Anglicisms, Globalisation, and Performativity in Japanese Hip-Hop

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Abstract

This paper explores anglicisms in Japanese popular culture in the light of recent theoretical development of globalisation and performativity. The study of language contact in Japan is far from new in sociolinguistics, where the contact between Japanese and English has been mainly examined in terms of borrowings. However, this work historically focused on the categorisations and stylistic functions of loan words, and so foreclosed any appreciation of how anglicisms are produced to construct new meanings. Pennycook's treatment on hip-hop music (2003), based on globalisation and performativity, opens up a new way of viewing the phenomenon of borrowing. This paper builds on Pennycook's research, aiming to identify 1. how anglicisms project multidimensional identities in Japanese hip-hop music, 2. what relationships pertain between globalisation and the process of constructing identities through anglicisms, and 3. what the characteristics of language as a transmodal performance in popular culture are. This paper suggests that use of anglicisms refashions identities in Japanese popular culture, and draws attention to the way that globalisation becomes a force to provoke such refashioning.

1. Introduction

The use of anglicisms in Japanese is one aspect of sociolinguistics which has been focused on as part of the study of language contact. As Shibatani (1990) argues, regardless of the fact that languages such as Chinese also took a crucial role in Japanese context, it is English that has accounted for a larger part of the phenomenon since the late-19th century. According to Loveday (1996: 17-25), the contact setting in Japan has been defined as a 'distant/non-bilingual setting', which brings about 'borrowings'. According to Shibatani (1990: 148-153), more than 10% of the lexicon in Japanese dictionaries accounts for loanwords, and a survey, based on loanwords collected from ninety varieties of magazine, which was conducted in 1964 by the National Language Research Institute, shows more than 80% of the loanwords were English-based. Even the research conducted more than decades ago indicates the dominance of English loanwords in Japanese. This shows just how significant anglicisms have been in Japanese.

The sociolinguistic study of borrowing was launched by Haugen (1950) and was later taken over by Lahmann (1973), Thomason and Kaufman (1988) and Myers-Scotton (2002). Those analysts were mostly concerned with the typological analysis of borrowings, and so consequently they ended up producing categorisations of loanwords. In addition, their work was based on a foundationalist point of view, as were other aspects of language contact. In this tradition language was merely viewed as a reflection of pre-existing reality (Pennycook, 2004: 8-9). Under these circumstances, the study of loanwords in Japanese also concerned how they could be categorised and what social identities would pair with the linguistic variables. Loveday's study (1996) of language contact in Japanese, which can be viewed as representative of work in this field, seems to have been conducted on these assumptions, seeking a possible categorisation of the loanwords and pairing linguistic variables and social identities. The following is an example taken from his research (Loveday, 1996: 128):

(1) Anglicisms in Japanese Popular Music from Lovedays Analysis

Just in the dark　真夜中の
扉を開けたままにして
待ってるの息をひそめ
この退屈な部屋の中から
すぐに連出して　どこか遠くへ
You just my lover Can't you see
You just my lover Don't you know
('Just My Lover' from the album 'Catch the Nite' by Miho Nakayama,
Lyrics by Kadomatsu Toshiki, King Records, 1988)

Loveday argued that one of the most significant characteristics of the use of anglicisms in Japanese popular music is the repetition of particular phrases. These, he argued typically are isolated semantically from other parts, written in Japanese and, are not necessarily expected to be understood by listeners. Rather, they merely project 'a sophisticated image' as a kind of decoration (Loveday, 1996: 131-133). However, in examining such restricted data, Loveday seems to have overlooked the creative potential of anglicisms in Japanese pop music, missing out the possible social identities which could be created by them. In addition, since he considered the process of borrowing on a nation-state basis, he failed to grasp the complexity of individual identity formation. In other words, he only explained one dimension of the relations between anglicisms and social identities, and did not fully appreciate the dynamic processes linking borrowings and identity construction.

Building on these previous studies, Pennycook (2007), examining anglicisms and hip-hop music including Japanese hip-hop music (hereafter J hip-hop), attempts to open up a new way of understanding language contact based on two key concepts: globalisation and performativity. Firstly, he notes that in earlier studies language contact was conceived as occurring within in a fixed time and space, which failed to see it as part of a more dynamic, diachronic phenomenon within the context of ongoing globalisation. Taking globalisation into consideration, Pennycook (2007) draws attention to the complexities of the relations between communities, and to the processes which can stimulate adaptation as a result of inter-language contact. Secondly, Pennycook (2007) proposes performativity as the theory that can shed light on the issue of language and identity. Pennycook (2003: 528) argues that 'we perform acts of identity as an ongoing series of social and cultural performances rather than as an expression of prior identity'. In this paradigm language is one of the modes of social and cultural performance producing new semiotic meanings. Taking these two concepts as his starting point, Pennycook suggests that the use of anglicisms in J hip-hop can be seen as a means of producing new semiotic meanings and projects multilayered identity. He explains the production of these new meanings as a process of 'semiotic transformation'

These two concepts: globalisation and performativity are the backdrop to my ongoing Ph.D thesis. While Pennycook focuses on anglicisms and hip-hop music from a variety of national contexts such as Japan, Korea, Malaysia, and so forth, my research aims to conduct detailed analysis of the way in which multilayered localities project multiple identities in specifically J hip-hop contexts along with other semiotic domains such as manga and internet chat rooms. More specifically, this paper presents part of my first case study on J hip-hop, which attempts to identify the way in which

multilayered identities are constructed through anglicisms in J hip-hop. The study also explores the extent to which these identities correlate to the processes of globalisation. It does this along with three trajectories:

1. It examines the complexities of 'community interdependence'.
2. It explores processes of 'disembedding' and 'reembedding'.
3. It seeks to account for the relation between language and music in terms of what Pennycook calls 'transmodality' (Pennycook, 2007: 98) (see 2.2 below).

These analyses are operationalised by examining the use of code-mixing and code-switching in lyrics from J hip-hop. However, before looking into data analysis, I will develop the new theoretical concepts of globalisation and performativity.

2. Language, Globalisation and Performance

2.1 Language and globalisation

Globalisation has been a crucial theme since the 1990s, when social theorising of globalisation had just started. Deriving from sources such as Appadurai (1996), Fetherstone *et al* (1995), Giddens (1991, 1994), Robertson (1992, 1995), and so forth, Coupland suggests, in a special issue of Journal of Sociolinguistics (2003a) dedicated to globalisation in sociolinguistics, that globalisation has already been conceptualised as a theme in social theory and cultural studies, and he aimed to see how the concept works in sociolinguistics. In that issue, Coupland conceptualised language and globalisation on the basis of four key terms: 'community interdependence', 'compression of time and space', 'disembedding' and 'commodification' (2003a: 467-469). In my paper, three of these terms, namely community interdependence, compression of time and space, and disembedding are mainly focused on. Coupland firstly conceptualises 'community interdependence' as a situation wherein communities interrelate with and influence one another under globalisation. As Robertson argues (1995), globalisation cannot be reduced to either homogenisation or heterogenisation, but rather, it is process of localisation on a global level, in which the relations between communities are not merely held based on nation-states, but also on multilayered localities ranged from individuals to communities beyond nation-state boundaries such as, for examples, the global hip-hop community. Secondly, Coupland (2003a) suggests 'compression of time and space' as a crucial characteristic of globalisation, which captures the reorganisation of time and space. Giddens (1991: 15-17) argues that while 'time and space' in pre-modern era were tightly linked to the situatedness of place and fixed time zones, they are separated from them in the context of current globalisation. In short, the localised time and the imaginary map under globalisation which do not correspond to the universal dating system and geographical distance are established, where community interdependence is taking place. These two characteristics affect the quality of 'disembedding'. Giddens (1991) defines 'disembedding' as 'the lifting out of social relations from local contexts and their rearticulation across indefinite tracts of time-space' (1991: 18). This does not mean that it is merely an imitation of the original, but it is the process of refashioning the original through rearticulation; moreover, the quality of 'disembedding' and reembedding varies depending on the conditions of community interdependence and compression of time and space.

Furthermore, Pennycook (2007: 22) especially focuses on English in

globalisation, suggesting 'Global Englishes' to fully describe English in the above theory. Pennycook critiques two standpoints established prior to his. He firstly questions viewing English in globalisation as a process of homogenisation, which does not take the complexity of globalisation seriously and sees English as distributed equally in the world. Moreover, he also critiques the way of viewing English in globalisation based on 'World Englishes' which draws attention to difference of English. Kachru (1992: 356) describes that 'World Englishes' in globalisation can be simply categorised into three paradigms, namely 'Inner Circle', where English is spoken as a native language, 'Outer Circle', where English is spoken as a second language, and 'Expanding Circle', where English is spoken as a foreign language. Pennycook (2007) argues that although these paradigms draw more attention to English variants in Outer Circle and Expanding Circle, they still view English in binary opposition between native and non-native variants and are primarily established based on the categorisation of the nation-states' basis. He goes on to argue that under these circumstances, the paradigms induce static views of English variants, excluding some possible variants that can be included in Englishes in globalisation such as English-based pidgins, creoles, loanwords and so forth. This may offer a possible explanation for the relation between language and globalisation as a refashioning force. This newly defined Englishes as differentiated from World Englishes is what Pennycook calls 'Global Englishes' (2007: 22). On these assumptions, anglicisms in popular culture cannot be reduced to a mere adaptation of English in the relation based on nation-states, but rather should be understood as a cutting-edge phenomenon of localised Englishes on a global scale. This creates a strong connection between globalisation and anglicisms in Japanese popular culture.

2.2 Language and Perfomativity

Pennycook (2004) mentions that 'performativity' could be a concept to open up a new way of looking at language in relation to identity. Pennycook (2007: 58-76) explains it in relation to sources such as Austin (1962), Bourdieu (1991), Butler (1990, 1997), Cameron (1997), Habermas (1984) and so forth. The study of performativity has its origin in the work of J.L. Austin (1962) on speech acts. Austin's concern is how language works as a tool of creating social reality. However, performativity as a form of social theory has been differently developing in sociolinguistics based on an essentially poststructuralist perspective. Cameron (1997: 49) argues that 'while sociolinguistics traditionally assumed that people talk the way they do because of who they (already) are, the postmodernist approach suggests that people are who they are because of (among other things) the way they talk'. This means that while the former perspective sees language as a social reflection and identities as pre-given prior to language, so that the relations between social identities and linguistic variables are always stable as pre-given pairs, the latter suggests that we use language to construct our identity. This means that the relations between language and identity are neither pre-given nor stable, but that language use constitutes the ongoing process of performative identity work. Pennycook (2007) argues that our performative acts are repetitions of citations from previous acts; however, they are not merely repeated, but we make changes and adjustments to perform them in new discourses when borrowing them from previous discourses, which creates new identities. In this process, the performative acts are sedimented through time, which constructs multidimensional identities. Moreover, Pennycook argues that the repetition of performative acts is, in fact, the process whereby new subjects are projected in new

discourse. This means that subjects are also renewed when performances are refashioned in new discourses. In other words, this is the process of creating and recreating subjects as well as identities. However, as Butler (1990) mentions, they are not acts of free will, but only occur within an order constructed in cultural and social relations in the discourse (1990: 33). In short, taking language as a mode of performative action, we repeatedly borrow language from previous discourses and make changes to perform it in new discourses, in which we simultaneously refashion our identities as we are called into social being in the new discourses. This only occurs within a culturally and socially constructed frame (Milani, 2007).

Pennycook (2004) goes further, arguing that we refashion language itself at the same time when we recreate identities through performative acts of language. As previously mentioned, we borrow language from previous acts and make changes to perform it in new discourses, in which language is no longer normalised as it was in the previous contexts, but new norms of language are established, reinventing rules such as grammar, meanings and so forth. In other words, performative acts in language are simultaneously processes of 'disinventing and reinventing' language itself. At the same time the ongoing production of new identity is achieved (Pennycook, 2004: 6-7).

This notion of performativity also gives a new way of viewing identity and anglicisms in Japanese popular culture. According to the theory, it is assumed that borrowings from English are not just regarded as repeating a fixed meaning and identity, but they become adjusted in Japanese contexts, which simultaneously projects new semiotic meanings and identities. In this sense, borrowings themselves can be performative acts. Besides, Pennycook (2007: 48-49) goes on to argue that language should be understood as 'transmodal performance', meaning that it is possible that language is viewed as a mode of performative action along with other semiotic domains such as music, dance and so on. This provides a strong connection between language and popular culture as social semiotics and sheds light on both performativity and anglicisms in Japanese popular culture.

2.3 Globalisation, Performativity and Anglicisms in Japanese Popular Culture

Putting globalisation, performativity and poplar culture altogether, Pennycook (2007) focuses on anglicisms in hip-hop music as a mode of performative acts in 'Global Englishes' (p33-34). In his research, he focused on some lyrics from J hip-hop, analysing a small quantity of data from a Japanese band named Rip Slyme. The following is the summary of part of his analysis:

(2) Data from Pennycook's research

Title: Tokyo Classic

Lyrics	*Transliteration* and **Translation**
錦糸町出 Freaky ダブルの Japanese	*kinshichoo de freaky daburu no Japanese*
	Freaky mixed Japanese from Kinshichoo

(Lyrics by Rip Slyme cited by Pennycook, 2007: 96)

Pennycook's analysis demonstrates that the text is constructed by a mixture of four writing systems in Japanese, namely *kanji*, *hiragana*, *katakana* and Roman alphabet, where *kinshichoo* written in *kanji* shows the group's local identity quite clearly, as kinshichoo, which is suburb of Tokyo, is where one of the members of Rip Slyme come from. On the other hand, *Japanese* and *Freaky* represented in Roman

alphabet refashion their identity through the use of English. In addition, ダブル in *katakana*, corresponding to *double* in English, refers to people of mixed race origin. This refers to one of the band members who has Finnish and Japanese parents, and describes a personal identity (Pennycook, 2007: 96-97).

As previously mentioned, this analysis is crucial in two ways. Firstly, it demonstrates how the use of anglicisms projects multilayered identities, which are realised in the mixture of writing systems. Secondly, Pennycook (2003) points out that this is a process of establishing new semiotic meanings differentiated from original contexts, which he called 'semiotic transformation' (p527). Based on these two crucial points, the next section will show part of the analysis from my first case study on data from J hip-hop band *Rip Slyme*, in which some new data will be analysed, in addition to the extended analysis of Pennycook's data.

3. Case 1: Anglicisms in J Hip-Hop

3.1 Background of J Hip-Hop

According to Condry (2001), transmission of hip-hop music to Japan is part of the huge process of globalisation. However, on the basis of Appadurai's understanding of globalisation, Condry (2001: 381-384) argues that transmission of the music cannot be reduced to process of homogenising, but rather part of a localising process, where nation-states are not taking the major role for the community interdependence, but multidimensional communities engage in the embedding processes. When reembedded from the original context to the Japanese context, the music is refashioned. It is still hip-hop musically, but it projects new identity in the new discourse.

This case study will analyse lyrics extracted from songs written and performed by J hip-hop band *Rip Slyme*, which was formed in 1994, when the genre was still limited to the underground music scene in Japan. *Rip Slyme* is composed of four MCs and one DJ: *Ryo-z, Ilmari, Pes, Su* and *Fumiya*, respectively. They have been one of the most popular hip-hop bands in Japan since 2001, when they made their debut in the Japanese mainstream music scene. The data used in this case study are extracted from the album *Tokyo Classic*, which topped the chart in Japan in 2002. This analysis focuses on written scripts of the lyrics, in which code-mixing and code-switching are used to project identities in various ways by making use of four writing systems, namely *hiragana*, *katakana*, *kanji* and Roman alphabet.

3.2 Data Analysis: Code-mixing and Code-switching as Performative

Loanwords in Japanese are principally represented in *katakana*, while *hiragana* and *kanji* are used to represent elements other than the borrowed words. Therefore, code-mixing between *katakana* and either *hiragana* or *kanji* occurs frequently. Example 1 shows a typical example of this kind:

(3) English Loanwords in *katakana*

Lyrics	俺なりの　**オリジナリティ**　探し
Gloss	my own　**originality**　look for
Translation	I look for my own **originality**

(Extracted from *Case1 Stand Play*)

As shown above, オリジナリティ [*orijinarityi*], which is borrowed from English *originality*, is written in *katakana*, and 俺なりの and 探し are both written in *kanji* and *hiragana*, in which 俺 and 探 are in *kanji* and the other elements are in *hiragana*. In short, this shows code-mixing between the English element in *katakana* and Japanese elements in *kanji* and *hiragana*. However, code-mixing of this kind does not explain much about how anglicisms and the writing systems are made use of to perform multidimensional identities in J hip-hop. The complexity of code-mixing emerges when it comes to viewing the way in which Roman characters are integrated into the lyrics as the fourth writing system. Each type of writing offers a distinct social semiotic function. The example Pennycook (2003: 526) introduced is reanalysed with a new interpretation:

(4) Code-mixing in the Mixture of Writing Systems

Lyrics	錦糸町出 **Freaky** ダブルの **Japanese**
Gloss	Kinshicho-from **Freaky** **double**-of **Japanese**
Translation	I am a **Japanese** from Kinshicho, who is **freaky** and has parents of a **mixed parentage**

(Extracted from *Tokyo Classic*)

As previously mentioned, this is a mixture of *kanji*, *hiragana*, *katakana* and Roman alphabet, in which 錦糸町出 [*kinshichode*] in *kanji*, *Japanese* and *Freaky* in Roman alphabet, and ダブル [*daburu*] in katakana are projecting social meanings differently. While 錦糸町出 [*kinshichode*] seems to be viewed as an attempt at the representation of local identity, *Japanese* can be understood as an attempt to refashion a national identity from outside Japan, given that '*Japanese*' in Roman alphabet might have also been represented as either 日本人 [*nihonjin*] or 'ジャパニーズ'[*japaniizu*] in *kanji* and *katakana* respectively (Pennycook, 2003: 527). On the other hand, *Freaky* and ダブル [*daburu*] both seem to project identities on individual levels. Whereas *Freaky* is used elsewhere in Rip Slyme's lyrics to project the band's identity, ダブル [*daburu*], which corresponds to '*double*' in English, is used to refer to a child of mixed origin, indicating one of the band members who has Finnish and Japanese parents (Pennycook, 2003: 527).

Compared to Example 1, the code-mixing here has multiple dimensions. As explained above, all the lexical choices except for the one in *kanji* are English-based. Here, the mixture of two writing systems shows that the community interdependence and embedding process are taking place differently on each word: *Freaky* appears to maintain the nativeness of English semantically, having the simple adaptation to Japanese grammatical structure. On the other hand, ダブル [*daburu*], which is a loanword often used as the meaning of *twice* in Japanese contexts, is used to refer to a child of mixed race origin in this line, despite the fact that ハーフ [*haafu*], corresponding *half* in English, is commonly used to refer to it in Japanese, which makes the embedding differentiated from *Freaky*. As for *Japanese*, selecting Roman

alphabet rather than 日本人 [*nihonjin*] or ジャパニーズ [*japaniizu*] in *kanji* or *katakana* respectively provides a different way of embedding again. These borrowings cannot be reduced to mere adaptations of English loanwords in the relations between Japanese and English, but rather each lexical item has community interdependence and embedding in different localities and qualities, indicating that the contacts are taking place in a globalised context. In other words, compared to Example 1, the code-mixing is deeply integrated into the four writing systems and is taking place on two different levels: one is between the element in kanji and those derived from English, the other is between English loanwords in Roman alphabet and katakana, which can be called *internal code-mixing*.

Further, performativity sheds light on the relations between borrowings and the process of constructing identity. As mentioned above, each lexical choice has a different community interdependence and quality of embedding, which provides an assumption that it is performed as a different performative act. Under this circumstance, the lyric above is projecting multilayered identities, which can no longer be seen as a simple adaptation of a pre-existing identity, but rather as the process of constructing new identities in the various adaptations and articulations of the lexical items in the new context. As Pennycook (2003: 527) mentions, establishing identity in self-introduction is a typical performance in hip-hop music. However, self-introduction of the kind shown in Example 2 is anything but the imitation of American hip-hop music. It is deeply integrated into the Japanese context just as seen in the use of ダブル [*daburu*] and *Japanese*: they are doing hip-hop as another mode of performative acts specifically in Japanese contexts. This indicates that language functions with music as 'transmodal performance' in this context (Pennycook, 2004: 16).

Code-mixing of this kind frequently occurs in J hip-hop. The following example, however, shows code-switching as well as code-mixing, which will expand the above analysis:

(5) Code-mixing and Code-Switching

Lyrics	**RIP SLYME 5 for the Microphone じゃなく**
Gloss	**RIP SLYME 5 for the Microphone** – not
Translation	**This is not the microphone for Rip Slyme 5**

Lyrics	**MC セレクト Myself**
Gloss	**1MC select Myself**
Translation	**I am the only MC**

(Extracted from *Case 1 Stand Play*)

This is part of the song named *Case 1 Stand Play*, where only one of the members of *Rip Slyme, Pes*, performs the role of MC. The first line begins with an English phrase *RIP SLYME 5 for the Microphone*, which is followed by a Japanese negation じゃなく [*janaku*]. It mostly accounts for the English phrase, which looks as if it were written grammatically in English. However, the ending with Japanese negation draws it back to Japanese convention. It seems that this combination of the English phrase and Japanese negation brings about a diffusion of grammatical

convention.

Rip Slyme 5 is frequently used in their lyrics to refer to all five members of the band. Thus, *RIP SLYME 5 for the microphone* can be literally understood as an act to call them into the performance. As previously mentioned, self-introduction of this kind as representation of *self* is one of the features that American hip-hop music has established (Pennycook, 2003: 527); in this sense, this performance looks as if this Anglicism were used in such a culturally constructed frame affected by American hip-hop music, which simultaneously gives an idea of community interdependence held between J hip-hop and American hip-hop communities. However, Japanese negation じゃなく [*janaku*] following the English phrase indicates that not all 5 members of *Rip Slyme* are in place to perform, denying the represented group identity in the English part. This draws more attention to *Pes* as the only performer in this song. This negation functions performatively to project the individual identity.

The next line, however, in which the lexical choices are all derived from English, goes differently: *1MC*, which is the abbreviation of rap/hip-hop vocabulary *Microphone Controller*, and セレクト [*serekuto*], which corresponds to *select*, and *Myself*. This also shows the mixing of two possible writing systems for English loanwords in Japanese: *katakana* and Roman alphabet. Despite the fact that all these three elements are derived from English, the relations of community interdependence and dis- and reembedding in the three terms seem to be all different. As explained above, *MC* is derived from rap/hip-hop vocabulary, meaning that the relation is taking place between Japanese and American hip-hop communities, while セレクト [*serekuto*] is frequently used in everyday language in Japanese, which can be understood as a word deeply integrated into standardised Japanese, meaning that they are performing it detached from the relation with the hip-hop community. On the other hand, *Myself* may possibly be derived from *Pes*'s vocabulary restricted by his English proficiency. *Myself* seems to be used as a synonym of 俺自身 [*orejishin*] in this context, which is often placed in the slots for the subject or objects in Japanese to emphasise the first person pronoun rather than simply using 俺 [*ore*], which corresponds to the first person pronoun 'I' in English. This also shows that *Myself* is used in *Pes*'s own convention and has a different relation of community interdependence both from *MC* and セレクト[*serekuto*].

The above analysis shows a similarity in terms of the way the codes are mixed in Example 2 in that they both have the mixture of *katakana* and Roman alphabet and it also has various community interdependences. However, focused on the grammatical convention here, this line shows that the processes of the adaptation and articulation are viewed differently from Example 2: セレクト[*serekuto*] is a borrowing from the English *select*, which is used as a verb, while *1MC* is used as the subject and *Myself* as the object. In other words, it is in the sequence of English grammar. In comparison with the previous line '*Rip Slyme 5 for the microphone* じゃなく', in which the Japanese negation draws back the grammatical convention to the Japanese basis, it dramatically switches the frame into the English-based one fairly influenced by *Pes*'s individual sense. In fact, it is hardly understandable either for English native speakers even though it is all derived from English, or for native Japanese speakers without an understanding of the code-switching here. This means

that this code-switching is brought about in more internal interactions and articulations between multilayered localities: this can be called *internal code-switching*. Anglicisms of this kind cannot be reduced as those which often occur in such Japanese popular music as Loveday (1996) mentions above.

This interpretation brings a new way of understanding the process of embedding in comparison with Example 2. While each element has a different process of community interdependence both in Example 2 and 3, Example 3 is also seen as an aggregation of three different scripts together with switches of the code into English grammatical convention. It shows that, as well as being far beyond the notion of the nativeness of English, the anglicism is rarely seen in normal usage of Japanised English expression either in daily conversation or Japanese popular music.

Given these interpretations, the verse is analysed as complex process of constructing identities based on performativity. As shown above, the elements borrowed from English are no longer used in line with native English speakers' intuitions, and they are grammatically based on a version of English far beyond both the native speakers' intuitions and the everyday use of anglicisms in a Japanese context. Performative acts shown here are multidimensional. They are not merely performed in the adoption and adaptation of the loanwords, but represented in the mixture of writing systems and internal code-switching. This indicates that the lexical choices in the multilayered localities, code-mixing and code-switching in the internal level occur at the same time, which provokes the notion that they are enacted as *Pes*'s own iteration of himself into the role of performer. In addition, taking 'transmodality' into account again, anglicisms in this example are regarded as 'transmodal performance' (Pennycook, 2004: 16, 2007: 96). These two lines are interpreted as 'Rip Slyme 5 are not all for the microphone. But I am the only MC selected to perform'. As mentioned in Example 2, self-introductory performances are typically seen in MC performances in rap music generally, which may well make us view this performance as if it were entirely acted based on the general cultural norm. However, the self-introduction is entirely performed in the Japanese context, which proves that doing J hip-hop is another mode of performative acts, implying that language and music interrelate as transmodal performance to construct Rip Slyme's multidimensional identities.

Furthermore, this can be also regarded as the process of reconstructing *language*. As Pennycook (2004: 12-13) puts it, performative acts through language are not only an ongoing process of constructing identity, but also constructing language itself. It is a circulating process of refashioning identity and language: we perform language to construct identity, which, in turn, promotes us to reconstruct language to perform new identity. These integrations and rearticulations of English in Example 3 are constructing new meanings detached from the nativeness of English on a semiotic level, which means that semiotic meaning is reconstructed in the process. It is in this process that language is coincidentally reconstructed when we perform acts of identity: this is what Pennycook (2007: 115) calls 'semiotic reconstruction'. This proves that globalisation brings about a large scale 'semiotic reconstruction' which affects the way we perform through language and creates new identities and new language.

4. Discussion and Conclusion

As shown above, anglicisms cannot be seen in the simplified way they have been treated previously. The above examples show that borrowings have various

localities, which bring about various community interdependences. In this process, borrowings do not merely project a unitary identity, but they are used to produce multidimensional identities such as individual, hip-hop, national identities and so forth. In addition, the quality of embedding also varies in each borrowing. In these examples, the switching and mixing codes are closely related to the quality of embedding. This process occurs on the internal level by making use of the four writing systems, which accelerates the construction of multilayered identities. In this, English has no longer been used to project the pre-given identity; rather, it is refashioned in these particular cultural and social relations affected by globalisation. In short, performative acts through borrowings are establishing new semiotic meanings, in which language and identity are both refashioned in this process, and globalisation is a force which stimulates the reconstructions.

Furthermore, 'transmodality' is also taken into consideration in this particular context (Pennycook, 2007: 96). As Condry (2001b) puts it, J hip-hop itself is part of globalisation, which is part of the process refashioning hip-hop in all cultural and social relations albeit with particular salience in Japan. Thus, 'doing' J hip-hop can be also viewed as a new spectrum of performative acts. In this context, *Rip Slyme* does self-introduce as shown in Examples 2 and 3, which can be considered as typical hip-hop performances; however, the contexts where they introduce themselves are detached from the nature of American black music. Rather, they have been refashioned in Japanese contexts as shown in the identity of mixed parentage and *Pes*'s performance, which differ from what we can see in American hip-hop music. In addition, such productions of identity are accomplished in parallel with performative acts through language, where the use of English takes a crucial role. In other words, anglicisms and J hip-hop are interrelated as performative acts.

To conclude, this study focuses on the complexity of the process of identity construction through anglicisms especially in J hip-hop. It proves that J hip-hop has a complex process of constructing multilayered identity through anglicisms, which, in turn, refashions the *language* itself. This process is largely influenced by globalisation, which also means that Anglicisms in J hip-hop are part of Global Englishes. In addition, the nature of transmodality shown in language and music here also indicates the possibility that other communicative modes may possibly work as performative acts in globalisation.

Discography

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