

## Exploring the role of English Japanese-style in A Japanese Drama: *Gairaigo* and *Wasei-Eigo*

<sup>1</sup>Dinda Ayu Pratiwi

<sup>1</sup>English Literature, Art and Language, Universitas Negeri Surabaya

<sup>1</sup>[dinda.19008@mhs.unesa.ac.id](mailto:dinda.19008@mhs.unesa.ac.id)

<sup>2</sup>Ayunita Leliana, S.S., M.Pd

<sup>2</sup>English Literature, Art and Language, Universitas Negeri Surabaya

<sup>2</sup>[ayunitaleliana@unesa.ac.id](mailto:ayunitaleliana@unesa.ac.id)

### Abstrak

Tujuan dari penelitian ini adalah untuk melihat peran *Gairaigo* dan *Wasei-Eigo* dalam bahasa Jepang dan bagaimana proses lokalisasi terjadi ketika istilah dua bahasa berubah. Beberapa teori digunakan dalam penelitian ini, termasuk Katakana Jepang, jenis *Gairaigo* oleh Ishiwata (2001) dan Shibatani (2001), dan Transformasi Katakana oleh Kawarazaki (2004). Data diperoleh dalam bentuk kata dan frasa dari dialog antara karakter dalam drama Jepang *Watashitachi wa Douka Shiteiru*. Metode kualitatif deskriptif digunakan, seperti yang dinyatakan oleh Miles dan Huberman (2014). Teknik dokumentasi digunakan karena berhubungan dengan subtitle dalam drama. Temuan penelitian ini menunjukkan bahwa, selain modernisme dan konotasi informal, kata-kata pinjaman Jepang melakukan fungsi lain dalam bahasa Jepang, seperti bertindak sebagai pengisi celah leksikal dan efisiensi dalam bahasa Jepang tertulis atau lisan. Selain itu, proses lokalisasi tidak hanya mempengaruhi fonologi tetapi juga morfologi, karena beberapa di antaranya mungkin diperkenalkan oleh sufiks Jepang. Dengan demikian, kata-kata pinjaman bahasa Jepang bukan hanya terjemahan karena memahami kedua masalah ini membutuhkan keterampilan bahasa Jepang yang cukup besar, terutama pengetahuan tentang sistem penulisan katakana. Akibatnya, memperhatikan perbedaan saat mereka melalui proses lokalisasi akan lebih mudah.

**Kata Kunci:** *Gairaigo*, *Wasei-Eigo*, Kata Pinjaman Jepang, Kata Bahasa Inggris

### Abstract

This study aimed to look into the roles of *Gairaigo* and *Wasei-Eigo* in Japanese and how the localization process occurs when two languages' terms change. Some theories were used in this study, including Japanese Katakana, *Gairaigo* types by Ishiwata (2001) and Shibatani (2001), and Katakana Transformation by Kawarazaki (2004). The data was acquired in the form of words and phrases from a dialogue between characters in the Japanese drama *Watashitachi wa Douka Shiteiru*. The descriptive qualitative method was utilized, as stated by Miles and Huberman (2014). The documentation technique was used since it corresponded to subtitles in the drama. The findings of this study demonstrated that, in addition to modernism and informal connotation, Japanese loanwords performed other functions in Japanese, such as acting as a lexical gap filler and efficiency in written or spoken Japanese. Furthermore, the process of localization affects not only phonology but also morphology, as some of them might be introduced by Japanese suffixes. Thus, the Japanese loan words are not just translations because understanding these two issues requires considerable Japanese language skills, particularly knowledge of the Katakana writing system. As a result, noticing the discrepancies while they are going through the localization process would be easier.

**Keywords:** *Gairaigo*, *Wasei-Eigo*, Japanese Loan Words, English Words.

## 1. INTRODUCTION

When a foreign language appears in the title of a Japanese movie like 2012's *Rich Man, Poor Woman* as リッチマン、プアウーマン [ritʃiman, puau:man] or 2013's *Last Cinderella* ラストシンデレラ [rastʃito ʃinderera]. Hida (1998) explains that this phenomenon is called *Gairaigo* [gaɪraigo] or 外来語 in kanji, which is identified from the kanji 外 [gaɪ] means 'outside', 来 [rai] means 'comes, and 語 [go] means 'language' (Tomoda,

2023). *Gairaigo* was inclined toward the students or younger groups as their highly incorporated fashionable coined words with a sense of youthfulness (Tomoda, 2023). Rebuck (2002) states that *Gairaigo* conveys "Western qualities", as characterized by such an effect of trendy, modern, creative use of language with several replacements of meaning or perception (Mariko & Pannell, 2017). Takashi (1990; 1992) views loanwords were added to these objects to depict modernity and sophistication (Tomoda, 2023). He adds people usually

prefer to use *Gairaigo*, which is free of these connotations and can be used casually or create a friendly effect (Tomoda, 2023).

*Gairaigo* has another variation called *Wasei-Eigo* or 和製英語 [uqase eigo]. This term consisted of 和製 or [uqase] means “Japan-made” and 英語 or [eigo] means “English”. Miller (1997) says that *Wasei-Eigo* is a word combination created by the Japanese people from English with a new meaning in contrast to the original meaning (Putri, 2018). Umegaki Minoru (1963) describes this term refers to a Japanese coined English in the form of a compound word that Japanese people made due to no Japanese language absence to represent a certain expression, or mistakes in guessing the meaning, such as エンジンストップ [endzin sutoppu] Engine stop or in English is a situation when the car broke down (Alawiyah & Yuniarsih, 2016). Therefore, as it is not used by English native speakers, they are no longer recognizable as English and often difficult to understand, especially by foreigners. Miller (1997) views *Wasei-Eigo* it is not only to fill the absence of representing certain expressions or marking social prestige but it can express humorous or playful wordplay (Rogland, 2019). *Gairaigo* or *Wasei-Eigo* is preferred for certain words and expressions is its ambiguity in terms of “too direct messages” that local equivalent words can convey because the words are known to bring general meaning to the original words. Sexually associated services and products, such as the combination of *Wasei-Eigo*, *deribari* ‘delivery’ and *herusu* ‘health’ into デリバリ [deribari] or delivery and combined by ヘルス [herusu] or health, refer to “sexually oriented massage parlors services that health girls provide to private residences and hotels” (Zhang, 2019). As a result, loanwords are occasionally utilized by individuals or larger communities to avoid revealing the direct, or undisguised, meanings of native phrases, adding ambiguity to the information being conveyed.

*Gairaigo* and *Wasei-Eigo* are known to use カタカナ [katakana] or *Katakana* script to identify them. Mitamura (1988) says katakana usage was restricted only to writing something from foreign languages (Josuari & Amri, 2020). Because of the transformation change in the katakana script, it occurs at any level of semantics, phonology, sociolinguistics, and morphology. This results in *Gairaigo* and *Wasei-Eigo* expressions sometimes being confusing and native speakers must have the prior knowledge to identify them. Shibatani (2009) claims that they have different nuances and styles, as it is to enrich the Japanese lexicon so they have meaning shifting narrower or broader (Mariko & Pannell, 2017). Additionally, Cuong (2013) said that English words can repack and create a new image of something that already exists in the local

language. English words evoke positive stereotypes of things from the West, with which the Japanese associate modern qualities and values to impress a difference between the new style or version and the traditional Japanese style (Cuong, 2013).

Several previous studies bring *Gairaigo* and *Wasei-Eigo* as the main topic idea within their journal. The first article titled *Examining the Phenomenon of Wasei Eigo: English Pseudo-Loanwords in Japanese* by Natasha Gollin, identify *Wasei-Eigo* in various categories. This article proposes five categories of *Wasei-Eigo* the first one is the words that come directly from English and still maintain the same meaning (Gollin, 2013). The second is English words that are the same but entirely have different meanings. Third is the set of English phrases that do not exist in Standard English. Fourth is *Wasei-Eigo* in abbreviations or portmanteaus that is not used by an English native. Last is new words or phrases that are not listed in English because they already have phrases to represent the same thing. *Wasei-Eigo*, according to Gollin, it sounds fashionable that a large portion of Japan's younger population utilized them because they were associated with the country's current popular pop culture. She saw this as a modern phenomenon because it mimicked the English words associated with the West. The second article is *Aspects of Westernization in Japanese Language: Construction of Gairaigo and its Social Implication* by Zhongyin Zhang. This article examines *Gairaigo* showing that the importance of *Gairaigo* entering Japan is seen as the gateway to Japan's open markets abroad and a crucial pillar of the nation's expanding worldwide standing (Zhang, 2019). Moreover, *Gairaigo*'s massive use in Japanese society resulted in the distinction between Japanese young and old generation notice *Gairaigo* as a part of Japanese because it is likely associated with the Western and European cultures and its use in the latest popular media that not many older generations incomprehension (Zhang, 2019). The third article is *Kata Pinjaman 和製英語 (Bahasa Inggris Jepang) dalam 漫画 (Komik Jepang) 押入れ上手の高木さん (Takagi Sang Ahli Jail) Karya Souichiro Yamamoto* identifies *Wasei-Eigo* with use Charles F. Hocket and Hsia theory propose 3 categories of loan words which are Loan Words, Loan Blends, and Loan Shift. Also, use Shibasaki, Tamaoka, and Takatori's theory that propose 4 types of *Wasei-Eigo*. The Loan Blend was not found in the results because the data in the object was in a combination of English not combined with the native words.

It is said that *Gairaigo* and *Wasei-Eigo* are highly incorporated with Western culture and significantly attached to the modern image that is believed to be used often by younger generations. This study chooses a Japanese drama called 私たちはどうかしている

[uqataʃitatʃi uq douka ʃiteiru] or *Watashitachi wa Douka Shiteiru*. This Japanese drama is considered a modern drama as it is published in 2021 that believed to give many updates of *Gairaigo* and *Wasei-Eigo* used by Japanese people until now. Even though it is considered a modern Japanese drama but it still manages the Japanese cultural values within the plot. This drama as an object study is used as it is to show how *Gairaigo* and *Wasei-Eigo* a modern feature associate the Japanese qualities and possibly emit Western and Japanese cultural values compared to the kanji version. Moreover, the study also intended to reveal whether these loan word representations also deal with someone's age. This research attempt to discover the roles or functions presented by *Gairaigo* and *Wasei-Eigo*'s appearance in the conversation. This study researched two topics, which are English *Gairaigo* and *Wasei-Eigo*. Moreover, this study intends to show that there is a reason the use of *Gairaigo* or *Wasei-Eigo* in a certain context within drama replaced the kanji even though they are believed to represent the same meaning. Thus, there will be a transformation process from the original form to the Japanese lexicon adapted to the katakana writing system where from this process will appear changes in the form of writing and pronunciation that can be further analyzed some of the characteristics that arise.

According to the study's background, this study presents three formulations as follows, 1. What characteristics emerge in the transformation process? And 2. To what extent is the role of English loan words in Japanese? The theory from Ishiwata (2001) about *Gairaigo* types is chosen as it supports this study to explain the *Gairaigo* data by categorizing and classifying the types which are *Word Class Change*, *A Shift in Meaning*, and *Word-Shortened*. Thus, Shibatani's (2001) theory about *Gairaigo* types was chosen as the prominent theory because he mentioned some points that more detail and enrich the types from *Gairaigo* and *Wasei-Eigo* which is *Representational*, *Replacement*, *Altered*, *Truncated*, *Pseudo-Terms*. Meanwhile, it is believed that katakana as the medium for the localization of English loan words into *Gairaigo* and *Wasei-Eigo* have characteristics of the writing system. Thus, a theory from Kawarazaki (2004) is support a more detailed and valid explanation regarding this matter.

## 2. METHOD

The qualitative method is suitable to be used as the research method in this study. Quantitative is used when researchers want to test or confirm hypotheses and theories (Miles et al., 2014). Likewise, this study aimed to discover the roles and transformation process of *Gairaigo* and

*Wasei-Eigo* that appeared in a conversation uttered by the characters along with their contextual influences besides depicting casual tone, filling a lexical gap, etc. The process to find the data is also through documentation. The object used for this study is a Japanese drama with the title *Watashitachi wa Douka Shiteiru* or in Japanese 私たちはどうかしている. There are 8 episodes in total, each lasting approximately 50 minutes. The setting of this drama is a mix of modern and traditional elements. The combination of settings helped to discover are these topics influenced by only Western cultural values as it is claimed that these topics give cosmopolitan, trendy, or modern nuance to the drama. The source data of this study were the characters' conversations and the data were the utterances in the form of phrases or words that categorized English *Gairaigo* and *Wasei-Eigo*.

The technique for this study was documentation. The procedure of the documentation process to obtain the data is, first accessed through Netflix which is the platform that provides the object with English subtitles. Second, selected the data that include English *Gairaigo* and *Wasei-eigo*. Third, after selecting the data, classified the data in the form of a table. The fourth step, reviewed the data from the tables to sort their types and meanings in Japanese. Fifth, found the kanji and then compare them with each selected data that have similar meanings. Sixth, reviewed the data one by one based on the context that happened when these data appear in the drama to find the role of their appearance in the conversation and compare them instead of using the kanji that have similar meanings. As a way to identify the kanji, this research used *jitenon.com* and *takoboto.jp* because these Japanese online dictionaries enrich the data needs *jitenon.com* specifically explains the representation bought by each kanji script and lists kanji that slightly represent the same thing *takoboto.jp* is used to enrich the representation for each kanji script and provides the way Japanese words that are not only focused in kanji about how they are used in a Japanese sentence. Finally, analyze the appearance of data on objects to identify and find ways to find the roles of *Gairaigo* and *Wasei-Eigo* in Japanese. After that, the last step was to identify the loan words that have been localized using the katakana script of what transformation generally occurs in the writing system.

There are three flows conducted within the activity of the researcher in the qualitative method such as (1) data condensation, (2) data display, and (3) conclusion drawing or verification. Data condensation is a type of analysis that helps researchers to sharpen, sort, focus, discard, and organize data to draw and verify "final" conclusions (Miles et al., 2014). In each episode, data are selected from conversations where there are loanwords that can be classified into English *Gairaigo* and *Wasei-Eigo*. Next

was data display, which further explained that a display is a well-organized, condensed collection of information that allows for conclusion drawing and action (Miles et al., 2014). Data is presented in the form of a table to differentiate the *Wasei-Eigo* and *Gairaigo* categories. Furthermore, used a table also separates the types based on the theory that *Gairaigo* types proposed by Shibatani (2001) and their meaning used by Japanese society for each data. Further, each data explained the usage for a certain context and compared the meaning or connotation to the kanji version. Lastly, is conclusion drawing, these conclusions are held lightly by the competent researcher, who maintains openness and skepticism, but they are still there, vague at first, then increasingly explicit and grounded (Miles et al., 2014). The "final" conclusions may not appear until data collection is complete and their validity is. As the analyst moves forward, conclusions are also verified. The more data that is found and analyzed, the various roles of *Gairaigo* or *Wasei-Eigo* discovered besides giving a modern or trendy nuance to Japanese.

### 3. RESULTS AND DISCUSSIONS

Table 1. List of Data

Characteristic s in Katakana	<i>Gairaigo</i> & <i>Wasei-Eigo</i> Words	
	English	Japanese
/t/ /d/ is usually followed by the vowel /o/	Pride [praɪd] Department Store [dɪˈpɑːtmənt stɔːr] Concrete [kənˈkriːt]	プライド [pɹaɪdo] デパート [depaːto] コンクリート [konkɹiːto]
/l/ change into /r/	Rival [ˈraɪvəl] Simple [ˈsɪmpəl] Alibi [ˈæləˌbaɪ]	[raɪbaru] ライバル [ɹɪnpuru] シンプル [aribai] アリバイ
Single sound of /k/ /b/ /p/ /g/ /m/ /p/ /s/ /r/ usually followed by /u/	Pink [pɪŋk] Chance [tʃæns] Gas [gæs] Check [tʃek] Stock [stak] Pride [praɪd]	[pɪŋku] ピンク [tʃansu] チャンス [gasu] ガス [tʃekku]

	Romantic [roʊˈmæntɪk] Kiss [kɪs] Prince [prɪns] Concrete [kənˈkriːt] Simple [ˈsɪmpəl] Rival [ˈraɪvəl]	チェック [ʃʊtokku] ストック [pɹaɪdo] プライド [romantʃɪku] ロマンチック ク [kisu] キス [pɹɪnsu] プリンス [konkɹiːto] コンクリート [ɹɪnpuru] シンプル [raɪbaru] ライバル
Usually, the sound of /æ/ or /ə/ is changed into /a/	Fantasy [ˈfæntəsi] Fan [ˈfæn] Mama [ˈmama] Chance [tʃæns] Gas [gæs] Romantic [roʊˈmæntɪk] Rival [ˈraɪvəl] Afternoon Tea [ˌæftərˈnuːn ti]	[fʌntadʒiː] ファンタジ ー [fʌn] ファン [mama] ママ [tʃansu] チャンス [gasu] ガス [romantʃɪku] ロマンチック ク [raɪbaru] ライバル [aɸʊtanuːntiː] アフタヌーン ティー
Symbol of (—) called <i>Chouon</i> (長音)	Fantasy [ˈfæntəsi] Coffee [ˈkɒfi] Dummy [ˈdʌmi] Department Store	[fʌntadʒiː] ファンタジ ー [koːçiː] コーヒー [damiː] ダミー [depaːto]

	[dɪ'pɑrtmənt stər ] Concrete [kən'kri:t] Afternoon Tea [,æftər'nun ti]	デパート [kɔŋkɹi:to] コンクリート [aɔftanuu:nti:] アフタヌーン ティー
Multiple consonants in English usually using small <i>tsu</i> (ツ) or <i>Sokuon</i> (促音)	Check [tʃek] Stock [stak]	[tʃekku] チェック [sɹʊtokku] ストック
Words that do not have multiple consonants are usually written by small <i>tsu</i> (ツ) or <i>Sokuon</i> (促音) to emphasize the ending	Romantic [roo'mæntɪk]	[romantʃikū] ロマンチック

Based on the data found within the object study, there are several characteristics of katakana from the localization process of English words into Japanese words.

Table 2. List of Data

Characteristics in Katakana	Gairaigo & Wasei-Eigo Words	
	English	Japanese
Sound of /fæ/ becomes /ɸa/	Fantasy['fæntəsi] Fan['fæn]	[ɸantadʒi:] ファンタジー [ɸan] ファン
The sound of /si/ becomes /dʒi/ because the pronunciation of /si/ is not long. Different when /fi/ is used as an ending usually added with (ー) or <i>Chouon</i> (長音).	Fantasy['fæntəsi] Afternoon Tea [,æftər'nun ti]	[ɸantadʒi:] ファンタジー [aɔftanuu:nti:] アフタヌーン ティー
The sound of /v/ becomes consonant /b/	Veteran ['vetərən]	[beteran] ベテラン

	Rival ['raɪvəl]	[raɪbaru] ライバル
The sound of /r/ as an ending was replaced by /a/	Fair [fɛr]	[ɸeɪa] フェア

### Episode 1

#### 1. Chance (チャンス) minutes 03.55

“私にもチャンス が ある事ですよね?”  
[ɹataɹi ni tʃānsu ga aru koto desu yo ne]

Romaji: (*Watashi ni chansu ga aru koto desu yo ne?*).

Translated as “*But that means I still have a chance, right?*”. This sentence was uttered by Nao when her customer asks her to join the sweets competition for the customer’s upcoming wedding ceremony. There is kanji that represent chance but also represents opportunity and occasion which is 機会 [kikaɪ]. This kanji consists of 機 (machine, opportunity) and 会 (meet, see). The reason why use チャンス because it has a more positive connotation than 機会. 機会 sometimes serve a negative connotation to indicate a chance for danger or failure. チャンス implies that the opportunity is something that is unexpected or that may not come again. This sense of unexpectedness or rarity makes チャンス seem more valuable or exciting than 機会, which has a more neutral connotation. So, the use of チャンス helps to convey a different connotation that is more suitable to the context.

#### 2. Mom (ママ) minutes 6.33

“また 喘息 が 出るとママ が 困るも” [mata zensoku ga deru to mama ga komaru mo]

Romaji: (*Mata zensoku ga deru to mama ga komaru mo*).

Translated as “*I don’t want you to worry about me getting asthma again*”. This is uttered by Nao when she is still at the age of 5. In Japanese, to call our mother we can also use お母さん [oka:saN]. This kanji consists of 母 [haha] or mother. The difference between these terms are ママ sounds more childish. And, お母さん sounds more polite. So, it makes sense if Nao used the katakana of Mama when she was still a child.

#### 3. Pink (ピンク) minutes 7.27

“ピンクの桜” [pinʒku no sakura]

Romaji: (*Pinku no sakura*).

In Kanji, there is 桃色 [momoiro] to represent pink. This consists of 桃 (peach) and 色 (color). Additionally, this kanji can refer to the peach color of flowers. There is 桃色 [momoiro] to represent pink. This consists of 桃 (peach) and 色 (color). This kanji can refer to the peach



color of flowers. The reason ピンク is used is because it can convey a specific nuance or connotation that may not be easily expressed by the kanji. Thus, the pronunciation and written form is shorter and simple than kanji.

4. Fantasy (ファンタジー) minutes 13.24

“いつかったら、ファンタジーな世界にも  
行けそう” [itsukattara fantadzi na seka ni mo  
ikeso:]

Romaji: (*Itsukattara fantajī na sekai ni mo ikesō*).

Translated as “Someday, I’ll be able to go to a fantasy world too”. This sentence was uttered by Nao, the women’s main character when she found small leaf-shaped molds that she will use for her sweets. There are kanjis such as 空想 [ku:so:] and 幻想 [genso:] that can also denote fantasy. But the kanji of 空想 [ku:so:] is more referred to fantasy (imagination, daydream, vision). The kanji consist of 空 (sky) and 想 (think). While the kanji of 幻想 [genso:] is referred to an illusion or fantasy (vision, dream). The kanji consist of 幻 (phantom) and 想 (think). The use of ファンタジー here is related to the context it is referred as to “fantasy land” ファンタジーの国に [fantadzi: no kuni] or in romaji (*fantajī no kuni*), ファンタジ [fantadzi:] broader in meaning rather than kanji because kanji script represents different ideas which are fantasy (imagining or fantasizing) and illusion that is not suitable to the context. ファンタジー in Japan is widely used to refer to a genre of fiction that incorporates imaginative or fantastical elements, such as magic, mythical creatures, or supernatural phenomena. So, it is suitable when fantasy is combined with the kanji of land to create meaning as an imaginary place.

5. Fan (ファン) minutes 16.48

“ただのお母さんのお菓子のファンです”  
[tada no oka:saN no okaji no fan desu]

Romaji: (*Tada no okaasan no okashi no fan desu*).

Translated as “Just a fan of your mother’s sweets”. This sentence is uttered by Takigawa when he calls himself a lover of her mother’s desserts. Because of the scene’s depiction of Takigawa frequently visiting Kougetsu An, that fans refer to Takigawa who admires and supports the sweets that Nao’s mother makes.

The kanji of 愛好者 [aiko:ja] also mean fan. This kanji consists of 愛 (love), 好 (like), and 者 (person). 愛好者 generally refers to someone who has a deep interest in a particular activity or hobby, such as gardening, cooking, or playing music. The term is often used to describe an individual who has an interest in a particular field or area of expertise. In the scene, ファン [fan] is simpler to pronounce and write rather than kanji. ファン

is often used because in Japanese culture that is often associated with a sense of passion and enthusiasm. Using this term conveys a strong emotional connection to the object of one’s fandom. This emotional intensity is often a key part of fandom culture in Japan, and the use of ファン help to capture this aspect of the phenomenon.

6. Veteran (ベテラン) minutes 22.06

“もっとベテランの買ったの良かった”

[motto beteran no katta no yokatta]

Romaji: (*Motto beteran no katta no yokatta*).

Translated as “I would have preferred a more seasoned veteran”. This sentence is uttered by one of the guests of the Japanese sweet competition held by Mayu, who said that she is looking forward to the sweets that are made by veterans of Kougetsu An. The kanji 老練家 [ro:renka] also means veteran or expert. This kanji consists of 老 (old man, old age, grow old), 練 (practice, train, drill), and 家 (house, home).

Both express the same idea but 老練家 is a native Japanese compound word composed of kanji characters that carry a connotation of refinement and sophistication implying that the person has a long history of practice and has achieved a high level of skill through their dedication and experience. It also implies that the person is older, and well-versed in the nuances, and subtleties of their craft. While ベテラン [beteran] explains the situation of someone who has experienced person regardless of their age or level of expertise. It can refer to someone who has a proven track record of success and has been in the field for a significant extended period. In context, the speaker is only stating that she needs a veteran not clearly explaining what kind of veteran so ベテラン used because more neutral not specific as the kanji.

Episode 2

1. Gas (ガス), minutes 2:43

“ガスを付ける 旅、熱を感じる” [gasu wo  
tsukeru tabi, netsu wo kandziru]

Romaji: (*Gasu o tsukeru tabi, netsu o kanjiru*).

Translated as “the heat every time someone turns on the gas”. In the kanji of gas, there is 気体 [kitai], this kanji consists of 気 (air) and 体 (body). The katakana ガス is used because the meaning of the word is related to the context, as Nao utters this sentence when she described someone in the kitchen as turned on the gas stove and feeling happy being around in the kitchen making sweets again. 気体 is not used because it is referring to vapor or gaseous body.

2. Check (チェック) minutes 15:05

“女将魔でお菓子をチェックしたりして”  
[okami made okashi o chekku shitari shite]

Romaji: (*Okami made okashi o chekku shitari shite*).

This translated as “*Even the matron was checking the sweets*”. The kanji of 確認 [kakunin] can also represent check. This kanji consists of 確 (certain) and 認 (acknowledge). This kanji is not used because the primary meaning of this kanji is confirmation, while confirmation is not suitable for the context. In the scene, Shojima said to Nao if he caught the matron looking over at Nao’s sweets in the kitchen by herself. So, the katakana of check is more suitable to the context instead of confirmation which the meaning refers more to establishing the truth. This loanword is adopted to fill the idea of the check as looking over that cannot be expressed by the kanji.

**3. Stock (ストック)** minutes 27:43

“見せてたいあんこのストックっ買えばいいじゃないですか” [mise de taito anko no sutokkuu kaeba i:džanaɪ desu ka]

Romaji: (*Mise de taita anko no sutokku kaeba i:janai desu ka*)

Translated as “*Just use the red bean paste we have in stock*”. Tsubaki uttered this when he caught Nao in the kitchen wanting to make monaka sweets. He said that Nao can use the stock of red beans they have as the filling for the monaka. Moreover, kanji 在庫 [zaiko] can refer to the stock and inventory. This kanji consists of 在 (exist) and 庫 (warehouse). This kanji is not used because the core meaning likely refers to the goods in the warehouse. Meanwhile, in the scene, Kougetsu An’s kitchen cannot be considered a warehouse because the form of storage is also different and in terms of size it is not as big as a normal warehouse. So, ストック [sutokkuu] here is used because the Japanese meaning is suitable as it can be related to the business contexts to refer to goods that are held in reserve, either for future use or as a contingency measure that is related to the context.

**4. Pride (プライド)** minutes 42:33

“職人と下のプライドも” [šokunjin to ſita no puraido mo]

Romaji: (*Shokunin to shita no puraido mo*).

This translated as “*He doesn’t have pride as an artisan*”. Takatsuki, a step-grandfather of Tsubaki, uttered this when he describes Tsubaki towards Nao if his grandson is not worthy of being Kougetsu An successor because Tsubaki is not his biological grandson. Moreover, he does not have the decent ability to become an artisan. The kanji that can represent pride like 高慢 [ko:man] is not used because this kanji’s primary meaning is haughty.

This kanji consists of 高 (high) and 慢 (arrogant). In Japanese culture, 高慢 is generally considered to be a negative trait. Using kanji is not suitable for the context because it is not depicted someone arrogant or acting superior to others. The sentence is described Tsubaki as not having the charisma or talent to be called the younger generation or successor of Kougetsu An. プライド [puraido] here is more suitable to the context because it can refer to self-worth. This loanword is adopted to fill the idea of pride with the positive connotation of self-worth or someone’s dignity that cannot be expressed by the kanji.

**Episode 3**

**1. Romantic (ロマンチック)** minutes 28:25

“そのほうがなんかロマンチックじゃないですか” [sono ho:ga nanka romantšikkuu džanaɪ desu ka]

Romaji: (*Sono hō ga nanka romanchikku jyanai desu ka*)

Translated as “*Doesn’t that sound more romantic?*”. No kanji is equal to represent the romantic (adjective). Such as the kanji 浪漫的 [romantekkina] refers to romantic (school). This *Gairaigo* is used to fill the lexical gap to represent romantic words.

**2. Kiss (キス)** minutes 31:20

“キス した” [kisu ſita]

Romaji: (*Kisu shita*).

Translated as “*They were kissing*”. The kanji of 接吻 [seppun] also means kiss. This kanji consists of 接 (touch) and 吻 (proboscis). The katakana is efficient in the writing process compared to the kanji. キス as is based on English and is considered to sound trendier and commonly used in daily conversation whereas most of the Japanese contemporary popular cultures like movies or songs use this term.

**Episode 4**

**1. Afternoon tea (アフタヌーンティー)** minutes 08:22

“アフタヌーンティー” [aɸutanu:nti:]

Romaji: (*Afutanūntī*)

This phrase is uttered by Jojima when he introduces afternoon tea to Nao in a restaurant. This is considered *Wasei-Eigo* because consists of two words that turn out to have differences in several aspects. In the scene, Japan afternoon tea is served with tea and 和菓子 or *Wagashi* [uɰagaʃi] or “*Japanese traditional sweets*” but can also serve with coffee or other drinks. They differ not only in their beverages but also in their cuisine, which may include a mix of traditional and modern desserts. In Japan, certain restaurants that serve afternoon tea usually use a

variety of themes for their food, such as Sakura full of pink colors and strawberry desserts. As a result, Japan continues to emphasize the image of their traditional sweets that they believe fit with the afternoon tea concept because *Wagashi* is made in small portions or one bite.

**2. Coffee (コーヒー)** minutes 08:37

“お酒 や コーヒー に 会いますよ” [osake ya ko:hi: ni aimasu yo]

Romaji: (*Osake ya kōhī ni aimasu yo*).

Translated as “*It’s good with coffee and alcohol too*”. There is kanji for coffee which is 珈琲 [ko:hi:] consisting of 珈 (hair slide, hair stick, coffee) and 琲 (decoration, coffee). When coffee was first introduced to Japan by the Dutch during the Edo period, the term 珈琲 did not gain widespread usage. The use of katakana for loanwords, including “コーヒー,” became a common practice in the Japanese language for words originating from other languages. It allows for easy recognition and pronunciation of foreign words by Japanese speakers. In Japan, there are many Japanese cafés use this *Gairaigo* in their menu to represent coffee because the writing is easier compared to the kanji.

**3. Fair (フェア)** minutes 19:55

“じつは弊社で和菓子フェアもよ押すこと  
になりました” [dʒitsuuʃa heɪʃa de tanabata  
ʋagaʃi ʃeɪa mo yo osu koto ni narimaʃita]

Romaji: (*Jitsuha heisha de Tanabata wagashi fea mo yo osu koto ni narimashite*)

Translated as “*We’re holding a Tanabata Japanese Sweets Fair*”. The kanji of fair such as 博覧会 [hakuurankai] or 勧工場 [kanko:ba]. 博覧会 [hakuurankai] refers to an exhibition and exposition. This kanji consists of 博 (doctor), 覧 (see), and 会 (meet). While 勧工場 [kanko:ba] refers to the bazaar. This kanji consists of 勧 (recommend, advise, persuade), 工 (create, craftsman), and 場 (place). The scene shows a brochure with the English name of the fair’s name and the katakana. This loanword is used to fill the idea of fair as an event that differs from the idea represented by kanji. Using loanwords in advertisements spice up the image and make it sound modern and trendier, especially when the katakana script is used, which differs from other Japanese script. The idea of the fair is more suitable to depict the scene as a public event where they bought goods and foods and then promote them to customers.

**4. Prince (プリンス)** minutes 20:25

“和菓子のプリンスですか” [ʋagaʃi no  
pɯrinsu desu ka]

Romaji: (*Wagashi no purinsu desu ka*).

Translated as “*the prince of Japanese sweets?*” is uttered by Takigawa when he reads the sentences written in a magazine pointed out to Tsubaki because of his popularity as the young master of Kougetsu An. 王子 [o:dʒi] is the kanji for a prince but the magazine used プリンス to emphasize the headline news sounds elegant and modern. プリンス [pɯrinsu] is often used in contemporary popular cultures, such as in movies, TV shows, and music, to refer to male celebrities or fictional characters who are seen as charming, stylish, or talented. This kanji consists of 王 (king) and 子 (child). While 王子 also can refer to represent subordinate Kumano shrine. So, プリンス sounds trendier and brings a neutral connotation.

**5. Department store (デパート)** minutes 25:33

“四ツ子市 デパートさんの 催事” [yotsukoʃi  
depa:to san no saidʒi]

Romaji: (*Yotsukoshi depāto-san no saiji*).

Translated as “*For an event at Yotsukoshi Department Store?!*”. This *Gairaigo* is an abbreviation of デパートメントストア [depa:tomento sutoa] but the abbreviation is commonly used by Japanese people because it is shorter. The kanji of this word can be 百貨店 [çakkaten]. This kanji consists of 百 (hundred), 貨 (currency), and 店 (store). This *Gairaigo* was written in the brochure. This term was already used by many large retailers. Besides it is efficient, in Japan it depicts an image of a modern building with luxury services offering a wide range of goods and services, from clothing and cosmetics to household appliances and travel services, and it is surrounded.

**6. Dummy (ダミー)** minutes 43:09

“なおが今まで失敗した者ダミー にいつ囃  
んだです” [nao ga ima made ʃippaiʃita ʃa dami:  
ni itsu kanta desu]

Romaji: (*Nao ga ima made shippaishita-sha dami ni itsu kanta desu*).

Translated as “*Nao put her failed warabi-mochi in as a dummy*”. This sentence is uttered when Tsubaki’s mother, Kyoko, put Nao’s failed warabi-mochi as a dummy into the fair. Warabi-mochi accidentally dropped by Tsubaki’s mother is the one with a hard texture. No kanji is equal in meaning to represent a dummy related to what the context means. ダミー [dami:] is used to fill the lexical gap to represent a dummy or fake imitative of warabi-mochi itself.

**Episode 5**

**1. Mom (ママ)** minutes 30:09



“ママはいつかこれを私に渡すつもりだったの” [mama wa itsuka kore o watashi ni watasu tsumoridatta no]

Romaji: (mama wa itsuka kore o watashi ni watasu tsumori datta no).

Translated as “Mom was going to give this to me one day”. This sentence was uttered by Nao when she discovers an old box containing letters and photos kept by her mother. The reason Nao still used ママ because since childhood she always calls her mom with ママ so until she grew up, she still use ママ. So, it is used for her until she became an adult with still uses that term towards her mom.

### Episode 6

#### 1. Concrete (コンクリート) minutes 03:57

“時には コンクリート すら盛り上げる”  
[toki ni wa konkuri:to sura moriageru]

Romaji: (Toki ni ha konkurīto sura moriageru)

Translated as “They can even lift up concrete”. This sentence was uttered by Takatsuki when previously he said that the roots of cherry blossoms trees are thick and even lift the concrete. コンクリート [konkuri:to] is used by Japanese people to refer a concrete in a material form. While the kanji of concrete is 混凝土 [konjō:do] is not commonly used because in Japanese コンクリート is more efficient as the written form is shorter than the kanji and the *Gairaigo* appears as the alternative spelling of this kanji. This kanji consists of 混 (mix, blend, mingle), 凝 (congeal, coagulate, grow stiff), and 土 (soil, Saturday). This kanji is used to describe the material and its properties, rather than as a practical term for building. コンクリート is used to fill the lexical gap of concrete terms.

### Episode 7

#### 1. Alibi (アリバイ) minutes 05:43

“女将に アリバイある” [okami ni aribai aru]

Romaji: (Okami ni aribai aru).

Translated as “That she had an alibi”. The kanji of 不在証明 [φuzai jō:mei] is kanji for an alibi but the katakana is used because is shorter and simpler to pronounce. This kanji sometimes delivers negative connotations as it consists of 不 (negative, bad, ugly, clumsy), 在 (exist), 証 (evidence, proof, prove, testify), and 明 (bright, clear, light). Because the kanji has long pronunciation and is complicated in writing, using アリバイ [aribai] is more efficient. 不在証明 refers to a document used to prove that a person was not present at a specific location or event during a specified period, or in situations

where a person needs to prove that they were not present at a specific location or event, such as in a legal proceeding, or to provide an alibi for an absence. So, アリバイ used because gives a neutral connotation to the context.

#### 2. Simple (シンプル) minutes 15:02

“ずいぶんシンプルな” [zuibun šinpuru-na]

Romaji: (Zuibun šinpuru-na)

Translated as “This looks very simple”. This sentence is uttered by Mizoguchi, Kyoko’s friend when he judges a Japanese sweet that looks plain in white with no decoration. 単純 [tandzun] and 簡素 [kanso] are kanjis that can represent simple. The kanji of 単純 [tandzun] consists of 単 (single) and 純 (genuine). Besides, 簡素 [kanso] consists of 簡 (easy) and 素 (simple, plain). 単純 [tandzun] is applicable to represent an uncomplicated, straightforward from. Sometimes it has a negative connotation. For example, if someone is described as 単純, it can mean that they are naive or gullible. Meanwhile, 簡素 [kanso] is to represent simplicity, plainness, and modesty. It implies “simplicity” or “plainness” in a more traditional and Japanese sense. It is frequently used to describe a simple or unadorned style or aesthetic, such as that found in tea ceremonies or traditional Japanese architecture. シンプル is appropriate to be seen as a way to describe something uncomplicated, easy to understand, or minimalist in design.

#### 3. Rival (ライバル) minutes 22:38

“こうげつあんの若旦那もライバルの店が気になったのかな” [ko:getsuan no wakadanna mo raibaru no mise ga ki ni natta no kana]

Romaji: (Kō-getsu an no wakadan’na mo raibaru no mise ga ki ni natta no kana)

Translated as “Is the young master from Kougetsu An checking out his rival?”. This sentence is uttered by Mizoguchi because he found Tsubaki suddenly appearing in the store where Nao works. 匹敵 [çitteki] and 敵 [kataki], both represent rivals. 匹敵 [çitteki] itself is represented to be a match for, to rival, to equal, to compare with, to be equivalent, it conveys the idea of “matching rivals” or “equivalent enemies”. while 敵 [kataki] is (opponent, foe, enemy). 匹敵 consists of 匹 (counter for animals) and 敵 (enemy). ライバル [raibaru] refers to a competitor or rival who is equal in ability or standing. ライバル is on the competitive relationship itself. On the other hand, 匹敵 [çitteki] emphasizes the idea of equality or parity between two opponents. It refers to situations where two things or people are comparable or of equal value, quality, or ability. It highlights the specific qualities of the opponents that make them comparable. While 敵

[kataki] can refer to a wide variety of opponents or enemies, including people, ideas, or obstacles that stand in the way of one's goals or interests. Well, ライバル is more suitable because the context depicts Mizoguchi when he saw Tsubaki enter the Nao sweets shop, he mentioned rivals because they work in the same field.

### Episode 8

#### 1. Simple (シンプル) minutes 03.16

当たり前 シンプルな 事だ [atarimaede  
jɪnpuruuna kotoda]

Romaji: (Atarimaede shinpuruuna kotoda).

Translated as “It’s that simple and obvious”. This sentence was uttered by Takatsuki to Kyoko when asked about how the selection for the next generation of the Kougetsu An shop was between Nao and Tsubaki. The reason is the same as in episode 7, as each kanji generates meaning in someone’s behavior and the other kanji describes the simplicity associated in the Japanese sense.

#### 2. Mom (ママ) minutes 07.02

ママ [mama]

Romaji: (mama)

Translated as “Mom”. The reason is the same because since childhood as she always calls her mom with ママ so when she grew up, she still uses ママ to call her. After all, it has become a habit since childhood.

#### 3. Chance (チャンス) minutes 35:47

お前にも チャンスのヤロ [omaeni mo tʃansu  
no yaro]

Romaji: (Omaeni mo chansu no yaro).

Translated as “I’ll give you a chance too”.

The reason is also the same as in episode 1 as it implies something that is unexpected or that may not come again. Suitable for the context when Kyoko is not expected will be allowed to choose the next successor of Kougetsu An.

### **Discussion**

Every English word that is localized to the Japanese katakana writing system proved always has a consonant-vowel pattern or CVCV, if it is ended with a consonant, it is only ended with the consonant /n/ based on the Japanese katakana writing system. Moreover, Tranter (2009) argues that apart from that, localization changes are primarily influenced by the phonetic sound of English words (Runner, 2022). The purpose of converting English words to katakana is to approximate the pronunciation of the English words using the sounds accessible in the Japanese phonetic system. Because Japanese does not have all of the same sounds as English, adjustments to fit the Japanese phonetic structure are produced. Certain English vowel sounds, for example, that do not exist in Japanese can be approximated by utilizing the closest

similar vowel sounds in Japanese. To fit Japanese syllable patterns, consonant clusters might also be simplified or altered. The goal is to construct an English word representation that is recognized and pronounceable for Japanese speakers based on its sound. However, the conversion procedure is not always a one-to-one match, and some changes and approximations are made to address variances in the phonetic systems of the two languages.

As a result, the phonetic sound of English words influences how they are translated into katakana loanwords in Japanese. This makes it easier for Japanese speakers to recognize and pronounce these loanwords, increasing communication and comprehension between the two languages. Besides, there was also evidence that the English loan words were followed by a Japanese suffix based on the theory from Ishiwata (2001) about *Gairaigo* types. As in the research, there is a morphological process that occurs in the suffix indicator -na (な) written in hiragana based on the theory of Emiko (2015) that hiragana is written for Japanese particles that indicate grammatical functions in words. It is proved in episode 7, the word “simple” written as シンプルな [jɪnpuruuna] with the addition Japanese suffix -na (な) shows that it is an adjective. In short, morphological change is a type of open and flexible approach toward foreign word adoption, in which syllables are considered building blocks for the development of new words.

According to the examination of *Gairaigo* and *Wasei-Eigo* obtained in the research object, they s numerous roles for the Japanese. Many past studies believe *Gairaigo* and *Wasei-Eigo* portrayed a new and stylish image. It is proven as in this study, English terms inspire favorable perceptions of items from the West, after which the Japanese adds or subtracts the original meaning based on the needs of the Japanese people. To distinguish the new style or version from the original version, the Japanese highlight modern elements and ideals. As in Shibatani’s (2001) *Replacement* type, some loanwords have more neutral connotations or are used as a euphemism when referring to anything unpleasant or embarrassing, Japanese loan word is used instead of one that is considered too harsh or forthright as kanji can sometimes deliver negative connotations, and the presence of loanwords provides a different representation than what kanji presents cannot expound on. Even though loanwords and kanji have the same meaning, loanwords are commonly utilized since they are part of English, the dominant worldwide language. Nonetheless, these English loan words include Japanese traits that have promoted Japanese linguistic and cultural value abroad, with the use of Japanese popular culture, such as Japanese drama, as the medium. *Gairaigo* and *Wasei-Eigo* help to gain a

deeper understanding of Japanese culture, as well as the culture and influences of other countries that have contributed to the development of the Japanese language. They have become an integral part of the Japanese language and culture, and their continued usage and adoption will likely remain important in facilitating communication and cultural exchange in an increasingly globalized world.

The second is that some *Gairaigo* have shortened terms that will be used more frequently since they are deemed more efficient when written or spoken than kanji. This role is backed by Ishiwata (2001) and Shibatani's (2001) *Gairaigo* types theory, which also stated Word-Shortened or Truncated. *Gairaigo* terms are often easier to pronounce and write than kanji words those multiple writing sequences seem complicated for Japanese or even a foreigner who learns about the Japanese language. Writing kanji requires attention to stroke sequence and direction. It can be difficult to achieve perfect balance and symmetry while preserving legibility, especially for beginners. To acquire competent writing skills, consistent practice is required. Thus, each character has its own structure and stroke order that can be complex and difficult to remember. There are thousands of kanji characters in existence, and mastering them takes considerable time and effort.

Third is, as a lexical gap filler where the Japanese take many loan words to fill a representation where there is no equivalent word in Japanese so this is what is meant in *Gairaigo Representational* type according to Shibatani (2001) theory. Therefore, foreign native speakers will sometimes be confused to hear *Gairaigo* words without prior basic knowledge of Japanese. However, there is only one *Wasei-Eigo* which is Afternoon Tea アフタヌーンティー. This *Wasei-Eigo* is included in the *Altered* type based on Shibatani's (2001) theory or the expansion of meaning from the original ideas or concepts, which are the meanings created by the Japanese people to reflect particular demands for which no Japanese language can adequately deliver.

These roles demonstrate that English does contribute to Japanese through the role of *Gairaigo* or *Wasei-Eigo*. Thus, this has been proved that both *Gairaigo* and *Wasei-Eigo* also incorporate Japanese and Western cultural influences. Even while loan words contain Western ideas or concepts, they can also have Japanese characteristics added by the Japanese society to complement the many representations for various situations required by Japanese society that are not represented in kanji representations. Studying these topics is important to provide general readers with a broader knowledge of a variety of loanwords that not simply

borrow words and meanings but can also be modified or localized and show a wide usage role. However, especially for those who are interested in Japanese culture to increase their knowledge about variations of Japanese loanwords and how they are used by Japanese people. Likewise, those who are interested in linguistics in general reading will understand other variations such as what Japan does about borrowing foreign language words which makes these words undergo drastic changes so that speakers of the language can find it difficult to recognize them.

#### 4. CONCLUSION AND SUGGESTION CONCLUSION

From the result, the roles of Japanese loan words which is *Gairaigo* and *Wasei-Eigo* is not merely functioned as the exchange process from English form into Japanese along with keeping their original meanings. It shows that they have several purposes from the contribution of English words to Japanese claimed to be well placed in the advertisement area such as a magazine or product's name because of the trendy and modern image the words bring. And, the simple form of English words claims to be more efficient for Japanese people to use either within a conversation or written. Further, English words that are loaned linguistically are not always applicable in Japanese katakana. The localization process influenced the words in a range of semantics, phonology, and morphology. Nevertheless, it is encompassed sociolinguistics, as well as loanwords, which reflect cultural borrowing and interchange between different languages and cultures. The use of loanwords from other languages, such as English, can demonstrate the influence of foreign cultures on Japanese society, as well as the acceptance of foreign ideas, products, and concepts. And, as the contact formed as a result of historical and modern relations between Japan and other countries, such as trade, colonization, or cultural exchange. Thus, loanwords are linguistically adapted to fit the borrowing language's phonetic, phonological, and morphological characteristics. This adaptation process can be impacted by sociolinguistic factors such as language user preferences, the recipient language's phonetic inventory, and the socio-cultural environment in which the borrowing happens.

Moreover, the transformation of the *Gairaigo* and *Wasei-Eigo* itself with katakana as the Japanese script to represent the localization process show that the words in terms of phonology and morphology are changed. Because Japanese and English linguistics is different, it makes the localization process is adjusted with the Japanese language system. They have different sounds; whereas English has many variations of sound for each alphabet in any of their combinations, and it influenced the meaning of words meanwhile Japanese has fewer variations because they

generally have stable sounds for each script, some of which have only one sound. They also have different structures while in Japanese katakana is structured as CVCV or consonant vowel patterns that is different from English linguistics and does not rely on that structure. Moreover, the transformation process when English words turn into Japanese is influenced primarily by the phonetic sound of the English words and adjusted by the Japanese katakana system if there is the absence of a vowel or consonant that is not listed in the katakana script.

## 5. SUGGESTION

The next generation of researchers who want to study *Gairaigo* or *Wasei-Eigo* can concentrate on the morphological region. Numerous types of Japanese morphology can be discussed. This analysis only discovered one suffix, (な) -na adjective. Furthermore, it is demonstrated in this study that borrowed words might be related to the Japanese morphological region. It may be demonstrated many possibilities of other forms of Japanese morphology that influenced loan words that are not limited to English words exclusively. Future academics who desire to continue investigating these themes can do so in a language other than English because Japanese absorbs several languages, including German, French, and Italian. Future studies can investigate whether a separate linguistic level emerges when the original words are borrowed and turned into Japanese ones. They can also uncover another hypothesis in addition to the ideas employed in this study. Furthermore, future researchers might use these subjects and relate them to Japanese products to detect the utilization of loan terms in Japanese products for customers, providing fresh insights for researchers. Because past scholars created artifacts such as movies, dramas, music, and books.

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