當今日本和韓國流行音樂：比較當中的英文語碼轉換

Modern Japanese and Korean Popular Music: Comparing the Use of English Code Switchings in the Lyrics

李帥* **Joshua Lee**、謝菁玉** **Shelley Ching-Yu Depner**

摘要

英語是當今的國際語言，語碼轉換至英文在各樣的對話中很常見，在歌曲中亦是如此。本文收集 2010 到 2012 年日本和韓國的流行歌曲，從當中觀察其英文語碼轉換的現象，接著看兩國文化對音樂中語言使用的影響。研究結果顯示韓國流行歌曲的歌詞使用較多英文語碼轉換，日文的流行歌曲中較少有此語言現象。這和二次戰後的美、韓或美、日關係以及教育當局的英語策略、英語使用者的態度等都息息相關。

關鍵詞：韓國流行音樂、日本流行音樂、英語、語碼轉換

* 李帥，國立成功大學外國語文學系博士生。

Joshua Lee, Ph.D. Student, Department of Foreign Language & Literature, National Cheng Kung University.

** 謝菁玉，國立成功大學外國語文學系教授。

Shelley Ching-Yu Depner, Professor, Department of Foreign Language & Literature, National Cheng Kung University.

Abstract

Code switching to English is a phenomenon that occurs in various types of communication. This paper delves into the use of English in Japanese and Korean popular music and attempts to answer the following questions: (1) Are there differences in how English in used in Japanese music compared to its use in Korean music? (2) How about each culture's attitude towards using English in music? The music as well as lyrics were analyzed and coded. Results showed that Korean music uses much more English than Japanese music does. This can be seen at the micro level and macro level. Post-war relationships between Korea and America, and Japan and America still affect how English is used in contemporary music. Attitudes towards education and English self- efficacy cause Japanese music to use less English than what is used in Korean Music.

Keywords: Korean pop music, Japanese pop music, English, code switching

1. Introduction

Music, like film, is an art form that can be enjoyed by people from all around the world. Most modern commercial music contains lyrics in addition to instruments. While film watchers often take advantage of subtitles or voice dubs to watch films created in another language, music listeners typically do not have this option. Instead, many songs do not have translations or other aids in order to assist non-native speakers of the song's language. Korean Pop singer Phy' s *Gangman Style* spent seven weeks at the top of the Billboard charts in the United States although the song is in Korean, a language not widely spoken in the United States. *Gangman Style* even became the most watched video on Youtube and held the title for almost five years.[1]

The use of multiple languages in a single piece of music is nothing new.[2] Some foreign songs such as *Gangman Style* add English into the lyrics of songs. The purpose of this paper is to study the use of English in Japanese popular music (hereafter J-pop) and Korean popular music (K-pop). Although previous research has examined code switching in music, little research has compared code switching between non-English music and examined the similarities and differences between them. Further, much of the past research is only concerned with the lyrical aspect of code switching and disregards musical elements of code switching. By researching the past performance of top performing J-pop and K-pop songs and their use of English, we hope to answer the following questions: (1) Are there differences in how English in used in J-pop compared to its use in K-pop? (2) How about each culture's attitude towards using English in music?

In what follows, we first review previous studies on code-switching in various types of media and give historical context for English as a foreign language in Japan and Korea. Next, the methodology of the current study will be introduced. The third section analyses J-pop and K-pop music that represents modern music in their respective countries as well as devising a coding scheme to compare English as a foreign language usage in a musical environment. Afterwards, a section presents the findings of this study in the context of Japanese and Korean culture. The last section concludes the study.

2. Literature Review

We review influence of English and American culture in Korea and Japan, code switching

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[1] Sookeung Jung & Li Hongmei. "Global Production, Circulation, and Consumption of Gangnam Style," *International Journal of Communication*, 2014, 8: 20; Weatherby, T. (July 11, 2017). Psy' s 'Gangnam Style' Has Officially Lost the Title of Most-Watched YouTube Video. Retrieved from
https://www.billboard.com/articles/columns/pop/7864953/psy-gangnam-style-video-most-watched-youtube-record-see-you-again (accessed June 1, 2018)

[2] Babalola, E. Taiwo & Rotimi Taiwo. "Code-Switching in Contemporary Nigerian Hip-Hop," *Itupale Online Journal of African Studies*, 1(2009): 1-26.

in music, code switching in K-pop, and code switching in J-pop in this section.

(1) The Influence of English and American Culture in Korea and Japan

      Korea and Japan's cultures have been influenced by Western culture. Japan' s Iwakura Mission during its Meiji period in the 1870s lead to an explosion of influence from Western countries. Although the chief goal of the Iwakura Mission was to negotiate treaties with foreign powers, while traveling to the United States, United Kingdom, France, and other Western countries, Japanese diplomats also observed political systems, education systems and culture in the West.[3] These diplomats documented their experiences which brought Western influences to Japan. For example, Japanese architects were influenced by Victorian aesthetics and mixed those design elements with traditional Japanese design elements when designing rooms.[4]

      Pre-modern Korea's relationships with Western powers were more hostile. Some contributing factors of the isolationist policies towards Western countries were the Opium Wars between China and the British Empire.[5] France and the United States tried to establish diplomatic relations with Korea in the 1800s, but Korea limited its foreign affairs to trading with China and Japan. It wasn't until 1882 that the United States, with the help of a Chinese diplomat, was able to establish a trade agreement with Korea. Kim states "the treaty between Chosŏn (Korea) and the United States became the model for all treaties between Chosŏn and other Western powers".[6] This began a snowball effect with Korea quickly establishing similar agreements to other Western powers including Great Britain, Germany and others. It wasn't until 1883 that Korea sent a diplomat to the United States. However, unlike the Iwakura Mission of Japan, these events did not have an effect on Korean culture; the expeditions primarily influenced government foreign affairs.

      Both countries saw post-war American occupation in the mid-twentieth century which contributed significantly to their modern-day cultures. America occupied Korea after what Americans call the Korean War, while Japan was occupied by America after World War II. While America played a role in rebuilding each nation after their respective wars, both situations were different. Williams argues that "US occupiers of Germany and Japan behaved much the same way as their countrymen in Korea, but those countries were defeated nations whose people possessed far different psychologies and cultures than Koreans."[7] That is to say, dynamics were different between the nations who were allies during a war compared to those

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[3] Andrew Cobbing, Akiko Ohta, Olive Checkland & John Breen, *The Iwakura Mission in Britain, 1872* (London: Suntory Centre, 1998).

[4] Jordan Sand, "Was Meiji Taste in Interiors 'Orientalist'?" P*ositions: East Asia Cultures Critique*, 8.3(2000):637-673.

[5] Jinwung Kim, *A history of Korea from "and of the morning calm" to states in conflict* (Bloomington, IN: Indiana University Press, 2012).

[6] Jinwung, *A history of Korea from "and of the morning calm" to states in conflict*, 2012, 228.

[7] Stueck William & Yi Boram, "'An Alliance Forged in Blood': The American Occupation of Korea, the Korean War, and the US- South Korean Alliance," *The Journal of Strategic Studies*, 33.2(2010): 177-209.

there were enemies. For example, in order to "make Japan more peaceful" Americans forbade the teaching of Japanese history and geography in public schools.[8] An argument can certainly be made that policies like this have led to some animosity towards America for Japanese people who don't want their history and culture to be forgotten. These relationship dynamics can provide valuable insight while looking at the usage of English in each countries' music.

(2) America's presence in East Asia after World War II could also have an effect on how English is used and viewed in the area. Ikenberry notes that after World War II, the United States offered Japan, Korea, and other countries in the area opportunities to enter Western markets and "in return, Japan and other countries in the region would become stable partners that would provide diplomatic, economic, and logistical support for the United States".[9]In essence, the United States traded access to American markets in exchange for strategic military reasons and American influence in the area. The United States having access to the Korean peninsula in particular put the American military closer to North Korea, Russia, and China. Code Switching in Music

Code switching is often used by people who are bi-lingual or multi-lingual. Babalola uses two terms to describe code-switching: interlingua, using two or more languages and intralingua, the use of two or more dialects in communication. Additionally, code switching can be described as inter-sentential, code switching after a complete sentence, or substitutional, replacing a single word or idea in a sentence with one from another language and then going back to the original language.[10] Code switching in music is much different than code switching in spontaneous speech. In spontaneous speech, a speaker may code switch when he cannot express an idea in a specific language or even for emphasis. Babalola states that "code-switching in music lyrics however, is a deliberate, thought-out choice made by the songwriter or artist ahead of time."[11]

Code switching to English in music is a topic that has been explored before. Chairat examined the use of English in Thai songs as a method of teaching English and Thai people's opinion of code switching to English in Thai music.[12] The researcher found that participants with better English skills viewed code switching to English more positively and believed it

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[8] Grant Goodman, *The American Occupation of Japan: A Retrospective View* (University of Kansas: Center for East Asian Studies, 1968).

[9] G. J Ikenberry, *American Hegemony and East Asian Order* (Australian Journal of International Affairs, 2004), 353-367. doi:10.1163/2468-1733_shafr_sim240090010.

[10] Taiwo E. Babalola & Taiwo Rotimi, "Code-Switching in Contemporary Nigerian Hip-Hop." *Itupale Online Journal of African Studies*, 1(2009): 1-26.

[11] Babalola & Rotimi, "Code-Switching in Contemporary Nigerian Hip-Hop," 1-26.

[12] Patrapee Chairat, "English Code-Mixing and Code-Switching in Thai Songs," *NIDA Journal of Language and Communication*, 19 (2014): 1-27.

could aid in learning English. Chairat also found that listeners with a higher proficiency of English saw music that code switched to English as a status symbol showing a higher social class.

Reasons for code switching have also been examined. Quarcoo et al., looked at the reasons why popular musical artists in Ghana code switched to English in their music.[13] The authors argue that code switching is used "as a means to achieve aesthetic effects, e.g. rhythm and rhyme, which make their songs memorable and danceable" and is also used "as a message on social issues, e.g. love and national unity" (p. 19). One interesting note about this study is the artists' use of English to rhyme and the use of English words to form musical rhythm elements. Code switching to English is often seen as a way to express social status, but here the language is used more as a musical tool.[14]

(3) Code Switching in K-pop

Contemporary K-pop has always been influenced by outside cultures. During Japan's colonization of Korea between 1910 and 1945, J-pop played an important role in how Korean music was written. K-pop has changed dramatically in the past few decades. Although there were a few musical acts that sang translated versions of American songs in the 1960s, the rise of mixing English into K-pop occurred in the early 1990s.[15] This was mainly due to two reasons. First, is that prior to 1996 songs where English lyrics took up more than a third of the lyrics were banned by the government.[16] Jin argues that this was to "uphold morals and prevent political agitation under the military regime." The second factor that contributed to the use of English in K-pop was the presence of American military forces stationed in Korea after World War II and during the Korean War.[17]

Broadcasting music and having music clubs that played American music influenced K-pop in a few ways. One way American music influenced K-pop was by introducing Korean musicians to American music styles such as rock, jazz, blues and country music. On the other hand, the topics in lyrics also play an important role. Both of these influences lead to a more "westernized" style of K-pop. Before this influence from American music, most K-pop "conformed to standard romantic themes" and "avoided sexual connotations".[18] American occupation in Korea was a factor that influenced Korean songwriters and encouraged them to

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[13] Millicent Quarcoo, Evershed Kwasi Amuzu & Augustina Pokua Owusu. "Codeswitching as a means and a message in hiplife music in Ghana," *Contemporary Journal of African Studies*,2(2014): 1-32.

[14] Patrapee Chairat, "English Code-Mixing and Code-Switching in Thai Songs," 1-27.

[15] Dal Yong Jin & Ryoo Woongjae, "Critical Interpretation of Hybrid K-Pop: The Global-Local Paradigm of English Mixing in Lyrics." *Popular Music and Society*, 37(2014): 113-131.

[16] Dal & Ryoo. "Critical Interpretation of Hybrid K-Pop: The Global-Local Paradigm of English Mixing in Lyrics," 113-131.

[17] Ditto, 113-131.

[18] Ditto, 113-131.

write about different themes.

Additional factors that caused K-pop to incorporate more English into lyrics were globalization, the 1988 Olympic Games that were held in Seoul, and the rise of Koreans studying in America, going back to Korea, and incorporating their new English skills into music.[19]

Today, K-pop is well known for the entertainment houses "idol factories" or singer bootcamps that produce new talent. These talent agencies discover and train talent. Training includes singing, dancing, and using a second language, usually English.[20] Because English is a lingua franca, Korean pop stars can use English to not only acquire fans from English speaking countries, but also use English to market to other non-English speaking countries such as Japan.

(4) Code Switching in J-pop

In modern-day J-pop, English is used to "create a certain image, such as a 'modern,' 'cool,' or 'sophisticated' image".[21] Young singers tend to use English more often in their lyrics. The kind of language used is not the only important aspect to take into consideration when examining code switching used in music. The other, equally important aspect, to observe is the quantity of code switching, both at the macro, overall usage in music from a certain culture or genre, and micro level, the amount of code switching in a specific song. Previous research examining code switching in J-pop has shown that using English and other languages in J-pop is very common.

Takahashi and Calica looked at one-hundred of the top songs in the past few decades and found that seventy- three percent of these songs contained foreign words.[22] English took up a majority of this as sixty-nine songs contained at least some English. Further, the use of English in these songs was not limited to single words, instead, Takahashi and Calica found English used as single words and clause level. Some songs even contained up to 69.5% of English in their song lyrics. Other studies have shown that around two-thirds of J-pop songs contain at least some English.[23]

Although there has been previous research examining code switching in J-pop and K-pop, little research has been done that compares the amount and type of code switching between both. The amount of code switching to English has been examined; however, there have been few

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[19] Ditto, 113-131.
[20] Ditto, 113-131.
[21] Mariko Takahashi & Calica David, "The Significance of English in Japanese Popular Music: English as a Means of Message, Play, and Character," (In Proceedings of The Association for Natural Language Processing, Japan, 2015), 868-871.
[22] Mariko Takahashi & Calica David, "The Significance of English in Japanese Popular Music: English as a Means of Message, Play, and Character," 868-871.
[23] Dal & Ryoo, "Critical Interpretation of Hybrid K-Pop: The Global-Local Paradigm of English Mixing in Lyrics," *Popular Music and Society*, 37(2014): 113-131.

attempts to use one framework to compare music primarily written in one language, in this case music primarily written in Korean compared to music primarily written in Japanese, and how they code switch to a foreign language.[24] Further, while previous research has focused on the amount of English words that are used in a piece of music written in another language, little research has been done to examine code switching through a musical lens. This paper attempts to develop a framework to fill in these gaps that are lacking in previous research.

3. Methodology

In this section, we introduce our dataset and how the lyrical data are coded.

(1) Dataset

The *Billboard Japan Hot 100* was used to collect lists of the top songs in Japan from 2010 to 2012. The Billboard Japan Hot 100 is a list that is comprised of the bestselling songs and songs with the most radio play in Japan each year. Using a list of the most popular songs for a given year is an indicator of the type of music that is listened to in the country. For this research project, songs were selected from the end-of-year list for each year showing the most popular songs for the given year.

Finding a dataset for K-pop songs was done in a similar manner. *Melon.com* puts together a similar list of the bestselling songs for each year. The top ten songs by year for years 2010 to 2012 were selected and complied to make a list of songs.

An initial sample size of thirty J-pop songs and thirty K-pop songs were considered for this study. This amount was believed to be adequate as a whole as well as be a reasonable amount of data to analyze. On the other hand, songs collected for this study come from lists of songs that performed best in a commercial sense. Using data from the top performing songs lists is a good indicator of which songs are most popular in each country and has been used to examine pop music in previous studies.[25] Music is often classified by the decade it was written in, as such, the years 2010-2012 were chosen as they represent popular music in the beginning of the current decade.[26]

The Japanese dataset included a few songs written entirely in English. All of these songs were songs from American musicians. Because these songs don't code switch to other languages, they were omitted while analyzing the data for two reasons: First, songs would be

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[24] Mariko & Calica. "The Significance of English in Japanese Popular Music: English as a Means of Message, Play, and Character," (In Proceedings of The Association for Natural Language Processing, Japan, 2015), 868-871; Taiwo E. Babalola, & Taiwo Rotimi, "Code-Switching in Contemporary Nigerian Hip-Hop," *Itupale Online Journal of African Studies*, 1(2009): 1-26.

[25] Mauch, Mauch, Robert M. MacCallum, Levy Mark & Leroi A Leroi. "The evolution of popular music: USA 1960-2010," *Royal Society Open Science*, 2.5(2015): 150081-150081.

[26] For related research, see for example Bickford (2012), Schellenberg & Scheve (2012), Rusli et al (2018).

coded as "zero" for the amount of code switching according to our method for coding lyrical data. Second, the number of English word occurrences in each piece of music would be much higher making it impossible to compare the Japanese dataset with the Korean dataset.

The method for deciding which songs in the dataset contained valid code switching and which songs were appropriate for this study is discussed below in the "coding lyrical data" section. Thirty songs from the Japanese dataset and thirty songs from the Korean dataset were collected. Four songs from the Japanese dataset did not fit the proper criteria for this study were then omitted which reduced the J-pop sample size to twenty-six.

Lyrics were collected for each song and each song was listened to in order to make sure the use of English in the written lyrics were accurate.

(2) Coding lyrical data

The differences in the Korean writing system and Japanese writing system proved to be an initial challenge for the researchers. The addition of English into these writing systems only proved to increase the complexity. The focus of this paper is the use of English lyrics in primarily non- English music; thus, a coding scheme that relied heavily on musical aspects was devised. This coding scheme is described in detail below.

First, as this research focuses on code switching from a local language to English, songs that were completely in English were ignored. Four songs in the Japanese dataset included music by foreign artists that only used English in the songs. This reduced the Japanese dataset to twenty-six. The songs that were omitted in the Japanese dataset are: "Call Me Maybe" (コール・ミー・メイビー) by Carly Rae Jepsen, "Good Time" (グッド・タイム) by Owl City & Carly Rae Jepsen, "What The Hell" (ワット・ザ・ヘル) by Avril Lavigne, and "Born This Way" (ボーン・ディス・ウェイ) by Lady Gaga. This did not occur in the Korean dataset.

Second, because song lyrics often do not have punctuation and many lyrics include incomplete sentences, focus was placed on "in measure code switching." That is, the use of English was divided into one of three groups depending on how code-switching occurred within a measure. All three types of code switching were concerned only with the start of the word: single word code switching, multi word code switching, and full measure English usage. These three categories are explained below.

Figure 1. Single Word Code Switching

Single Word Code Switching: Figure 1 shows a measure containing four quarter notes resembling the main vocal melody in a piece of music in our dataset. This specific measure

contains an example of single word code switching. This type of code switching is when a measure contains the local language (L1) and only one English (L2) word. The English word can occur at any place in the measure, but the note containing the English word must start within the measure. Notes that carry over into other measures are only coded once. An example of single word code switching can be heard in "Oh!" by Girl's generation at 0:14 where the measure starts in Korean and ends in English.

Figure 2. Multi Word Code Switching

Multi Word Code Switching: Figure 2 shows an example of multi word code switching. This type of code switching occurs when the main vocal melody switches to English twice within the same measure; however, if the measure starts with an English word, is following by a non-English word, and then switches back to English, it is coded as a multi word code switch, regardless of the language used in the previous measure. If English words occur sequentially, the measure is coded as a single word code switch. Both instances of switching to English must contain a note of non-English between them for the measure to be coded as a multi word code switch. An example of multi word code switching can be heard in G.na' s "Black and White" at 0:11 where the measure switches between Korean and English multiple times.

Figure 3. Full Measure English Usage

Full Measure English Usage: Figure 3 shows an instance of full measure English usage. This type of code switching is when the measure only contains English (L2). A measure is coded as full measure English usage regardless of how many English words are used in the measure. That is, a measure can only contain one note, or the measure can contain many notes. An example of a full measure code switch can be heard in "Oh!" by Girl's Generation at 0:06 where the whole measure is in English.

4. Data Analysis

After coding lyrical data, the data was aggregated in order to get better figures representative of the overall sample (see Table 1 below). Data was analyzed using average and maximum occurrences of the various types of code switching in each type of music. For example, Big Bang's "Fantastic Baby" contains four single word code switches, five multi word

code switches and fifty-eight full measure code switches for a total of sixty-seven code switches. This sixty-seven figure was calculated with all of the other songs' code switching totals to arrive at an average. This song also uses the most full measure code switches in the Korean dataset and is listed at maximum in Table 1.

Table 1. Use of English Switching

	Single Word	Multi-word	Full measure	Total
Korean (n=30)				
Average	1.5	2.3	18.3	
Maximum	8	18	58	
Total songs that use English				22
Japanese (n=26)				
Average	2.1	1.7	8.9	
Maximum	19	16	36	
Total songs that use English				18

Overall, K-pop used more English than J-pop. In all metrics besides the average number of Single Word code switches and the maximum number of Single Word code switches, code switching is more common in K-pop. The largest difference is in the "full measure" section where K-pop uses English in full measures at over double the rate of J-pop.

However, looking at the maximum occurrences of Single Word English usage in the Japanese section we can see that the figure is over twice that of K-pop's usage. The Japanese song that used the most single word code switches was "This is Love" by SMAP with a total of 19 single code switches, much higher than the average of 2.1. In contrast, there were two Korean songs that used eight single word code switches, 2NE1's "Lonely" and Phy's "Gangnam Style." Examining the data more carefully, it's noted that there was one song that frequently used English Single Word code switches in measures which distorted the data.

Table 2 shows English word occurrences in Korean and Japanese non-English songs. Words found in both columns are underlined and include *you*, *oh*, *me*, and *I*. The two most common words that occurred among both K-pop and J-pop songs were *you* and *oh*. Further, the dataset of K-pop songs contained a total of 242 unique English words while the dataset of J-pop songs contained a total of 161 unique English words.

We have not considered the number of occurrences of each word for a specific song. For example, the first entry under Korean shows that the word "you" was used in fifteen out of thirty of the Korean songs observed. We see the top most frequent words among songs (see Appendices A and B for all English words observed in the dataset).

Table 2. Word Occurrences in Non-English Songs

Korean (n=30)		Japanese (n=26)	
Number of occurrences	Word	Number of occurrences	Word
15 (50%)	you	5 (19%)	you
13 (43%)	oh	5 (19%)	oh
13 (43%)	me	5 (19%)	on
10 (33%)	I	4 (15%)	I
9 (30%)	love	4 (15%)	no
9 (30%)	don't	4 (15%)	up
9 (30%)	boy	4 (15%)	go
8 (27%)	it	3 (12%)	to
8 (27%)	I'm	3 (12%)	my
8 (27%)	hey	3 (12%)	me

5. Discussion

Let us now compare the use of English in both K-pop and J-pop. Regarding the types of English used in both types of music, both Korean and Japanese music often use single syllable words, high frequency or small words. The lexicon used in Korean contains almost one-hundred more items than those found in J-pop. The quantity of English spoken is also different in both types of music; K-pop contains almost twice the amount of English as J-pop does. What are the factors that triggered the differences?

The culture of Korea and Japan may be able to explain the finding. Both countries have unique influences of American culture which has affected each countries' use of English and, in turn, their use of English in music. An argument could be made that the influence of America in post-World War II Japan has led to a pushback of American ideals and English causing less English usage in J-pop. Further, attitudes about English in education and pedagogy in both countries are reflected in K-pop and J-pop. For example, Korean textbooks put more of a focus on spoken English production, particularly exercises that require students to be creative in language production.

Korean and Japanese people's views about English can be seen from each countries implementation of learning English at the formal and informal levels. For example, the methods used in English textbooks are different in both countries. According to Ito, common textbooks in both countries focus on spoken English; however, English textbooks at the primary level in

Korea put more focus on role-playing and similar activities that encourage students freely produce language as opposed to rote memorization.[27] Further, popular textbooks in Korea have sections that more deeply teach and explain foreign culture as opposed to Japanese textbooks which do not.

For Koreans, learning English is "viewed as a means to gain economic success and social prestige".[28] Learning English is so popular that the term "goose father" was created to describe a situation in which a father sends his spouse and children abroad to learn English while he stays at home. South Korea is said to have around 200,000 of these goose fathers.[29]

While English is also important to Japanese people, the dynamic between language learners and the English language is different between Japanese people and Koreans. When speaking English, Japanese people put a lot of focus on using the correct grammar and will often refrain from using English if they are not confident in their spoken English ability.[30] This is in contrast to the Korean style of "just communicating" regardless of making grammatical mistakes. In practice, this difference in culture allows Koreans more opportunities to practice spoken English, which, in turn, increases their ability in speaking English.[31] The differences in self- efficacy and proficiency in regards to spoken English ability affect attitudes towards English and English usage in media in these countries.

Another factor to consider is the role that each country's government plays in relation to media. The South Korean government, through the Ministry of Culture, Sports and Tourism, supports K-pop for two reasons. The first is financial interest. *Hallyu* (Korean Wave), the popularity and media exports to countries outside of Korea, is estimated to be worth $83.2 billion USD by Korea's Ministry of Culture, Sports, and Tourism. Five billion of this figure is attributed to K-pop.[32] As noted earlier by Brand, Japan instead relies on domestic sales in the music industry. [33] K-pop code switching to English more than J-pop could be a strategy used to entice foreign markets. The second reason for government support of K-pop is that K-pop is a way for Korea to obtain "soft power" on the international stage. Kim and Jin note that soft power "co-opts people rather than coerces them, and soft power is the ability to entice and

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[27] Yurika Ito, "A Comparison of Elementary School English Textbooks Used in Japan, South Korea and China (Shanghai)," *JATLac Journal*, 11(2016): 47-61.

[28] Fayzrakhmanova, Yulia. "English in South Korea: Two Sides of the Same Coin," Procedia- Social and Behavioral Sciences, 236(14): 168-173.

[29] Bok- Rae Kim, "The English Fever in South Korea: Focusing on the Problem of Early English Education," *Journal of Education & Social Policy*, 2.2(2015): 1-8.

[30] Scott Aubrey, "A Cross-Cultural Discussion of Japan and South Korea and How Differences Are Manifested in the ESL/EFL Classroom," *Asian Social Science*, 5(2009): doi:10.5539/ass.v5n5p34.

[31] Aubrey, Scott, "A Cross-Cultural Discussion of Japan and South Korea and How Differences Are Manifested in the ESL/EFL Classroom," doi:10.5539/ass.v5n5p34.

[32] Oh, Ingyu, and Hyo-Jung Lee. "K-pop in Korea: How the Pop Music Industry Is Changing a Post-Developmental Society," *Cross-Currents: East Asian History and Culture Review*, 3(2014): 72-93.

[33] Sarah Brand, "Marketing K-Pop and J-Pop in the 21st Century," *Dickinson College Honors Theses*, (2017): 266.

attract". [34] The Japanese government does not have comparable policies.

The culture of Japanese English learners not producing language when they feel as if they will not speak correctly is also shown in the data with English being used more frequently in K-pop. Although it's anecdotal, we noticed that English production in J-pop was not as clear as English used in K-pop. That is, the researchers had to rely more heavily on written lyrics than just listening to the music when analyzing J-pop.

Our study focuses on the use of English in Korean and Japanese music, it should be noted that similar trends appear in other forms of Korean and Japanese popular media. For example, English is becoming increasingly popular in Korean television.[35] Some of the reasons for the use of English in Korean television are similar to the reasons they are used in K-pop and J-pop such as "making certain characters look hip and educated or to express feelings that are difficult to express in other languages".[36]

The opposite is true in the global era. While Japanese culture has been influenced by Western culture, cultural influences are not unilateral. Japanese animation, anime, in particular has had enormous effects on Western culture. John Lasseter, the director of the *Toy Story* movies was influenced by anime.[37] Although anime is popular in the West, some content has to be changed for Western audiences. Anime production companies have had to "cut scenes deemed too violent, change the direct translations for redubbing, and even alter plot lines" to adapt the content for Western audiences.[38] The popular franchise *Power Rangers* is heavily based on a Japanese franchise called *Super Sentai*, so much in fact, that some footage of the *Super Sentai* live-action television show is from used in the *Power Rangers* live-action television show. Besides animation and television, Japanese video games have had a strong influence on Western culture. *Pokémon*, *Super Mario* and *The Legend of Zelda* are all Japanese video game franchises that have shaped the Western video game market.[39] Japanese music, on the other hand, has not seen the same success in the West.[40] Brand argues that this is because the Japanese music industry focuses more on a profitable domestic market and doesn't rely as much on international sales.

Korean culture has had less of an influence on Western culture; however, K-pop has been much more popular in the West than J-pop. This is due to K-pop being more globally focused

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[34] Tae. Young Kim & Dal Yong Jin, "Cultural Policy in the Korean Wave: An Analysis of Cultural Diplomacy Embedded in Presidential Speeches," *International Journal of Communication*10, (2016): 5514-5534.

[35] Jamie Shinhee Lee, "English on Korean Television," *World Englishes*, 33.1 (2014): 33-49.

[36] Jamie Shinhee L ee, "English on Korean Television," 33-49.

[37] Susan Napier, *Anime: From Akira to Princess Mononoke: Experiencing contemporary Japanese animation* (New York: Palgrave, 2001).

[38] S. N Chambers, "Anime: From Cult Following to Pop Culture Phenomenon," *The Elon Journal of Undergraduate Research in Communications*, 3.20(2012): 94-101.

[39] Martin Picard, "The Foundation of geemu: A Brief History of Early Japanese video games," *Game Studies*, 13.2 (2013).

[40] Sarah Brand, "Marketing K-Pop and J-Pop in the 21st Century," *Dickinson College Honors Theses*, (2017): 266.

than J-pop.[41] Brand states "by outsourcing artists and producers from, mainly, Western industries, the K-pop industry is able to take advantage of the Western's technologies and expertise while also emphasizing K-pop's global tendencies". The popularity of K-pop in Western markets is also due to the role that the Korean government plays in the promotion of Korean music. Brand argues that this cultural promotion by the Korean government is to "further their influence on the international stage".

By looking at the different types of media (e.g., television, movies, video games, and music) we can see that Western culture is influenced by Korean and Japanese culture in different ways. However, Korean music plays a music bigger role than Japanese music does.

6. Conclusion

Popular music written in a specific decade is not the same and styles can vary drastically, yet music is classified by the decade it was written inand code-switching in musical lyrics is planned process where a lyricist plans a code switch, as opposed to spontaneous code switching often found in day-to-day verbal communication.[42] This study collects lists of the Japanese and Korean top songs from 2010 to 2012 for the purpose of answering two research questions: (1) Are there differences in how English in used in Japanese music compared to its use in Korean music? (2) How about each culture's attitude towards using English in music?

The findings indicate, for the differences in English use, that the usage of English in Korean music and Japanese music is a phenomenon that occurs more frequently than in other types of music. While both K-pop and J-pop code switch to English, they do so in different ways. K-pop uses much more English than J-pop does. This can be seen at the micro level, lyrics within a song contain more English in K-pop, as well as the macro level, more Korean songs use English. The differences in the way English is used between these two cultures may be attributed to twentieth-century relationships between these two countries and America.

A further essential finding answers our second research question about each culture's attitude towards using English in music. When integrating English into Korean and Japanese media, creators carefully examine how and why they chose which types of language to use. Attitudes towards English are established in English learners from as early as elementary school and continue to affect English language users in professional settings. The implementation of English education, as well as historical and geopolitical factors, has an influence on how English is used in Japanese and Korean culture. Further, usage of English in Japanese and

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[41] Sarah. "Marketing K-Pop and J-Pop in the 21st Century," 266.
[42] Rusli, Wan, Shaari Azianura Hani, Zainuddin Siti Zaidah, Shi Ng Lay & Amin Aizan Sofia. "Intra and Intersentential Code-switching Phenomena in Modern Malay Songs,"*3L The Southeast Asian Journal of English Language Studies* 24, 2018(3): 184-205; Babalola, E. Taiwo and Rotimi Taiwo. 2009. "Code-Switching in Contemporary Nigerian Hip-Hop," *Itupale Online Journal of African Studies* 1(1.26): 1-26.

Korean media affect and are affected by attitudes towards English in these cultures, creating a circular relationship between English usage in media and English usage in culture. Research on code-switching in music is not new as mentioned above, yet our research outcome is essential also because it entails the significant phenomenon of English dispersal in the non-Anglophone countries and its implications on the global and local popular culture.

Moreover, media from non-English speaking countries also often use English for similar reasons noted above. In India, for example, actors sometimes code-switch to English for humorous scenes or situations.[43] English is used in Macedonian television advertisements as well. English users in Macedonia are considered to be in the "expanding circle" of English users.[44] Thus, the use of English in Macedonia commercials is used to "establish a relationship between the local and global consumer identity.[45]

We hope to have gained a better understanding of culture's attitude towards using English in music. The findings can contribute to English teaching as well as give Japanese and Korean songwriters data to use while trying to write commercially successful pop music.

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[43] Babalola, E. Taiwo & Rotimi Taiwo. "Code-Switching in Contemporary Nigerian Hip-Hop," *Itupale Online Journal of African Studies* 1, 2009(1.26): 1-26.
[44] Dimova, Slobodanka. "English in Macedonia," World Englishes 24, 2005(2): 187-202.
[45] Slobodanka Dimova, "English in Macedonian Television Commercials," World Englishes, 31.1(2012): 15-29.

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Appendix

A. Word Occurrences in Korean non- English Songs

Word Occurrences in Korean non-English Songs (n=242)									
15	you	3	falling	1	was	1	ooh	1	fantastic
13	oh	3	do	1	wait	1	okay	1	fallin'
13	me	3	dance	1	usual	1	off	1	face
10	I	3	a	1	uh	1	nothing	1	eyes
9	love	2	woo	1	tv	1	nobody	1	everyday
9	don't	2	when	1	turn	1	nice	1	every
9	boy	2	up	1	town	1	mystery	1	eight
8	it	2	two	1	till	1	much	1	dry
8	i'm	2	try	1	three	1	miss	1	dream
8	hey	2	too	1	there's	1	mine	1	dovey
7	wanna	2	tonight	1	that	1	mem	1	doors
7	my	2	time	1	tears	1	medic	1	different
7	baby	2	think	1	talk	1	matter	1	danger
6	so	2	stop	1	sweety	1	mama	1	cuz
6	no	2	sing	1	such	1	loving	1	cried
6	know	2	sexy	1	strange	1	lovey	1	crazy
6	in	2	please	1	story	1	lover	1	couture
5	your	2	ok	1	still	1	look	1	couple
5	we	2	night	1	sound	1	lonely	1	cool
5	this	2	new	1	soul	1	left	1	control
5	say	2	never	1	sorry	1	la	1	check
5	one	2	more	1	some	1	l	1	change
5	now	2	let's	1	six	1	knows	1	can
5	just	2	lady	1	simple	1	kick	1	bringing
5	it's	2	hot	1	shy	1	key	1	bring
5	good	2	heart	1	shut	1	keep	1	brand
5	come	2	get	1	show	1	inside	1	boom
5	be	2	for	1	should	1	i'll	1	blow
4	yeah	2	down	1	shine	1	huh	1	black
4	with	2	day	1	shakalaka	1	how	1	big
4	way	2	catch	1	shadow	1	hold	1	bang

4	to	2	can't	1	seven	1	here	1	babe
4	let	2	bye	1	set	1	heaven	1	away
4	girl	2	but	1	see	1	hate	1	at
4	cry	2	beautiful	1	secret	1	hard	1	as
4	bad	2	and	1	saying	1	ha	1	are
4	back	2	all	1	said	1	gotta	1	another
3	what	1	you're	1	sad	1	goodnight	1	alright
3	the	1	wrong	1	run	1	gonna	1	alone
3	tell	1	wow	1	round	1	gone	1	ah
3	take	1	worry	1	rocking	1	gon	1	again
3	only	1	world	1	remember	1	girls	1	about
3	on	1	without	1	reason	1	gave		
3	mind	1	will	1	real	1	game		
3	make	1	why	1	race	1	four		
3	like	1	whoo	1	play	1	follow		
3	is	1	white	1	party	1	fly		
3	hello	1	what's	1	pain	1	floor		
3	go	1	weak	1	over	1	five		
3	feel	1	we're	1	opening	1	fire		

B. Word Occurrences in Japanese non- English Songs

Word Occurrences in Japanese non-English Songs (n=161)							
5	you	1	try	1	like	1	close
5	on	1	true	1	light	1	care
5	oh	1	touch	1	life	1	by
4	up	1	tonight	1	liar	1	bright
4	no	1	three	1	leaving	1	blue
4	I	1	sweet	1	lala	1	black
4	go	1	swear	1	know	1	beautiful
3	to	1	supernova	1	keep	1	beach
3	my	1	summer	1	just	1	and
3	me	1	story	1	juice	1	always
3	love	1	stop	1	job	1	a
3	let's	1	step	1	it's		
3	it	1	sounds	1	is		

3	good	1	soul	1	image		
3	day	1	sos	1	hey		
3	are	1	song	1	here		
2	yeah	1	someday	1	hallelujah		
2	we	1	smile	1	goodbye		
2	way	1	singing	1	gonna		
2	this	1	sign	1	gone		
2	the	1	she's	1	going		
2	tell	1	shake	1	goes		
2	say	1	secret	1	get		
2	ready	1	runaway	1	friend		
2	now	1	right	1	free		
2	la	1	ride	1	four		
2	hold	1	pump	1	fly		
2	for	1	prologue	1	five		
2	don't	1	poker	1	feeling		
2	do	1	peace	1	feelin'		
2	bye	1	out	1	feel		
2	be	1	open	1	favorite		
2	baby	1	only	1	face		
2	alright	1	one	1	eyes		
1	your	1	ok	1	everything's		
1	you're	1	offensive	1	everyday's		
1	yes	1	next	1	everyday		
1	world	1	new	1	everybody		
1	woo	1	need	1	every		
1	woah	1	na	1	escape		
1	with	1	music	1	dream		
1	wish	1	moving	1	down		
1	winter	1	more	1	door		
1	wilder	1	monster	1	deeper		
1	why	1	monologue	1	days		
1	who	1	message	1	countdown		
1	what	1	memory	1	control		

1	want	1	max	1	coming
1	upside	1	loving	1	come
1	two	1	lose	1	closer

C. Song List

Korean pop songs

Year	Song name	Artist
2010	Bad Girl Good Girl	Miss A
2010	죽어도 못 보내	2:00 AM
2010	잔소리	아이유 (IU)
2010	Oh!	소녀시대
2010	못해 (Feat. 美)	4Men
2010	죽을 만큼 아파서 (Feat.멜로우)	MC 몽|블루브랜드 2 집 Trauma Part 2
2010	너 때문에 미쳐	MC Mong
2010	루팡 (Lupin)	카라 (KARA)
2010	2 Different Tears	Wonder Girls
2010	외톨이야	씨엔블루 (CNBLUE)
2011	좋은 날	아이유 (IU)
2011	Don`t Cry	박봄
2011	김범수	노래모음 하루 외 9 곡
2011	반짝반짝	걸스데이 (Girl`s Day)
2011	피노키오 (Danger)	f(x)|`피노키오` f(x) The 1st Album
2011	샤이보이 (Shy Boy)	시크릿 (Secret)|샤이보이 (Shy Boy)
2011	Black & White	지나(G.NA)
2011	비가 오는 날엔	비스트 (Beast)
2011	Lonely	2NE1 (투애니 원)
2011	Tonight	빅뱅|빅뱅 미니앨범 4 집
2012	강남스타일	강남스타일싸이 (Psy)|6 집 싸이 6 甲 Part 1
2012	나혼자 (Alone)	씨스타 (Sistar)|Alone
2012	Loving U (러빙유)	씨스타 (Sistar)|Loving U
2012	벚꽃 엔딩	버스커 버스커 (Busker Busker)
2012	I Love You	2NE1 (투애니 원)
2012	Fantastic Baby	빅뱅|빅뱅 미니앨범 5 집 Alive
2012	All For You	정은지 (에이핑크), 서인국
2012	정말로 사랑한다면	버스커 버스커 (Busker Busker)
2012	Heaven	에일리 (Ailee)
2012	Lovey-Dovey	티아라 (T-ara)

Japanese pop songs

Year	Song name	Artist
2010	Troublemaker	嵐
2010	Monster	嵐
2010	ヘビーローテーション	AKB48
2010	Love Rainbow	嵐
2010	Dear Snow	嵐
2010	果てない空	嵐
2010	VICTORY	EXILE
2010	This is love	SMAP
2010	To be free	嵐
2010	本当は怖い愛とロマンス	桑田佳祐
2011	Everyday、カチューシャ	AKB48
2011	フライングゲット	AKB48
2011	ボーン・ディス・ウェイ*	レディー・ガガ
2011	桜の木になろう	AKB48
2011	マル・マル・モリ・モリ!	薫と友樹、たまにムック。
2011	風は吹いている	AKB48
2011	迷宮ラブソング	嵐
2011	GO GO サマー!	KARA
2011	Lotus	嵐
2011	ワット・ザ・ヘル *	アヴリル・ラヴィーン
2012	真夏の Sounds good!	AKB48
2012	GIVE ME FIVE!	AKB48
2012	ギンガムチェック	AKB48
2012	ワイルドアットハート	嵐
2012	ハピネス	AI
2012	Face Down	嵐
2012	UZA	AKB48
2012	グッド・タイム with アウル・シティー*	カーリー・レイ・ジェプセン
2012	コール・ミー・メイビー*	カーリー・レイ・ジェプセン
2012	Your Eyes	嵐