

The Use of Code Mixing in the Japanese Viral Song Entitled “*Shinunoga E-Wa*”

Kireina Fernanda Utomo*, Ismatul Khasanah
Department of Linguistics, Faculty of Cultural Sciences, Universitas
Brawijaya

*Corresponding author email: kireinafernanda@student.ub.ac.id

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Abstract

Numerous languages are spoken in various countries. It is widely acknowledged that English holds the status of a worldwide language. English is frequently employed as a language of code mixing within the context of musical compositions. In the viral Japanese song titled "Shinunoga E-Wa" by Fujii Kaze, there is an amalgamation of Japanese and English linguistic elements. This study refers to the work of Lee (2004), who categorized the findings into six distinct categories of English code mixing. The present study employs a qualitative methodology known as content analysis. The data source utilized in this study originates from the song titled "Shinunoga E-Wa." The data was obtained through purposive sampling in order to select samples that possess specific criteria (Sugiyono, 2020). According to Lee (2004), the findings indicated the presence of two distinct forms of code mixing, specifically five variations related to aesthetic elements and an additional five variations associated with the expression of unresolved identity. The utilization of English code mixing demonstrates the efficacy of promoting Shinunoga E-Wa's music on social media platforms, extending its reach beyond the confines of Japan's mainstream audience.

Keywords: *Code Mixing; Japanese Songs; Language Usage*

INTRODUCTION

The connection between communication and language is inherently profound, hence rendering them inseparable. In essence, language serves as a means of communication employed by individuals to convey thoughts, ideas, and emotions, either through spoken or non-verbal means. Numerous languages are spoken in diverse countries. Nevertheless, it is widely recognized that English has attained the status of a worldwide language. The utilization of the English language inside non-English songs has been extensively employed for various objectives. There is evidence to suggest that several Korean songs employ the practice of code-mixing with English language elements. This strategic utilization of English is believed to serve two primary purposes: first, to bolster the reputation of the performer, and second, to appeal to a wider worldwide audience. Moreover, it has been observed that these songs have played a significant role in promoting Korean culture on a global scale (Lawrence, 2019; Willis, 2014). The inclusion of English language elements in K-Pop songs has been a longstanding trend. However, this practice continues to be viewed as problematic by fans, primarily due to concerns with pronunciation and the blending of Korean or Konglish English (Willis, 2014). In contrast to Korean songs, several Japanese songs demonstrate the utilization of English as a superficial element aimed at enhancing the contemporary and fashionable appeal of such songs among the younger demographic (Rahardjo, 2021).

Numerous linguists have endeavored to establish their own distinct definitions of code mixing. According to Hudson (1996: 53), code mixing is observed when a proficient bilingual individual engages in conversation with another proficient bilingual individual and transitions between languages without any alteration in the context. According to Tay (1989:408), code mixing refers to the process of incorporating or blending various linguistic components, such as morphemes, words, phrases, and clauses, derived from

two distinct grammar systems or sub-systems inside a single sentence and speech context. Code mixing is a linguistic phenomenon that takes place when bilingual individuals incorporate phrases, words, or sentences from a foreign language into their speech, with one language serving as the primary language or code (Blom & Gumperz, 1968:381). It is important to note that in code mixing, the borrowed elements from the other language are typically smaller than clauses. Blom and Gumperz (1982) also observe that multilingual individuals engage in code mixing in instances where there is a lack of alteration in the subject matter or contextual circumstances. Typically, individuals who possess fluency in a particular language (referred to as a "code") tend to exhibit proficiency in code mixing. Code mixing in songs can be categorized into many forms based on its utilization within the words of a song.

The Japanese viral song named "死ぬのがいいわ (Shinunoga E-Wa)" by 藤井風 (Fujii Kaze) incorporates a linguistic phenomenon known as code mixing, where elements of the Japanese language are combined with English. In his study, Lee (2004) categorized English code mixing findings into six distinct sorts. These types include stylistic code mixing, attention getters, loanwords, assertion of sensuality, assertion of unclear identity, and assertion of resistance. Hence, the presence of Japanese and Korean songs with English code mixing might be regarded as affording an avenue for enthusiasts of music to develop proficiency in many languages, thereby becoming bilingual or multilingual individuals. In addition to this, the phenomenon of language code mixing exerts an impact on the language usage patterns observed among those who are passionate about music.

Previous studies have examined the utilization of English in K-Pop songs. In their study, Berliana and Anjarningsih (2022) undertook research pertaining to the analysis of code switching between Korean and English in

three songs by ASTRO, a South Korean boy group consisting of six members affiliated with the Fantagio Entertainment agency. The study employed a qualitative research design to ascertain the occurrence of code switching in the lyrics of ASTRO songs, examine the purpose behind the incorporation of English in the lyrics, and explore the level of engagement exhibited by the audience in the comments area of video clips. This study picked three songs by the musical group ASTRO, titled "All Night," "Blue Flame," and "Knock." Code switching theory, as proposed by Poplack (1980), is employed by researchers to address several study inquiries, including intra-sentential, intersentential, and tag-switching phenomena. Subsequently, an examination was conducted on the role of English mixing, utilizing Lee's (2004) categorizations. Additionally, the researcher assessed the extent to which the incorporation of English language in each song contributed to the engagement of a worldwide audience. The findings of the study indicate that the lyrics of the three songs examined contain a limited number of Korean-English phrases. The highest numerical value is observed in the song titled "Blue Flame", with subsequent rankings being attributed to the tracks "Knock" and "All Night".

In a recent scholarly investigation conducted by Mulyati et al. (2021), the researchers examined the utilization of code mixing within the musical compilation of Blackpink, a renowned South Korean girl group. The primary objective of this study is to ascertain the many manifestations of code mixing present in multiple songs within the album. Additionally, the study intends to provide a comprehensive analysis of the functional roles played by each code-mixed expression employed in the songs. The data utilized in this study is derived from the song lyrics of the Blackpink album, which comprises a total of seventeen songs and has been disseminated on a global scale. The data utilized in this study were obtained from linguistic units such as words,

phrases, clauses, and sentences found in the lyrics of Blackpink's album songs, encompassing both Korean and English languages. The present study examines the Code Mixing phenomenon inside the dataset, utilizing Marasigan's theoretical framework (1983). Marasigan has proposed a set of seven functions, namely: 1) Quotation, 2) Address Specification, 3) Repetition, 4) Interjection, 5) Message Qualification, 6) Personalization and Objectivization, and 7) Facility of Expression. The total amount of data contained within the Blackpink album is 57 units. The researcher has reached the conclusion that each datum derived from the song lyrics of the Blackpink Album serves a distinct purpose. The primary function observed in the code mixing included in the lyrics of Blackpink's album tracks is the utilization of personalisation and objectivization. This function is evident in a total of 22 instances of data. Next, it is important to discuss specification and message qualifying using a total of 12 data points. Moreover, the minimum quantity is an exclamation consisting of two pieces of information and the repeat of only one piece of information.

Additionally, Djaya, Saptaji, and Suparwati (2020) conducted a study titled "The Use of Code Switching and Code Mixing in the Lyrics of Utada Hikaru's Songs" to investigate the phenomenon of code switching and code mixing in the context of Utada Hikaru's song lyrics. The findings of the study indicate that the occurrences of code switching and code mixing in the lyrics of Utada Hikaru's songs across her five albums can be classified as instances of Outer Code Mixing, specifically including the incorporation of English, a foreign language, within her Japanese songs. The code mixing observed in Utada Hikaru's five albums manifests as the incorporation of words, phrases, and clauses. The albums *First Love*, *Distance*, and *Deep River* demonstrate the utilization of a code mixing technique involving the insertion of a dominant sentence, as opposed to the use of code mixing through the insertion of words and phrases. In contrast, it can be observed that the *Ultra Blue* and *Heart Station* albums prominently include the utilization of phrases.

Based on the history, there remains a research deficit. Numerous prior scholarly investigations have examined Korean musical compositions, mostly due to the widespread appeal of K-POP among those belonging to the millennial generation. In recent times, the Japanese song "TikTok," performed by Fujii Kaze, has garnered significant interest among the millennial demographic through various social media platforms. This study was undertaken to examine the phenomenon of language code mixing in the song titled "Shinunoga E-Wa." Japan is renowned for its strong attachment to its language, making the exploration of code mixing in Japanese music an intriguing area of study. Furthermore, the utilization of Lee's (2004) theory on code mixing has not been employed in the examination of Japanese songs in prior scholarly investigations.

Although there are other Japanese songs that incorporate code mixing with English, the song by Shinunoga E-Wa attracts a significant number of foreign listeners due to its ability to gain traction on various social media platforms. The research challenge at hand pertains to the investigation of the underlying objectives behind the utilization of English code mixing in the popular Japanese song "死ぬのがいわ (Shinunoga E-Wa)" by the artist 藤井風 (Fujii Kaze). The purpose of this analysis is to elucidate the utilization of English code mixing in the Japanese musical composition titled "死ぬのがいわ (Shinunoga E-Wa)" performed by 藤井風 (Fujii Kaze).

METHOD

The research employed a qualitative methodology, specifically content analysis, to conduct the research. The data source originates from the Japanese viral song titled "Shinunoga E-Wa." The selection of this song is attributed to its extensive presence and circulation on many social media platforms, most notably TikTok. TikTok, a renowned social media platform, is

extensively utilized by individuals proficient in both English and non-English languages. Consequently, the songs that attain popularity on TikTok has the potential to exert influence on global trends. The function theory of English language use for code mixing, as proposed by Lee (2004), is employed by researchers in their studies. The acquired data will thereafter undergo analysis in accordance with Creswell's (2012) framework.

The data was obtained through purposive sampling. Purposive sampling was a method employed to choose samples that possess specific qualities (Sugiyono, 2020). The TikTok application has gained significant popularity through the viral song popularized by Fujii Kazw. This song has emerged as a promising sample for research purposes, offering valuable opportunities for investigation. According to Creswell (2012), purposive sampling is a suitable approach when the selected sample is deemed to possess a wealth of knowledge that may effectively address the research inquiries. Given the global distribution of TikTok users, encompassing both English-speaking nations and non-English-speaking nations, the song satisfies the criteria necessary for addressing research inquiries.

The data that has been gathered is categorized into six distinct groups to ascertain the role of English in code mixing within song samples. The categories are derived from the scholarly research conducted by Lee (2004). These categories encompass stylistic elements, attention-grabbing techniques, the usage of borrowed words, the expression of sensuality, the declaration of an unsettled identity, and the assertion of resistance. To facilitate data collection, the researchers have made modifications to the table presented by Berliana and Anjarningsih (2022).

To conduct a study of the data, qualitative data analysis techniques as outlined by Creswell (2012) will be employed. The data analysis process encompasses several key steps. Firstly, researchers engage in data collection, followed by data preparation for analysis. Subsequently, the researchers proceed to examine and interpret the collected data. To facilitate analysis, the

researchers then proceed to code the data. Finally, the coded text is prepared for inclusion in research reports by providing descriptive labels. During the study process, it is usual to encounter an iterative phase when evaluating qualitative data. According to Cresswell (2012), this stage entails researchers engaging in iterative cycles of data gathering and data analysis. The present study involved doing data analysis through the observation of the utilization of Japanese and English lyrics in the composition titled "Shinunoga E-Wa." The data pertaining to code mixing was gathered and subsequently classified based on the specific kind employed, following the code mixing usage classification proposed by Lee in 2004.

RESULTS AND DISCUSSION

The strategy of using English code mixing in the viral Japanese song “死ぬのがいいわ (Shinunoga E-Wa)” by 藤井風 (Fujii Kaze) is analyzed through structural and related sociolinguistic approaches. At the semantic level is included when considering each function using the six types of English mixed results (Lee, 2004). The purpose of stylistics is largely at the lexical level, which is formed by the rhythmic repetition of words from one language or similar features from another language. To attract attention, an analysis of the semantic level is carried out, where the additional words indicate whether the message of a song lyric is true or not. Additionally, English loanwords occur at the morphosyntactic level, so the results help show which English words have become globalized in Japan. Finally, the assertion of sensuality, identity instability, and resistance occurs at the level of discourse that describes what is expressed in the song. Of these types, each chapter contains a set of insights described in that section and shown in table 1.

In the song "死ぬのがいいわ (Shinunoga E-Wa)" by 藤井風 (Fujii Kaze), there are 5 lyrics that use a type of stylistic code mixing which can be shown in the following lyrics:

1. 針でもなんでも 飲ませていただき Monday
2. それでも時々 浮つく My Heart
3. 死んでも治らな治してみせます baby
4. そんなダサイこと もうしないのよ Goodbye
5. そんなダサイのは もう要らないのよ byebye

Table 1. Result of the use of English code mixing (Lee, 2004)

No	Type of Code Mixing	Japanese Song (JS)
1	Stylistic	5
2	Attention getter	-
3	Loanword	-
4	Assertion of sensuality	-
5	Assertion of unsettled identity	5
6	Assertion of resistance	-

According to Lee (2004), the incorporation of English code mixing in the lyrics can be categorized as a lexical function. Japanese songs incorporate English vocabulary to express topics or terms that have not been adequately translated into the Japanese language. In the context of Japanese language, English word fragments are sometimes employed as substitute forms within Japanese words, particularly in song lyrics, where their usage is deemed more fitting when amalgamated. The song "Shinunoga E-Wa" has pieces of English vocabulary inside its lyrics. Furthermore, a social function is also evident. The use of the English language can impart a contemporary or fashionable aesthetic in a piece of artwork.

Nevertheless, the utilization of the English language in the song's lyrics also demonstrates a conscientious adherence to proper sentence construction. The fundamental framework of the Japanese language also exerts an influence on various other fundamental structures, encompassing both phrase and sentence structures. This passage elucidates the fundamental organization of phrases and sentences in the Japanese language, encompassing Nominal Phrases, Adjective Phrases, Verb Phrases, and Pospositional Phrases (Tsujimura, 1996: 162-164). These linguistic structures are then employed in the incorporation of English code mixing within Japanese song lyrics.

The phenomenon of emotional fluctuation is exemplified in the lyrics of the song "Soredemo Tokidoki Utsuku My Heart." The passage can be construed as "Nevertheless, there are instances when my emotions tend to wander." The utilization of code-mixing in English songs retains the sentence pattern structure found in Japanese.

Furthermore, alongside the artistic manifestation of code mixing, there exists the assertion of an unresolved sense of identity. The subsequent excerpts represent music lyrics that employ the statement of an unsettled identity archetype.

1. 針でもなんでも 飲ませていただき Monday

It doesn't matter if it's Sunday

2. 変わる事のない 愛をくれるのは だれ

No need to ask cause it's my darling

3. 死んでも治らな治してみせます baby

Yeah I ain't nothin but ya baby

4. そんなダサイこと もうしたないのよ Goodbye

Oh Don't you ever say ByeBye

5. そんなダサイのは もう要らないのよ byebye

I'll always stick wait ya my baby.

In the lyrics 変わることはない 愛をくれるのは だれ, with the addition of the particle を so that it can form one word which has the meaning "Who will give me unchanging love?". The arrangement of sentence patterns in the lyrics is the same as in the lyrics "No need to ask cause it's my darling" which uses to be "to" as a complement to forming one sentence. Based on this, this data is included in congruent lexicalization code mixing. This is proven because of the similarity of the predicative patterns between Japanese and English so that the constituents between the two languages can be transferred. The grammatical structure in each lyric also influences the meaning contained therein. So it is important to pay attention to the use of code mixing in song lyrics. This is because the grammar of Japanese and English is different.

Based on the analysis of the song “死ぬのがいいわ (Shinunoga E-Wa)” by 藤井風 (Fujii Kaze), it can be concluded that there are 2 types of code mixing according to Lee (2004), namely 5 types of stylistic, and 5 types of assertion of unsettled identity. The lyrics on this song don't use many types of code mixing, but it makes Shinunoga E-Wa's song popular among millennials overseas. One of the social media that makes this song viral is proven on the TikTok media platform. This Shinunoga E-Wa song occupies a trending position in early 2023. Apart from the explanation above, the use of mixing English code in the lyrics of this song can also be said as a form of modernization and supports the popularity of the song and the singer.

The objectives of the use of code mixing in the song *Shinunoga E-Wa*: (1) There are words in Japanese that don't have a match if they are combined in a single song lyric, so they use English as a form of language code mixing. (2) The songwriter's habit of using English code mixing as a means of

popularizing the song is evidenced by the number of listeners to Fujii Kaze's song "Grace" reaching 97 million listeners. (3) As a form of casual situation that causes code-mixing to occur, the songwriters casually insert English into Japanese-language songs. (4) Making the characteristics of the song and can be said to be the highlight of the song to add to the aesthetic value of a song.

CONCLUSION

The utilization of code mixing in the English language has the potential to significantly enhance the popularity of a song. Moreover, the utilization of technology and the widespread distribution of information facilitates the rapid transmission of a recently published music. However, it is important to examine the placement of the English code mixing function in a song. The variation in phrase patterns between Japanese and English accounts for this discrepancy. The song by Fuji Kaze exhibits a suitable sentence structure. This characteristic renders Fuji Kaze's music accessible to audiences proficient in both Japanese and English, hence eliminating any potential discomfort. The primary objective of this study is to analyze the linguistic phenomenon of code-mixing in English within the context of popular song lyrics on the widely-used social media platform, TikTok. To enhance the scope of our research, it would be beneficial to conduct comparative analyses of a broader selection of songs encompassing diverse languages.

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