

ENGLISH AS AN AUDACIOUS DEVICE IN THE JAPANESE ROCK ALBUM *JINSEI X BOKU=* (人生×僕=) BY ONE OK ROCK

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Abstrak

Bahasa Inggris telah menjadi bahasa internasional utama yang tersebar di penjuru dunia. Jepang, Negara yang tidak pernah mengalami penjajahan oleh negara barat secara signifikan menunjukkan penyebaran Bahasa Inggris melalui music dan budaya populernya (Stanlaw 2005). ONE OK ROCK sebuah band rock dari Jepang dengan album *Jinsei x Boku=* di 2013 merupakan contoh bagaimana Bahasa Inggris mempunyai peran penting dalam album rock Bahasa Jepang terutama dalam penekanan dan pe. Lalu studi ini bertujuan untuk mengetahui bagaimana Bahasa Inggris berkontribusi dalam lirik album dan bagaimana Bahasa Inggris mempengaruhi album dalam penerimaan social.

Studi ini dilakukan dengan tujuan untuk mengetahui motivasi Bahasa Inggris sebagai alat penekanan dalam musik rock Jepang menggunakan teori dari James Stanlaw tentang Penjelasan dari motivasi Bahasa Inggris dalam musik Jepang. Metodologi yang digunakan untuk menganalisa data adalah deskriptif kualitatif dimana peneliti merupakan instrument utama dari studi ini, Patton, (2001) dan study ini juga menggunakan observasi dimana melihat tanda pada kejadian tertentu Nazir (1988).

Dari hasil studi, ditemukan bahwa fitur-fitur pada motivasi Bahasa Inggris muncul pada lagu dengan Bahasa Inggris yang non-dominan pada album, sementara pada lagu yang dominan dengan Bahasa Inggris menunjukkan fitur yang muncul lebih sedikit dibandingkan dengan yang mempunyai Bahasa Inggris non-dominan. Dan pada lagu yang mempunyai keseluruhan Bahasa Inggris fitur-fitur tersebut bahkan kurang penting, terlepas dari penerimaan sosialnya. Jadi, motivasi Bahasa Inggris berdasarkan teori dari Stanlaw (2005) efektif dalam mempengaruhi lagu berbahasa Jepang, yang mempunyai lirik Bahasa Inggris yang paling sedikit.

Kata kunci: Kontak bahasa, alih kode, motivasi Bahasa Inggris, rock Jepang, musik.

Abstract

English has become the major international language and spread across the world. Japan, a nation that never experienced colonization from western country is significantly showing the widespread of English through its popular culture and music (Stanlaw 2005). ONE OK ROCK a rock band from Japan with the album *Jinsei x Boku=* in 2013 is the clear example of how English take important role in the Japanese Rock album. One of the function of English in the album is as an Audacious device, and this study then are purposed to find out how English become the audacious device in this album

The study was done in the purpose of knowing the English motivation in the Japanese rock music by using the theory of James Stanlaw about the explanation of English audacity in Japanese music. The methodology used to analyze the data is descriptive qualitative since the researcher is the main instrument of the study, Patton, (2001) and the study dealt with the kind of observation where looking at the occurrence of certain event Nazir, (1988).

From the result of the study, it is found that the features of English audacity are present in the non-dominant English songs of the album, while in the dominant English songs the features that appear are less important than the non-dominant English. And in the full English songs the features are even least

important aside from its social reception. So, the English motivation based on the theories of Stanlaw (2005) is effective to affect the Japanese rock songs, with the least English lyric in them.

Key words: Language contact, code-switching, English motivation, Japanese rock, music.

INTRODUCTION

Japan, The nation that never experienced colonization as such any other nation in Asia, and have a hard access in geographic for the Western influences, language contact with western language, English in particular, is surprisingly widespread none the less (Loveday 1996 cited in Nyman 2012: 1). The usage of loanwords in Japan is significantly escalating after the World War II. English become most important foreign language, and contributing great amounts of loanwords to Japanese (.ibid).

Though Japan has faced a World War II as the enemy of the Western Society such as US and UK, Japanese still considered English as one of the feature that is extensively use in Japanese people modern lives (Loveday 1996: 47 cited in Nyman 2012). It is also affected by the fact that the role of English in Global contexts is upsurge significantly. So the Japanese has also begun to value the knowledge of English as “modern” (Llamas et al. 2007: 153). Then from those reasons, English has certainly secured an important place in Japanese linguistic repertoires (Stanlaw 2005: 36). The use of English in many forms of Japanese modern culture is the evidence that America and the western culture have the strong influence in Japan after the Second World War.

- **English and Japanese Music**

The contemporary popular music including rock in Japan often uses English words and phrases as images to express various forms of social commentary (Stanlaw 2005: 102). As the use of English in the lyrics is mixed and apparently switching between this both languages, this phenomenon can be considered as the Code-switching. As Code- variety by the same speaker within the same speech situation, conversation or utterance (Callahan 2004: 5), the switching language between Japanese and English is classified as the form of the Code-switching. This study is presented to deliver the issue regarding the Code-switching between Japanese and English in Japanese rock music that highly considered as the integration of the language dealing with the concern of social consciousness and social commentaries.

- **Code-switching**

Code-switching can be described as the mixing of the two language or code as the variety of language in a particular discourse without any change of interlocutor or topic (Poplack 1988). Gumperz (1982: 59, cited in Mahootian 2006: 511), defines code-switching as ‘juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems’. The definition by Callahan (2004: 5), whose study is concerned with written code-switching in particular, similarly does not consider the concept of written code-switching; according to her, ‘codeswitching is the use of words and structures from more than one language or linguistic variety by the same speaker within the same speech situation, conversation or utterance’.

Code-switching on the syntactic level is generally divided into two levels, intra- and intersentential, and may consist of whole phrases or just single words (Callahan 2004: 5). According to Mahootian (2006: 512), inter-sentential type is one where switching between languages happens at sentence or clause boundaries. The other type, intra-sentential code-switching, involving a phrase, a single word or across morpheme boundaries, takes place within a clause.

- **English Motivation**

English Motivation in Japanese Music based on James Stanlaw (2005) have a number of distinct yet overlapping explanations that worth as the discussion for researching the motivation for English in Japanese popular music, including: (i) the use of English as an ‘audacious’ device; (ii) as a ‘symbolic’ device; (iii) as a ‘poetic’ device; (iv) as an ‘exotic’ device; (v) as a means of creating ‘new structural forms’; (vi) as a means of ‘relexifying’ and ‘re-exoticizing’ the Japanese language, (vii) the use of English to express aspects of modern Japanese consumer culture; and (viii) use of English words to express images of domestic life in Japan.

These explanations can be used as the tools to describe the English words that used in Code-switching in the lyrics as well as to define the motivation of the code-switching itself in this study. Here are the examples of the explanation of the English Motivation based on Stanlaw:

- 1) As an audacious device

The English use in the Japanese songs and poetry has one of the most striking effects that is the audacity (Stanlaw 2005: 104). By providing the daring linguistic resources, English can sometimes express and expanded symbolic vocabulary. And if it is compared to the traditional *enka* ballad song, the use of English in Japanese songs, is not only to be ‘audacious’ (in the sense of ‘bold’, ‘daring’, etc), but it is also sufficiently non-Japanese.

2) As a symbolic device

English can be used to extend the representational and symbolic vocabulary of Japanese (Stanlaw 2005: 105). In the song *Boys don't cry*, English as a Symbolic device can be seen at the use of pronoun ‘you’ as a term of address to the boy in the song, the line is: *You yureru jueru-na hoshi-zora ni* (‘you, swaying in the jewel-like starry sky’). The use of the pronoun suggests two reading. First, the Japanese equivalent second person pronoun *anata* is too intimate to choose as the song situation that provide the girl and the boy who dwell in breaking up situation (*anata* after all is the address term used by a wife to her husband). Second, the choice of ‘you’ here is to sound conspicuous, or even accusatory, as it opens each refrain of the song. Some other English words may also serve similar function, for example the use of “goodbye” rather than the equivalent Japanese *sayonara*, because sounds more final according to the Stanlaw’s informants.

3) As a poetic device

This explanation can provides that English in the lyrics of Japanese pop songs also serves a number of creative poetic functions. For examples are in the punctuates choruses from the song *Sand Castle* by Yumming with English locutions like *somebody to kiss, somebody to hug, somebody to love*. Those repeated phrases always follow a line ending with the sentence final marker *ne*, seeking the agreement of her listener/lover before expressing her emotional and physical desires. Such emotion may have difficult to found in ‘pure’ Japanese with such apparent ease (Stanlaw 2005: 109).

4) As an exotic device

The use of English in the lyrics of the Japanese song also can give such a new life and a new emotional personalization to a traditional and cliché story. As in the song titled *Sand Castle* by Yumming, which Stanlaw try to provide in this

explanation, though the story of the song is considered as an old story about romance. The use of English can evoke the ‘fragile’ and ‘dream-like’ image. By using English word castle, it helps create a kind of ‘fairy-tale’ reality, reflecting the fleeting transitory nature of romantic love.

5) As a means of creating new structural form

English words might also be contributing to the creation of ‘new structural forms’ in Japanese music lyrics. There is a little in the way of rhyme in Japanese poetry, English loanwords and phrases seem to allow the introduction of such schemes , thus creating new structural possibilities and new forms (Stanlaw 2005: 113).

6) As a means of relexifying and re-exoticizing the Japanese Language

The term ‘relexification’ in the point of view of linguistic aspect is generally used to refer to situation where vocabulary items in one language become replaced by terms from another language especially during extensive language contact (Stanlaw 2005: 109). While the process of ‘re-exoticization’ represent that not all English loanwords replace native Japanese counterparts, and relexification in its classic sense is probably rare. In many cases, English words may be used for their own qualities, but in other contexts the use of English appears as the intention to attract attention to the corresponding ‘native’ Japanese lexical items and to relocate the Japanese term from its usual or uninteresting form to the exotic one, so that it is thus ‘re-exoticized’ (Stanlaw 2005: 107).

7) The use of English to express aspect of modern Japanese cpnsumer culture

While the six point above can be implemented as the intrinsic explanation, the last two points are dealing with the extrinsic in the perspective of the social and cultural impact. One of it is the main issue about the popular culture itself, where it dwells with the materialism and consumerism issue. In Japan the consumerism is often accused as the western import, which, like English words, has contributed to the pollution of Japanese society (Stanlaw 2005: 117).

8) The use of English words to express images of domestic life in Japan.

And the last point is the use of English words can also to express image of domestic life in Japan. Not only can English words in pop songs

be used to depict the habits and eccentricities of a modern consumer culture, but they can also be used to exemplify less unfamiliar scenes. And it is also can be involved in the creation of new metonyms (Stanlaw 2005:122).

This study uses 1 research question. They are in how English motivation contribute to the lyrics of the album *Jinsei x Boku=* by ONE OK ROCK, and this article only focus in English as audacious device. The purpose of this study is to discover the way and the amount of the contribution of English words in the lyrics of the album, also to know the purpose or motivation for English in Japanese rock music All of the research questions are about in *Jinsei x Boku=* album.

METHOD

The research type used in this study is a descriptive qualitative study where the study designed to describe the observed phenomenon with words rather than number, because the subject of the study is lyric transcription that are easier to study while relying interpretation using theory and considering context. Johnson and Christensen (2012) state that the descriptive qualitative study is a study that deals with the collection of qualitative data (non-numerical such as words and phrases). The data are analyzed in a descriptive and explanation form and not in numerical form.

This study focuses on the English lyrics in the album ‘*Jinsei x Boku=*’ for it is related to the purpose of the study which is to understand the English motivation in the album.

The key instrument of this study is the researcher. There are also some tools which are needed to support this research. They are a copy of *Jinsei x Boku=* album and earphone.

In the process of collecting the data, the observation is the technique to collect the data. The observation also purposed to create the code-switching database. The code-switching database is based on Kaisa Nyman (2012) who manages to create the amount of code-switching table. This table contains the number of English elements that are found in the lyrics which then are categorized into three categories, non-dominant English, dominant English, and full English songs.

After collecting the data, it comes to the process to analyze the data in this study. The theory which is used for the data analysis technique is from Miles and Huberman (1992). They said that in analyzing the data,

it needs three steps. They are data reduction, data display, and the last is conclusion drawing and verification.

DISCUSSION

Table 1 Data Analysis Result

Track Number	Song in the Album	Number of words per song	Number of English code-switches	Percentage of code-switches
1	Ending Story??	323	284	87.9%
2	ONION!	137	52	37.9%
3	The Beginning	345	248	71.8%
4	Clock Strikes	261	168	64.3%
5	Be The Light	378	378	100%
6	Nothing Helps	375	375	100%
7	Juvenile	339	339	100%
8	All Mine	162	162	100%
9	Smiling Down	205	137	66.8%
10	Deeper Deeper	277	143	51.6%
11	69	362	73	20.1%
12	The Same As	345	215	62.3%
	Total	3509	2574	73.3%

Table 1 amount of the code switching

From the table shown, there are four songs that use full English as their lyrics, while no song with all Japanese lyrics is found. The reason why the album contains more dominant English songs is caused by the influence of the music genre. Rock music is known as the product of the western culture and the use of English in a rock song can emphasize the essence of rock music as the audacity of the lyric or the symbolization. The four full English songs are also put in the chronological order in the album (the songs in the table are queue similar as the order of the tracks in the album), so the songs with the all English lyrics are in number five until eight with the title “Be The Light”, “Nothing Helps”, “Juvenile” and “All Mine”. Then the non-dominant English lyrics appear in three songs, there are “ONION!” with 37.9% of English lyrics, “Deeper Deeper” with 51.6% of English, and “69” the song with the least English in the album at 20.1%. And the rest five songs have the dominant English lyrics with the percentage more than 60%.

This part shows the data of English Motivation features that appear in the non-dominant English songs. There are only three songs that labeled as the non-dominant English in this album, which are ONION!, 69, and Deeper Deeper. As there is no song with full Japanese lyrics, it makes these three songs as the songs with most dominant Japanese lyrics. And instead of using the full Japanese lyrics, the English presence in the songs still take important part in the songs. In the non-dominant English songs all the six features of English Motivation are applied and almost all the features appear in each song.

(i) English as the audacious device in the non-dominant English songs

English can be categorized as the audacious device in the Japanese songs, it can express and expand the symbolic vocabulary (Stanlaw 2005: 104). The audacity can be identified by looking up into the English words that have the characteristic as daring, rebel, or outlaw. The characteristic may appear in the words that contain swearing word, taboo word, or any word that is used to represent the audacity of the songs meaning.

The audacity is shown in the lyrics in the verse of the song ONION! as the sentence so just let the small shit go! is appear. The English part makes the lyrics component to be more audacious as the meaning of the whole verse is to not to give up and crying. The words choice and the appearance of “small shit” not only to

be daring, but also provides the clue of the western-style expression of youth against the problem that they faced.

- (1) *hagashitekyu hagasu hodo kagayaki*
tomedonaku
toki ni me ni shimite
doushoumonaku nakitakunattatte
yamenna! tomanna!
So just let the small shit go!

Another example of audacity in the ONION! is also found in these following lines, where the use of *No No No!* and *Yeah* are the expression of the rebellion. *Yeah* as the exclamation word in the beginning of the line can emphasize the meaning or drawing attention of the listener, while *No No No* instead using the Japanese counterparts *ie*, using the disapproval *No* can add the sense of the rebellion in the line.

- (2) ***Yeah*** *karami mo nigami mo sou egu mi mo*
sui mo amai mo
kono saki zentotanan? No No No! ajiwatta
ga kachi!

In other non-dominant songs, 69, English also taking part to become audacious device. The chorus part of the song has full English lyrics, and it is appear that only this part of the songs that have the English element (see the full transcribed lyrics in the appendix). While in the sample above is the second part of the chorus, it has the finale that mentions the title 69. The songs itself tells about a guy who talk and mumble about his life and the fragility of a youth faith. When it is related to the title, the songs meaning almost have no relation at all. As it is known the number 69 is usually refers to the sexual course position, or also refers to the term “upside down”, the lyrics in this songs more likely to relate it into a “take over” in kind of cool way. The lyrics “*please you, please me*” also appear as the signature of 69 position, but in this songs context, the meaning can be referred as giving the best effort so the addressee and the interlocutor are satisfied. As the interlocutor refers to the band and the addressee are the fans or the listener.

- (3) *You can't take your time, can't waste a minute*
So here's another Wo Wo

*I'm gonna take what I can and then give it
Then I'm gonna
Please you please me
Please you please me
That's the 69 (rokkyuu)*

While in the song *Deeper Deeper* the audacity of the English lyrics can be found in the repetition of the English words in some parts of the lyrics

(4) *Another step up
It's takin' takin' takin' takin' long
Always digging
It's gettin' gettin' gettin' get it on*

Beside the audacity in the grammatical context these repetitious lyrics also are the expression of emphasizing the lyrics. And there is also the intention to synchronize the lyric with the musical arrangement. The lyrics repeated to match the rhythmic pattern of this verse, the rhythmic pattern also identical in the common rock song. It usually intended to trigger the crowd to do the “head bang” moves. And the English words *takin'* (from *taking*) match into those intention

(ii) English as an audacious device in the dominant and full English

In the dominant English songs the point of view of the singer may appear as the point of view of an English speaker. Though the vocalist or any of the band not a native, but by providing more English element in their lyrics, they are targeting the listener who speak English or at least who can understand the English lyrics.

In the dominant English song of the Album *Jinsei x Boku*, the audacity of English seems does not have relation in the Japanese counterparts. The English elements that switch with the Japanese parts are not audacious. While the English represent its audacity as its own quality instead of making the Japanese part become more audacious.

The English audacity found in the lyrics from *Ending Story??* song though. The forms of the audacity are mostly swearing words and exclamative phrases. Those elements are not related to the Japanese elements in the lyrics, but still this audacity has the effect to overall songs to be more audacious.

Then in the Full English songs, as all the lyrics is written in English, the songs can be categorized as an English song rather than Japanese songs, the only different is the performer is not a native English. As that preceded reason the intrinsic explanation features of English motivation cannot be applied.

The possible explanation for the full English songs can only appear in the discussion through the whole album. As the context in the whole album, the full English songs are considered as the code-switching, because it can be compared with other songs that have the Japanese elements.

CONCLUSION

From the data analysis, it can be concluded that English take important role in the album *Jinsei x Boku=*. The explanation from Stanlaw about the English Motivation shows how English motivation is applied in the lyrics. The three categories of songs that are draw from the research also show the unique role of English in each category. From the non-dominant and the dominant English songs, the English has slight different motivation, as the non-dominant English songs have all the features that are provided by Stanlaw. While the dominant English songs seems miss in some of the features. This result indicates that the dominant English songs in the album *Jinsei x Boku=*, where the lyrics mostly are written in English, held less English motivation role in to the Japanese lyrics. The English lyrics hold its quality as the main language of the songs, without affecting the Japanese counterparts. Differ from the dominant English, the non-dominant English songs, have English motivation as the central role in delivering the song exoticism and meaning.

English which is valued by Japanese people as the modernization symbol (Llamas et al. 2007: 153), is depicted well in this Japanese Rock album. The presence of the English words, phrases, and sentences, become the essential part of the lyrics. In the non-dominant English songs, the English parts appear as devices to make the song more audacious, exotic, and poetical, it is also creating new structural form which the Japanese language cannot achieve in the written work of arts.

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