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Assimilation of English borrowings in Japanese

Abstract. This study provides a corpus-based analysis of English borrowings in Japanese with the focus on the assimilation processes which the borrowed items undergo. The corpus has been compiled by the author using a number of websites used by speakers of Japanese. The study shows that most of the borrowings undergo graphic and phonetic assimilation, such as vowel insertion and sound substitution. Grammatical and semantic assimilation are both less apparent and less frequent. Japanese uses a considerable number of borrowings from English, but as the examples discussed in this study, the borrowings often co-exist with their native equivalents and are used interchangeably.

Key words: borrowing, Japanese, assimilation, graphic, phonetic, grammatical, semantic.

Introduction

Languages as we know them undergo constant changes. These changes are dictated not only by the evolution of the world, but also by their contact with other languages, as languages rarely develop in full isolation. One of the ways one language may influence another is through borrowings. English borrowed heavily from other tongues in the past to become the major source of borrowings for other languages (cf. Haspelmath and Tadmor 2009). It is by no means a surprise, as English serves as the modern lingua franca to millions of people around the world in different types of communication (Crystal 2003, 2004). The globalization and favoritism in foreign language learning have made English being a source code even for languages from outside of its language family, such as Japanese.

Japanese itself had borrowed words from other languages even before the self-imposed isolation which ended in the 19th century. The most visible result of the borrowing processes is *kanji*, Chinese characters, adapted to be used as one of the three writing systems in Japanese.

The number of English borrowings used in modern-day Japanese may lead one to thinking that the donor language is slowly substituting the target one. While it is true that technological advances and the complexity of Japanese contribute to heavy borrowing, the process itself is accompanied by certain assimilations. This article will present and discuss the adaptation course a word must undergo in order to be used in Japanese.

The material and the corpus

The types of assimilation discussed in this article have been identified as a result of corpus analysis. The corpus consists of 90 borrowings of English origins collected from eight websites, including record labels, TV stations, and social media, namely *Universal Music Japan*, *Johnny & Associates*, *King Records*, *NHK*, *Nippon TV*, *Fuji TV*, the Japanese version of *Twitter*, and a blogging platform *Ameblo*. The websites were accessed in February, 2015.

The loanwords which were subjected to analysis were written in the *katakana* syllabary, which was a crucial factor in collecting the data. The main characteristic of borrowings in Japanese is the way they are written in the text, making it easy to distinguish them for a non-Japanese speaker as well. For example, in the sentence パスワードを忘れた場合はこちら (‘Click here if you forgot the password’), the word パスワード (*pasuwaado* ‘password’) is the borrowing. The characters used to write the loanword are sharp and pointy, compared to the rest of the characters written in hiragana (こちら) and kanji (場合). To facilitate further analysis, the borrowings are presented together with their Romanized spelling, the source word, and the pronunciation in the IPA system. Additionally, every word was marked for its origin regarding the websites. The Hepburn method was used to transcribe the words from *katakana* to Latin alphabet, as it favors the English spelling-pronunciation patterns (*sha* in Hepburn vs. *sya* in *Kunrei-shiki*, the government administered Romanization method). The main requirement a loanword had to meet in order to be included in the corpus was to be written in *katakana*. Loanwords written in the Latin alphabet and other words in *katakana* were not included in the corpus.

Borrowing – definitions

The entire process of borrowing an element of a language starts with two languages: a source code, and a target code. In order to mix the two there is a need for a person who is fluent in both of them, at least to the extent of using the borrowed phrase or words. The fluency factor is attributed for the fact that it is not possible to borrow an unknown element (Thomason 2001: 68). However, when the borrowing enters the target language lexicon, speakers of the given language do not need to be fluent in the source code in order to use the borrowed item. Thus, a borrowing is a result of a language contact occurring through the transmission of an element from the source language to the target one (Crystal 2008: 58).

The terminology used to refer to lexical borrowings and the process of borrowing varies, though the understanding of the term lexical borrowing is essentially the same. Thus, a borrowing can be called a loanword or an Anglicism, a source language can be referred to as donor, original or

originating language, the borrowing code is often called a target, replica, receiving or recipient language, and finally the processes a borrowed item undergoes are named assimilation, adaptation, or integration (Furiassi et al. 2012:13-14).

Borrowings are classified according to the type of the borrowed element, as well as the level or a degree of assimilation (Griniewicz and Dubieniec 2001: 66; Gómez Capuz 1997). They can be categorized as direct or indirect borrowings. Direct borrowings include loanwords, false borrowings, and hybrids; their elements can be identified in the source language even though they have different meanings (false borrowings) or if the elements comprise only a part of the new word (hybrids). Loanwords are further classified into adapted or non-adapted borrowings based on the potential assimilation (Furiassi et al. 2012). Griniewicz and Dubieniec (2001: 67-69) categorize the adapted loanwords into fully and partially assimilated, based on the degree of adaptation to the recipient language.

Indirect borrowings may be harder to distinguish as they do not take a foreign form. They include calques and semantic loans. The latter occur when an existing native word or phrase acquires a new meaning. The former are further categorized into loan translations, loan renditions and loan creations, which involve complete (loan translation) or partial (loan rendition and loan creation) translation of the source item into the recipient language. Loan renditions and loan creations differ in the degree of translation; loan renditions are less freely interpreted than loan creations when entering the lexicon of the target language (Griniewicz and Dubieniec 2001; Furiassi et al. 2012).

Based on these classifications, it is possible to divide Anglicisms in Japanese into direct and adapted loanwords, as well as false borrowings (not included in the corpus). Additionally, the loanwords are completely assimilated on the phonetic and graphic levels, and occasionally on the semantic level when a loanword is culture-specific.

English borrowings in Japanese

The English language has served as a source code for loanwords appearing in Japanese mostly through pop culture and its presence in the media and the Internet. Seargeant (2003:315) defines two terms which describe the nature of loanwords in Japanese: *gairaigo* and *wasei-eigo*, with the former referring to a word which means the same as it does in English, and the latter describing the borrowing as assimilated.

The assimilation processes which words undergo when they enter Japanese can be divided into the following types: graphic, phonetic, semantic and grammatical.

Graphic and phonetic assimilation

Graphic assimilation accompanying the process of borrowing seems inevitable due to the different writing systems used in both languages. While English uses the Latin alphabet, Japanese uses two syllabaries accompanied by Chinese characters called *kanji*. It is worth noting that the Latin alphabet is also used in Japanese. However, it is rarely done.

Japanese, unlike English, is characterized by a consistent spelling-pronunciation dependency, that is why the graphic and phonetic assimilation are strongly connected. It is possible to deter-

mine spelling from the pronunciation and vice versa. It is important to notice that the graphic and phonetic adaptations are usually dictated by the English pronunciation rather than spelling. There are, however, certain exceptions to the rule.

The first example of a both graphic and phonetic assimilation is vowel insertion. Japanese only allows open syllables in the CV pattern, while English can have up to five consonants in the CCCVCC pattern (Ohata 2004:7; cf. also Okada 1991). Japanese requires a vowel insertion between every consonant cluster. The only exception to this rule is the syllabic /ŋ/ (written as ヱ in *katakana*), which can be placed at the end of a syllable, but never at the beginning (Igarashi 2007: 176). When written forms are taken into account, Japanese operates on syllabaries, meaning there are no characters representing single consonants except for the aforementioned syllabic /ŋ/. The observed patterns of insertion are as follows:

- a. /u/ insertion in consonant clusters or in final position after:
 - i. /k/: *topikkusu* (/ˈtɒpɪks/), *saundotorakku* (/ˈsaʊndtræk/), *myuujikku* (/ˈmjuzɪk/)
 - ii. /g/: *rogu* (/lɔg/), *burogu* (/blɔg/), *shinguru* (/ˈsɪŋgəl/)
 - iii. /m/: *aitemu* (/ˈaɪtəm/), *geemu* (/geɪm/), *hoomu* (/hoʊm/)
 - iv. /p/: *shinpuru* (/ˈsɪmpəl/), *toppu* (/tɒp/), *herupu* (/help/)
 - v. /s/: *saabisu* (/ˈsɜːvɪs/), *adoresu* (/əˈdres/), *ririisu* (/rɪˈlɪs/)
 - vi. /b/: *burogu* (/blɔg/), *fankurabu* (/ˈfænˌklɒb/), *uebusaito* (/ˈwebˌsaɪt/)
 - vii. /f/: *gifuto* (/ɡɪft/), *sutaffu* (/stæf/),
 - viii. /z/: *kizzu* (/kɪdz/); *shiriizu* (/ˈsɪərɪz/),
 - ix. it also occurs with English /l/ where it is substituted with Japanese /r/: *ofisharu* (/əˈfɪʃəl/), *riaru* (/ˈrɪəl/), *mobairu* (/ˈmoʊ.bəl/)
- b. /o/ insertion after /t/, /d/ in their final position or in consonant clusters: *taitoru* (/ˈtaɪtɔəl/), *pasuwaado* (/ˈpæsˌwɜːrd/)
- b. /i/ insertion after /dʒ/ and /ʃ/ in their final position: *suteeji* (/ˈsteɪdʒ/), *puraibashii* (/ˈpraɪvəsi/)

In the case of the nasal /n/ anywhere in the consonant cluster or in final position of a word, the insertion does not occur: *dezain* (/dɪˈzaɪn/); *anaunsaa* (/əˈnaʊnsər/); *dokyuumentari* (/ˌdɒkjəˈmentəri/). Yet, whenever there is an –ing suffix in the word, the graphic and phonetic assimilation seem to be in favor of the written forms of the borrowings, as the letter “g” is preserved and pronounced. Consequently, the word *ranking* transforms into *rankingu*, and not *rankin*.

The frequent insertion of /u/ vowel between consonants is attributed for the fact that /u/ is often devoiced in the everyday speech, which results in the pronunciation very close to the donor word (Tsuchida 2001:225).

Another assimilation process of both graphic and phonetic nature is the consonant substitution. The sound replacement is inevitable due to fewer consonants used in Japanese than in English and it is best observable in both spelling and pronunciation. The analysis of the corpus resulted in the recognition of three consonant substitution patterns:

- a. /v/ is substituted with /b/: /'ɪntəɹɹju/ – *intabyuu*; /'sɜr·vɪs/ – *saabisu*;
/'praɪvəsi/ – *purai**u**ashii*;
- b. /ð/ is substituted with /z/: /ðə/ – *za* ('the');
- c. /l/ is substituted with /r/: /'riəl/ – *riaru*; /help/ – *herupu*;

Japanese /b/ substitutes English /v/ since both of these sounds are voiced labials. /ð/ is substituted with /z/ since these sounds are voiced fricatives; /r/ substitutes /l/ because both of them belong to approximants. Additionally, Igarashi (2007: 157) distinguishes three more consonant substitution patterns of phonetic nature, namely /ʒ/ is substituted with /dʒ/ (both palato-alveolars), /θ/ is substituted with /s/ (voiceless fricatives), and /f/ is substituted with /ɸ/, a Japanese /f/ that differs in quality but still possesses a labial feature. The Japanese language has only one liquid sound, which is transcribed as /r/, therefore both /r/ and /l/ sounds will be transliterated as such (Ohata 2004: 7).

Phonetic and orthographic assimilation require not only consonant substitution, but the vowel replacement as well, since there are fewer vowels in Japanese than there are in English. While there are five vowels in Japanese which can be either long or short, English has fourteen vowels, five of which can be prolonged. Vowel substitution is a process which occurs only on the phonetic level of borrowing, but the results of the adjustments are reflected in the spelling of the loanword.

The vowel substitution patterns observed in the corpus are as follows:

- a. /a/ substitutes /æ/ /ʌ/ /ə/: /'fæŋ ˌklʌb/ – *fankurabu*; /'praɪvəsi/ – *purai**u**ashii*
- b. /i/ substitutes /ɪ/ /ə/ /i:/: /ɡɪft/ – *gifuto*; /ə'ri:dʒənəl/ – *orijinaru*; /twɪt/ – *tsuii*to;
- c. /u/ substitutes /ʊ/ /ʊ/ /ə/: /'ju:zər/ – *yuuzaa*; /'kʊk·ɪŋ/ – *kukkingu*; /'oʊpən/ – *oopun*;
- d. /e/ substitutes /ə/ /e/: /'aɪ·t̚əm/ – *aitemu*; /ɪ'vent/ – *ibento*;
- e. /o/ substitutes /ɔ/ /oʊ/ /ə/: /bʊrɔg/ – *burogu*; /ə'fɪʃəl/ – *ofisharu*.
- f. Japanese long vowels are indicated by a dash (ー) following the vowel when written in *katakana*: /'ju:zər/ – *yuuzaa* (ユ―ザ―)

As is apparent in the patterns listed above, the schwa sound can be substituted with either of the vowels. In such cases, the best approach to predict the substituting sound is to examine the written form of the donor word. What is more, in the event of reverse transcription, it can be challenging to track the original phrase in the source language. For example, the Japanized word *sutaffu* can mean either *staff*, or *stuff*.

English diphthongs require substitution as well, as Japanese does not have diphthongs, but rather combines separate vowels. This may create an illusion of a diphthong-like sound. Based on the research material, five substitution patterns were observed:

- a. /aɪ/ is substituted with ai: /'aɪ·t̚əm/ – *aitemu*;
- b. /eə/ is substituted with ea: /ɔŋ eər/ – *on ea*;
- c. /aʊ/ is substituted with au: /ə'nɑʊnsər/ – *anaunsaa*;
- d. /oʊ/ is substituted with oo and o: /'fɑləʊ/ – *foroo*; /'sma:tfoʊn/ – *sumaatofon*;
- e. /eɪ/ is substituted with ee and e: /'meɪn·tən·əns/ – *mentenansu*; /geɪm/ – *geemu*.

It is worth noting that the diphthongs /ou/ and /ei/ become prolonged vowels. It can be attributed to the fact that when native Japanese words are transcribed into *hiragana*, another writing system, long /o/ is marked by adding u to the spelling, and long /e/ is marked by adding the letter *i*. The remaining three vowels are prolonged by doubling the vowel. However, as it was stated earlier, Japanese long vowels are written in *katakana* with the use of a dash.

Transcription and pronunciation influenced by spelling

Most of the loanwords examined in this article underwent graphic and phonetic assimilation dictated by the pronunciation of the source word. However, there are certain instances where the written form of the borrowed item predisposes the pronunciation and spelling of the word in the target language. In the corpus there are a number of words characterized as being influenced by spelling:

- a. profile – *purofiru*
- b. on demand – *on demando*
- c. design – *dezain*
- d. acoustic – *akosutikku*
- e. social media – *soosharu media*
- f. video – *bideo*
- g. ticket – *chiketto*

While it is possible to pronounce the diphthong /ai/ in Japanese as a combination of the vowels /a/ and /i/, the prolonged /i/ in *purofiru* indicates that the word entered the Japanese lexicon based on its written form.

Grammatical assimilation

The Japanese language, due to its context-dependent nature, does not distinguish between singular and plural or different gender forms. All borrowings entering the Japanese lexicon behave in the same way. Thus, the word *supootsu* refers to both singular and plural forms of the donor word *sport*. However, apart from this assimilation, no further changes are made on a greater scale; nouns are borrowed as nouns, adjectives as adjectives, etc. Japanese allows for transformations within the language to change the part of speech a given word belongs to. Consequently, the adjective *oopun* ('open') can become a verb by adding *suru* ('to do'): *oopun suru*, meaning 'to open'.

Semantic assimilation

One of the semantic adjustments observed in the corpus is clipping, which occurs when a fraction of a word takes the meaning of the full form. The morphological process of clipping itself is frequent in English, e.g. *app* for *application*, but Japanese uses short versions of English words with the same meaning, and in this sense, the process can be classified as semantic. Five out of six shortened words found in the material were back-clipped:

- a. *terebi* – television,
- b. *anime* – animation (/ei/ substituted with /e/),
- c. *apuri* – application,
- d. *korabo* – collaboration,
- e. *hoomu* – homepage.

One word was fore-clipped: *saito* – website. It is worth noticing that the full forms are used interchangeably with their clipped counterparts. Thus clipping is not compulsory for the borrowing to take place.

Another semantic assimilation process is semantic extension which happens when the loanword acquires more meanings in the target language than it had in the donor language (Daulton 2008: 22). Such instance is the word *sutaffu* originating from the word *staff*, which in Japanese can mean either a management team in an organization, or film crew working off-screen.

Semantic shift is yet another peculiar process associated with meaning, when a loanword acquires the meaning of another word. Consequently, the word *kyanpeen* ('campaign') is associated with promotion rather than political and military events.

Borrowings and their native equivalents

Most of the borrowings which enter the Japanese language have their counterparts in the target language. Despite the extensive use of borrowings, the loanwords themselves do not substitute the native words, but are used interchangeably with them. The borrowings from the corpus and their native counterparts which function side by side are presented below:

- a. music – *myuujikku* – *ongaku* (音楽)
- b. artist – *aatisuto* – *bijutsuka* (美術家)
- c. shop – *shoppu* – *mise* (店)
- d. to open – *oopun suru* – *akeru* (開ける)
- e. song – *songu* – *uta* (歌)
- f. release – *ririisu* – *hatsubai* (発売)
- g. special – *supesharu* – *tokubetsu* (特別)
- h. shopping – *shoppingu* – *kaimono* (買い物).

The borrowings which do not possess their Japanese counterparts are usually words which are culture-specific or denote inventions which existed without a proper native name. For example, the post on a social media platform *Twitter* is called a *tweet*, which entered Japanese language as *tsuitto*.

Conclusion

English loanwords entering the Japanese language undergo a number of assimilation processes. Due to the nature of both languages and dissimilarities between them, some of the adjustments are inevitable for the borrowing to be used on everyday basis. The unavoidable, and at the same time most apparent assimilations are graphic and phonetic ones, where the vowel insertion and sound substitution take place on both spelling and pronunciation levels. These assimilation pro-

cesses are attributed to the fact that there are fewer sounds in spoken Japanese, and that the written target language operates on syllabaries rather than alphabets, making it impossible to write words containing consonant clusters. Therefore, the word *strange* entered the target language as *sutorenji*.

Any English borrowing used in Japanese can undergo grammatical and semantic assimilations, such as grammatical number adjustment, or semantic shift. However, these modifications are not necessary for the word to enter the lexicon, and usually the meanings of the borrowings, as well as their form, are in parallel with their source word.

The number of foreign words used in every day Japanese is potentially overwhelming, but as the study shows, borrowings co-exist with their native equivalents and are often used interchangeably. When further research is taken into account, it is worth examining whether the use of English loanwords can be attributed to language fluency and vice versa – whether the vast existence of English borrowings eases the Japanese language learning process among English-speaking learners.

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<http://www.fujitv.co.jp/> (20 February 2015)
- Web 8** – Nippon TV (NTV)
<http://www.ntv.co.jp/> (20 February 2015)
- Web 9** – Nippon Housou Kyoukai (NHK)
<http://www3.nhk.or.jp/> (20 February 2015)
- Web 10** – Ameblo Blog
<http://ameblo.jp> (20 February 2015)
- Web 11** – Twitter, Japanese version
<https://twitter.com/?lang=ja> (20 February 2015)

Appendix 1 – the corpus

No.	Romanization	Katakana	Source word	Phonetic transcription of the source word	Website
1.	anaunsaa	アナウンサー	announcer (host, newscaster)	/əˈnaʊn.sər/	Fuji
2.	anime	アニメ	animation	/ˌæn.əˈmeɪ.jən/	Fuji
3.	baraetii	バラエティー	variety (show)	/vəˈraɪ.t̪i.i/	Fuji
4.	dokyumentarii	ドキュメンタリー	documentary	/ˌdɒk.jəˈmen.tə.ri/	Fuji
5.	dorama	ドラマ	drama	/ˈdra.mə/	Fuji
6.	kizzu	キッズ	kids	/kɪdz/	Fuji
7.	kuizu	クイズ	quiz	/kwɪz/	NTV
8.	kukkingu	クッキング	cooking	/ˈkʊk.ɪŋ/	NTV
9.	kyarakutaa	キャラクター	character	/ˈkær.ək.tər/	NTV
10.	kyasuto	キャスト	cast	/kæst/	Fuji
11.	mini (bangumi)	ミニ番組	mini	/ˈmɪn.i/	Fuji
12.	nyuusu	ニュース	news program	/nuz/	Fuji
13.	ondemando	オンデマンド	video on demand	/ɔn dɪˈmænd/	NHK
14.	onea (also as: ON AIR)	オンエア	on the air	/ɔn eər/	NHK
15.	onrain	オンライン	on-line	/ˈɔnˈlaɪn/	NHK
16.	oopun (suru)	オープンする	(to) open	/ˈoʊ.pən/	Fuji
17.	puremiamu	プレミアム	premium	/ˈpri.mi.əm/	NTV
18.	shiriizu	シリーズ	series	/ˈsɪə.ɪz/	NTV
19.	shoppingu	ショッピング	shopping	/ˈʃɑp.ɪŋ/	NTV
20.	shoppu	ショップ	fan shop	/ʃɑp/	Fuji
21.	sutaato	スタート	start	/start/	Fuji
22.	sumaatofon	スマートフォン	smartphone	/ˈsma:tfəʊn/	NHK
23.	supesharu	スペシャル	special	/ˈspeʃ.əl/	NTV
24.	supootsu	スポーツ	sport program	/spɔrts/	Fuji
25.	sutaffu	スタッフ	staff (crew)	/stæf/	NTV
26.	sutoorii	ストーリー	story	/ˈstɔr.i/	NTV
27.	terebe	テレビ	TV / television	/ˈtel.ə.vɪʒ.ən/	Fuji
28.	topikkusu	トピックス	topics (themes)	/ˈtɑp.ɪks/	NTV
29.	toraiaru	トライアル	trial	/ˈtraɪ.əl/	NTV
30.	za	ザ	the	strong /ði:/ weak /ðə/	NHK
31.	aatisuto	アーティスト	artist	/ˈɑ:t̪ɪst/	J&A
32.	akoosutikku	アコースティック	acoustic	/əˈku.stɪk/	J&A
33.	apuri	アプリ	application	/ˌæp.lɪˈkeɪ.jən/	UMJ

No.	Romanization	Katakana	Source word	Phonetic transcription of the source word	Website
34.	arubamu	アルバム	album	/ˈæɪl-bəm/	UMJ
35.	besuto hitto	ベストヒット	best hit	/best hit/	UMJ
36.	bideo	ビデオ	video	/ˈviɪd-i,ou/	UMJ
37.	chiketto	チケット	ticket	/ˈtɪk-ɪt/	J&A
38.	dansu	ダンス	dance	/dæns/	UMJ
39.	debyuu	デビュー	debut	/ˈdeɪ-bju/	UMJ
40.	fankurabu	ファンクラブ	fan club	/ˈfæn ˌklʌb/	J&A
41.	fesutibaru	フェスティバル	festival	/ˈfes-tə-vəl/	UMJ
42.	ibento	イベント	event	/ɪˈvent/	UMJ
43.	intabyuu	インタビュー	interview	/ˈɪn-tər,vju/	UMJ
44.	konsaato	コンサート	concert	/ˈkɑn-sɜrt	J&A
45.	korabo	コラボ	collaboration	/kəˈlæb-ə,reit/	UMJ
46.	kurashikku	クラシック	classical	/ˈklæs-ɪk/	King
47.	kyanpeen	キャンペーン	campaign	/kæmˈpeɪn/	King
48.	maneejaa	マネージャー	manager	/ˈmæn-ɪ-dʒər/	J&A
49.	myuujikku	ミュージック	music	/ˈmju-zɪk/	UMJ
50.	ofisharu	オフィシャル	official	/əˈfɪʃ-əl/	UMJ
51.	orijinaru	オリジナル	original	/əˈrɪdʒ-ə-nəl/	UMJ
52.	rajio	ラジオ	radio	/ˈreɪ-di,ou/	UMJ
53.	riiisu	リリース	release	/rɪˈlis/	J&A
54.	saito (uebusaito)	サイト ウェブサイト	site / website	/ˈweb,saɪt/	J&A
55.	saundotorakku	サウンドトラック	soundtrack	/ˈsaʊnd-træk/	UMJ
56.	shinguru	シングル	single	/ˈsɪŋ-gəl/	UMJ
57.	songu	ソング	song	/sɔŋ/	UMJ
58.	soosharu media	ソーシャル メディア	social media	/ˈsouʃ-əl ˈmɪd-i-ə/	UMJ
59.	suteeji	ステージ	stage	/sterɪdʒ/	J&A
60.	taitoru	タイトル	title	/ˈtaɪ-təl/	King
61.	aitemu	アイテム	item	/ˈaɪ-təm/	Ameblo
62.	akaunto	アカウント	account	/əˈkaʊnt/	Twitter
63.	burogaa	ブロガー	blogger	/blɔ-gər/	Ameblo
64.	burogu	ブログ	blog	/blɔg/	Ameblo
65.	chatto	チャット	chat	/tʃæt/	Ameblo
66.	dezain	デザイン	design	/dɪˈzaɪn/	Twitter
67.	geemu	ゲーム	game	/geɪm/	Ameblo
68.	gifuto	ギフト	gift	/gɪft/	Ameblo

No.	Romanization	Katakana	Source word	Phonetic transcription of the source word	Website
69.	foroo	フォロー	follow	/ˈfɑl-oo/	Twitter
70.	herupu	ヘルプ	help	/help/	Twitter
71.	hoomu	ホーム	home (page)	/hoom/	Twitter
72.	komyunitii	コミュニティ	community	/kəˈmju-ni-ti-i/	Ameblo
73.	kontentsu	コンテンツ	contents	/ˈkɑn-tents/	Twitter
74.	mentenansu	メンテナンス	maintenance	/ˈmeɪn-tən-əns/	Ameblo
75.	meeru adoresu	メールアドレス	e-mail address	/ˈi,meɪl əˈdres/	Twitter
76.	messeji	メッセージ	message	/ˈmes-ɪdʒ/	Ameblo
77.	mobairu	モバイル	mobile	/ˈmoʊ.bəl/	Twitter
78.	pasuwaado	パスワード	password	/ˈpæs,wɜrd/	Twitter
79.	puraibashii	プライバシー	privacy	/ˈpraɪ-və-si/	Twitter
80.	purofiiru	プロフィール	profile	/ˈproʊ-faɪl/	Ameblo
81.	rankingu	ランキング	ranking	/ˈræŋ-kɪŋ/	Ameblo
82.	riaru	リアル	real	/ˈri-əl/	Ameblo
83.	rikuesuto	リクエスト	request	/rɪˈkwest/	Twitter
84.	rogu in / rogu auto	ログイン/ ログアウト	log in / log out	/lɔg ɪn/ /lɔg /ɑʊt/	Ameblo
85.	saabisu	サービス	service	/ˈsɜr-vɪs/	Ameblo
86.	shinpuru	シンプル	simple	/ˈsɪm-pəl/	Ameblo
87.	toppu	トップ	top	/tɑp/	Ameblo
88.	torendo	トレンド	trend	/trend/	Twitter
89.	tsuiito	ツイート	Tweet	/twi:t/	Twitter
90.	yuuzaa	ユーザー	user	/ˈju:zər/	Twitter