords is now here to stay in Japanese.

5. Change of speaking models

Occasionally, we come across different models of English speakers in the course of our interactions. One such speaker model may also influence another in interactive activities, hence, in that process of interacting, speakers also acquire new models of speaking. Along that process, some may also acquire new words from that particular model. When these words are used often enough, they may unconsciously, become a part of that speaker's repertoire when he/she speaks his/her native language. Such a process has been mentioned by Sturtevant (1973). Nevertheless, it would be interesting to note how long such a process may take and what criteria are used to consider a borrowed word as part of one's native language.

6. Economic and technological power of a language

Very often, the language of wider communication is also the language of the sciences. In cases where the native language does not happen to be a language of wider communication because it is less used by other speakers, borrowing of items from the language of wider communication is likely to become embedded into the native language, particularly in the field of science and technology (Fishman, et. al., 1969; Wong, 1992).

The practice of borrowing words from another language is inevitable as speakers become more exposed to other languages. One mode of being exposed to words borrowed from other languages is when one reads or pays attention to the media (see David, Kuang and Qaisera, 2008; Lau, 2008; Kuang and Ng, 2008). The mass media

is a powerful source of influence and Wong (1992) reported that the reporting of foreign news, places, people and situations will not be realistic, accurate and up-to-date without the incorporation of new terms and words that could truly reflect the events being reported. Wong further added that the role of language in the mass media is important as it helps to reveal the news with more emphasis, hence, it was necessary to include these linguistic borrowings.

Just as Wong (1992) had drawn up six reasons for the phenomenon of borrowing foreign words, Honna (1995) too noticed that there are at least seven types of borrowing patterns for loanwords, which have undergone various semantic and structural changes. These are listed as:

1. Semantic narrowing and shift;
2. Japanese phrasing of English;
3. Tail abbreviations;
4. Acronyms;
5. Abbreviations of compounds;
6. Japanese words combined with English loans and;
7. Word play.

According to Honna (1995), even though English loanwords are normally identified through *katakana*, structurally and semantically, these loanwords are treated as Japanese words and they can be used in combination with other Japanese words meaningfully. Therefore, they are considered as part of the Japanese lexicon and grammar, and are used in different situations since they also play a crucial part in contemporary Japanese society. Honna (ibid.) provided three facts on the use of foreign words in Japanese.

- Fact 1 - Foreign words make up about 10% of the lexicon in a standard Japanese dictionary.
- Fact 2 - 13% of the words which ordinary Japanese people use in their daily conversations are foreign words.
- Fact 3 - 60%-70% of new words seen in the annually revised dictionaries of Japanese are words that had come from English.

Honna's explanation may help to justify why so many loanwords exist in Japanese magazines. While Honna (1995) treated loanwords as technical terms, he did not dismiss the fact that they too function as neologisms, which can help to denote totally new, pseudo or semi-new things, concepts, events, movements and states of affairs.

Origin of loanwords

The origin of loan words used in the Japanese language is unclear, but Mutsukawa (2006) believes that English loanwords must have been introduced by Japanese speakers who have some knowledge of English, since all Japanese people study English at secondary school. It is also possible that to a certain extent, the use of English loanwords might have become fashionable since the Japanese people have the mindset that people who are able to speak in English are often from the upper level social class. Hence, such people may have attempted to insert more English words into their conversations while interacting. In another sense, it also seems that the loanwords were more acceptable and appropriate for use in certain situations. As is common in language usage, the more people begin to use those loanwords, the more these words become assimilated into the native language.

Some words written in *katakana* are not necessarily loanwords. This is because another function of *katakana* is to signal emphasis which is equivalent to the role played by the use of italics or boldface in English (Stewart, 1993). Stewart (1993) further indicated that *katakana* frequently does not receive the close attention that it deserves, and as a result, *katakana* syllabary is often left with a less than perfect introduction. He claimed that the casual learner (tourist, business person etc.) who is ignorant of *katakana*'s function as a means of transcribing loanwords from English and other languages, remains unaware of its usefulness in acquiring a knowledge of the more practical and daily written Japanese as those which are experienced in restaurants and hotels, for example.

It is agreed that *katakana* is a neglected aspect of learning Japanese since lecturers tend to focus more on aspects like grammar and vocabulary, which are related to *hiragana* or *kanji*, and this is often followed by the introduction to Japanese culture. Students are merely taught how to write the *katakana*, whilst the means of transcribing and interpreting the meanings are not taught.

Stewart (1993) explained that once the means of transcribing loanwords have been mastered, the meaning of these words can often (but not always) be deduced by anyone who knows English or any other languages from which the word had been borrowed. Hence, the casual learner, with a little effort, will be able to distinguish the names of many items on the menu (mostly western food) in restaurants, and in general, also become able to read and understand the meanings of these words which are acquired for speaking purposes. This also includes the ability to pronounce these loanwords in Japanese intonation since the pronunciation of the loanwords and the original ones are slightly different. Unless loanwords are pronounced using the Japanese intonation, the loanwords may not be understood by native speakers of Japanese.

A study carried out by the National Language Research Institute entitled "Words and Characters Used in 90 Modern Japanese Magazines" (1931) cited in Ong (1993) revealed that women's magazines use the most western loanwords, followed by the hobby magazines and subsequently, the social and natural science magazines. Socio-cultural magazines and family magazines use the least western loanwords. Ong (1993) explained that the extensive usage of western words in the women's magazines were due to the fact that they focused on the topics of attire/fashion, cosmetics and cooking which are also areas in which the most extensive introduction of western fashion and styles have taken place as a result of modernisation after Meiji restoration. It also appears that hobby magazines use western loanwords with the majority of this linked to the domain of sports that had also originated from the west. The social and natural science magazines appear to be using many scientific terms of European and American English origin. Ong's (1993) justification for this was that even though there were attempts made at translating these words into the Japanese language, it appears that the Japanese prefer to adopt the western terms directly. Only basic scientific concepts and terms are available in Japanese. It thus seems that these justifications could also be applied in the case of loanwords found in Japanese music magazines.

Framework for analysis

In this study, words borrowed from other languages, and assimilated into the Japanese language, were considered. Although some of these loanwords may have Japanese equivalents, they are more frequently used in

the Japanese music magazine (Bader & Mahadin, 1996). Stewart's (1993) framework advocated that Japanese words have been transcribed into Roman alphabets (*roomaji*) by using a modification of the Hepburn (1860) romanization system (see Japan Guide) and this appears to be the case in most Japanese-English dictionaries. It seems that, long vowels are presented by doubling a vowel instead of using a macron for e.g. the word *debyū* was used for the word [debut] which is spelt in full as *debyuu* (Yamaguchi, 2005). The categorization of the loanwords found in the two Japanese music magazines is based on the researchers' preference while certain loanwords, which could not be traced to their origins, were left uncategorised. The borrowing patterns of these loanwords are then further discussed and Ong's (1993) framework was used.

Data Analysis

Data was first identified and then categorised into 13 genres. Prior to classifying them respectively, it was found that there were 10 most used loanwords in the list of loanwords identified for analysis. They are presented below with all except two appearing to have origins that could be traced to the English language.

1. *arubamu* (album) – Music album
2. *debyuu* (debut) [French]
3. *hitto* (hit) – as in hit song
4. *imeeji* (image)
5. *ririisu* (release)
6. *singuru* (single) – EP. It is a custom in Japan to release singles before album.
7. *teema* (theme) [German]
8. *taitoru* (title)
9. *shingaa* (singer)
10. *tsuaa* (tour)

Genre I: Music

janru (genre [French]), *baraado* (ballad [French]), *dansu* (dance), *hausu* (house), *ashiddo jazu* (acid jazz), *burakku myuujikku* (black music), *dansuhooru regee* (dancehall reggae), *fanku* (funk), *hippu hoppu* (hip hop), *hausu* (house), *jazu* (jazz), *poppu* (pop), *rappu* (rap), *rokku* (rock), *rokku n rooru* (rock and roll).

Genre II: People/Occupation

aatisuto (artist), *fan* (fan), *bakku dansaa* (backup dancer), *bando* (band), *kurietaa* (creator), *direkutaa* (director), *dyuo* (duo [Italian]), *guruupu* (group), *mein bookaru* (main vocal), *manejaa* (manager), *menbaa* (member), *moderu* (model), *myuujishan* (musician), *nyuukamaa* (newcomer), *purodyuusaa* (producer), *shingaa* (singer), *shingaa songuraitaa* (singer songwriter), *songuraitaa* (songwriter), *supesharu gesuto* (special guest), *suttafu* (staff), *sutaa* (star), *chiimu* (team), *bookaru* (vocal), *bookarisuto* (vocalist).

Genre III: Instruments

gitaa (guitar), *beesu* (bass), *ereki* (electric guitar), *akogi* (acoustic guitar), *piano* (piano [Italian]).

Genre IV: Structure of songs

Arenji (arrangement), *koorasu* (chorus), *ririkku* (lyric), *merodii/ mero* (melody), *myuujikku* (music), *fureezu* (phrase), *poppu songu* (pop song), *puroroogu* (prologue), *rizumu* (rhythm), *teema* (theme [German]), *taitoru* (title), *chuun* (tune), *tenpo* (tempo [Italian]).

Genre V: Format

arubamu (album), *kappuringu* (coupling), *besuto* (best), *korabo* (collaboration), *kabaa* (cover version), *fuuru arubamu* (full album), *jaketto* (record jacket), *makishi shinguru* (maxi single), *minii arubamu* (mini album), *nyuu shinguru* (new single), *shinguru* (single), *torakku* (track), *toribyuuto* (tribute).

Genre VI: Events

oodishion (audition), *raibu/raivu* (live), *konsaato* (concert), *kontesuto* (contest), *ebento* (event), *fesu* (festival), *intabyuu* (interview), *wan man raive* (one man live), *sesshon* (session), *tsuaa* (tour).

Genre VII: Name of place/country

amerika (America), *ajia* (Asia), *yoroppa* (Europe [Portuguese]), *hawaii* (Hawaii).

Genre VIII: Famous names

birii joeru (Billy Joel), *buridonii supiaazu* (Britney Spears), *desutiniizu chairudo* (Destiny's Child), *jonii deppu* (Johnny Depp), *sutiivii wandaa* (Stevie Wonder).

Genre IX: Technical terms – computer

buurogu (blog), *meiru* (email), *netto* (internet), *akusesu* (access).

Genre X: Technical terms: music

koodo (chord), *daun pikkingu* (down picking), *hepii rooteeshon* (heavy rotation), *pawaa koodo* (power chord), *rizumu kiipu* (rhythm keep).

Genre XI: Places

kurabu (club), *disuko* (disco [French]), *sutajio* (studio).

Genre XII: Television

anime (animation), *dorama* (drama), *endingu* (ending), *nyuusu* (news), *oopuningu* (opening), *tooku* (talk).

Genre XIII: Adjectives

baransu (balance), *kyacchii* (catchy), *karisuma* (charisma [German]), *karafuru* (colourful), *kuuru* (cool), *kyuuto* (cute), *diteeru* (detail), *pojitiibu* (positive), *pawaa* (power), *riaru* (real), *romanchikku* (romantic), *sekushii* (sexy), *shinpuru* (simple), *sutoreeto* (straight).

Having identified the 13 genres mentioned, the following section discusses the borrowing patterns.

Borrowing patterns:

The findings indicate that the loanwords could be traced through several borrowing patterns. By using Ong's (1993) and Honna's (1995) classifications, here are some noticeable borrowing patterns in terms of vocabulary.

A. Compound words

Compounding involves the formation of new lexical items by combining two loanwords (Ong, 1993). The following are some examples of compound words used in the same way in Japanese as they would appear in English.

burakku myuujikku (black music)
kurabu shiin (club scene)
daun pikkingu (down picking)
fuuru arubamu (full album)
hebi rooteeshon (heavy rotation)
minii arubamu (mini album)
wan man raivu (one man live)
poppu songu (pop song)
pawaa koodo (power chord)
shingaa songuraitaa (singer songwriter)
supesharu gesuto (special guest)
bideo kurippu (video clip).

From the above lexical terms, it is quite clear that they were derived from compound words. Although the above words are comprehensible to a Japanese, the fact remains that there are a number of Japanese compounds which may or may not be understood by other Japanese speakers. These words are often referred to as 'Japanese English' and even though these compound words were formed from English words, the order of the words might have been written in a non-standard way.

Therefore, when seen or heard, these words may create confusion. The findings further identified two compound words which are listed below as containing peculiar sounding phrases. They had been extracted from the various interview articles of the two music magazines.

rizumu kippu (rhythm keep) - keeping up with the rhythm
sutaato dasshu (start dash) – speeds up immediately after race started
rirakkusu ando maipesu (relax and my pace) – does something in a relaxing way and at the person's own pace.

Based on the data, it was also found that, the well-known word of *karaoke* contained a formation that could be traced to one Japanese word *kara* (empty) and the truncated English word orchestra (*ookesutora*). Such a type of compound word is called hybrid words. *Karaoke* had been re-borrowed and further assimilated into English and it is currently in use all over the world. .

B. Truncation

Truncation is a process often applied to Japanese words (Ong, 1993) and the reason lies in the Japanese mora (syllables) system. Japanese words are mostly composed of two, three and four moras (Honna, 1995). Examples drawn from our study are discussed below.

- i. Truncations or abbreviations were made by omitting the first part of the compound word:

Examples:

- *buurogu* (weblog) which uses only the second word 'blog'
- *meiru* (email) which uses only the second word 'mail' and
- *netto* (internet) which uses only the word 'net'.

- ii. Truncations may also be produced by dropping the middle part of the word.

Examples:

- *akogi* (acoustic guitar) where the second syllable sound of 'guitar' has been dropped,

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- *ereki* (electric guitar) where the word was created by combining the words through and
- *bakku dansaa* (backup dancer) where the two words were combined.

iii Abbreviations also occur where the final syllable sound is dropped.

Examples:

- *arenji* (arrangement)
- *kyara* (character)
- *korabo* (collaboration)
- *kabaa* (cover version)
- *fesu* (festival)
- *mero* (melody)
- *superu* (spelling)
- *shinkuro* (synchronise) and
- *terebi* (television).

Discussion of findings

From the total of 180 loan words identified from the 2 Japanese music magazines, it was found that their origins could be traced to various other languages. Eleven (11) of these could be traced to the Romance and Germanic languages of French, German, Italian, and Portuguese respectively and they are listed below.

French	German	Italian	Portuguese
<i>baraado</i> (Ballad)	<i>karisuma</i> (Charisma)	<i>dyuo</i> (Duo)	<i>yoroppa</i> (Europe)
<i>debyuu</i> (Debut)	<i>enerugisshu</i> (Energetic)	<i>tenpo</i> (Tempo)	
<i>disuko</i> (Disco)	<i>teema</i> (Theme)	<i>piano</i> (Piano)	
<i>janru</i> (Genre)			

This shows that only 6.1% of the loanwords identified are not from English origin. According to Miyazima (1992) cited in (Taylor (1995), 75% of the loanwords were from English. By the 1960's many European loanwords were English (Taylor, 1995). Since Japanese learned English in secondary education, it is possible that they tend to use loanwords originating from English more. Although Portuguese was said to be the first European language to have come into contact (regular contact from 1542 to 1639) with Japanese and followed by Dutch later, the Japanese appear to borrow less from them. The English language was actually introduced to Japan with the help of the Dutch later (McClure, 2000) and during the Meiji era (1868-1912), many more words were borrowed from other European languages. French introduced words of fashion and fine arts, German introduced words of philosophy and medicine, and Italian introduced words of music (Taylor, 1995).

The data drawn from this study also show that the meanings of the words identified in the music magazines differ from their usual meanings when used on a daily basis. In the context of the music magazine, the word 'fan' was used to mean 'a follower' or 'an enthusiastic devotee' of a particular music genre whereas a 'fan' in the normal circumstance means a person who admires someone like a pop star or an actor. Another word is 'coupling' where when used in the music context, 'coupling' is treated as the 'side track (B side) of a CD single'. Further, the word 'single' is also used as a reference to mean an EP when, a CD used in the music context

would imply a single that usually consists of the A-side accompanied by one or more separate tracks. Finally, the word 'sign' which, according to the music magazine, suggests the 'signature' or autograph of the music artists.

In looking at adjectives, it was found that the word 'straight' as used in the music magazine refers to 'honest feeling' which seems to be in line with the meaning of 'honest' in English and the word 'real' points to being 'truthful' or 'having sincere feelings', both of which appears to be synonymous to the English meanings of the words.

Conclusion

This study is small in comparison but it has managed to draw out the instances of many loanwords. The analysis of the data extracted from two music magazines has shown that a huge variety of loanwords have become prevalent in Japanese music magazines. In addition, the study also revealed that most of the loanwords identified in the music magazines had originated from the English language, with a few loanwords originating from other European languages such as French, Italian, Portuguese and German. It was expected that there would be more English loanwords, since English plays the role of the international language, and this was strengthened by the fact that Japan has dealings and trades with American companies (Taylor, 1995). Thus, the assimilation of foreign words into Japanese could be seen as an inevitable process which has enriched the Japanese vocabulary, although some say, corrupted the Japanese language.

In this study, many of the loanwords identified do not seem to have Japanese equivalents as most of them were musical terms. In addition, the meaning of these loanwords also depended on the context they were used in and based on this study, the loanwords identified appear to possess slightly different meanings from those indicated in the dictionaries when they were used in the music context, as the analysis section has shown. Nevertheless, in two instances, the meanings were maintained. This suggests that a loanword may either take on a meaning that has become different in meaning when compared to its original meaning or, it may be maintained and have a restricted meaning when compared to the range of meanings that particular loanword may have in its original language (Stewart, 1993). The findings of this study imply that there is a whole new set of vocabulary available particularly, in the music scene.

Where the patterns of borrowing were concerned, there appear to be certain patterns which involved the compounding or truncating of these words. Abbreviations were also identified in this study. Further, the study also revealed that loanwords may be foreign but along the process of being Japanized, they had also acquired a pronunciation that is differed from the original word. The pronunciation of these loanwords had been subjected to the intonation of the Japanese language. It is hypothesised that these varied distinctions of the loanwords pronunciations, when used in Japanese, enabled the Japanese speakers to identity the loanwords more distinctively, otherwise, such loanwords may not be immediately recognisable. It was also deduced that the process of learning loanwords by Japanese speakers should become an easier process when the patterns and system of pronunciation is streamlined. In that sense, it could be said that it is important to know how to read *katakana*. It is even more necessary, whether for Japanese learners of foreign languages or for foreign learners of Japanese, with the ever increasing rate of the introduction of new neologisms, new novelties and new terms into the Japanese language. Due to the simple phonology of the Japanese language, foreign words can be easily

transcribed into the Japanese language and, eventually, these loanwords could be used widely among Japanese speakers.

Postscript:

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