

THE USE OF *GAIRAIGO* IN JAPANESE SENTENCES IN THE 36TH ISSUE OF NIPONICA ONLINE MAGAZINE 2024

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Abstract	Article Information
<p><i>This study investigates the use of gairaigo (loanwords) in Japanese sentences, specifically within the 36th issue of Niponica, an online magazine published by the Japanese Ministry of Foreign Affairs. The purpose is to examine the morphological processes involved in gairaigo usage and their impact on Japanese sentence construction. A descriptive qualitative method was employed, utilizing data collected from direct observation of written content in the magazine, analyzed through note-taking techniques. Data were categorized based on morphological processes such as affixation, composition, and clipping. The study finds that gairaigo often undergoes transformations such as affixation, where English words are adapted with Japanese suffixes (e.g., <i>dejitaru ka</i> for "digitization"), and composition, where foreign and native vocabulary are combined (e.g., <i>pen saki</i> for "pen tip"). These processes reflect the ongoing linguistic adaptation and enrichment of Japanese, influenced by both global and local factors. The study concludes that gairaigo plays a crucial role in modernizing Japanese vocabulary while maintaining cultural identity, particularly through the distinct use of katakana and the adaptation of foreign concepts into the local context.</i></p> <p>Keywords: <i>gairaigo, Japanese language, morphological processes, loanwords, Niponica</i></p>	<p><i>Received:</i> 02/12/2024</p> <p><i>Revised:</i> 02/01/2025</p> <p><i>Accepted:</i> 12/01/2025</p>

INTRODUCTION

The Japanese language has more than thousands of words that have been categorized into several sets of vocabulary, known as *goi*. According to Sudjianto and Dahidi (2019: 98), *goi* is a term that refers to a collection of Japanese words related to a particular field or language. Sudjianto and Dahidi also explain that in terms of origin, *goi* is divided into *wago* (和

語), which is native Japanese vocabulary written in hiragana, *kango* (漢語), which is Chinese-derived vocabulary written in kanji with *on-yomi* reading, and *gairaigo* (外来語), which is foreign loan vocabulary.

The term used in Japanese to refer to borrowed vocabulary is *gairaigo*, which literally means 'words that come from outside'. Hogan (2003), Takashi (1992), Daliot-Bul & Kowner (2008) explain that *gairaigo* has become an essential part of the Japanese language, accounting for more than 10% of all vocabulary in Japanese. Furthermore, English is the largest contributor (94.1%) (Stanlaw, 2004).

Language borrowing occurs because of the need to absorb new concepts from a foreign language or because of the prestige carried by bilingual individuals (Campbell, 2013: 58). In Japanese, *gairaigo* also arises to fulfill the need for a concept that did not exist before. Examples are the words *terebi* 'television', *rajio* 'radio', and *fasshon* 'fashion style', which are all adapted from English. A distinctive feature of *gairaigo* is that it is written in katakana, which sets it apart from other types of vocabulary.

Nowadays, *gairaigo* can be found in many mass media, such as books, newspapers, television, radio, and others. The types of books that contain *gairaigo* also vary, ranging from comics or manga, novels, Japanese language textbooks, to magazines. The presence of *gairaigo* in these various media reflects the extent to which foreign languages have contributed to enriching Japanese vocabulary, as seen in contemporary media, including Niponica magazine.

Niponica is a quarterly magazine published and distributed by the Japanese Ministry of Foreign Affairs. The magazine introduces various Japan-related topics, such as technology, culture, history, and trends, to readers around the world. In addition to the Japanese edition, Niponica is also available in seven other languages, namely English, Spanish, French, Mandarin, Russian, and Arabic. The magazine is also published in both print and online formats, making it easy for readers to access.

Niponica online magazine contains many uses of *gairaigo* that are interesting to examine and research further. Therefore, we are interested in examining the use of *gairaigo* in Niponica online magazine, especially to explain the morphological processes that occur in *gairaigo* in Niponica online magazine.

LITERATURE REVIEW

Research on *gairaigo* has extensively discussed the phonological and morphological adaptation of Japanese loanwords, as well as illustrating how these words are integrated into the Japanese language structure. For example, research by Diah Soelistyowati (2002) shows that phonological processes in loanwords include additions, deletions, and substitutions of phonemes, while morphological adaptation involves the formation of both base words and derived words, including clippings, acronyms, and abbreviations. Similarly, Tengse and Gakkula (2021) highlighted that English absorption not only fulfills lexical needs but also becomes a symbol of modernity and social prestige in Japan. These studies show that the

linguistic adaptation of *gairaigo* plays an important role in enriching the Japanese language system.

In addition to linguistic adaptation, *gairaigo* reflects the process of cultural adaptation in Japan, especially in the introduction of new concepts. Hoshino (2016) reveals how absorbed vocabulary is used in Japanese culinary magazines to introduce Western dishes and cooking techniques. The vocabulary not only creates a modern impression but also illustrates the social changes from the Meiji to Showa period. Bucić (2023) supports these findings by pointing out that absorbing words fulfill local cultural needs by creating new meanings that differ from the source language, confirming the creativity of Japanese people in absorbing global influences into local contexts. This shows that *gairaigo* has a dual role, as a linguistic tool as well as a symbol of cultural adaptation.

The phenomenon of *wasei-eigo*, a Japanese-made English term, is also a concern in the study of *gairaigo*. Hatanaka and Pannel (2016) found that *wasei-eigo* often experiences a shift in meaning, which can confuse native English speakers. This study also revealed that Japanese speakers' attitudes towards *wasei-eigo* vary, ranging from pride in local innovation to concerns about global acceptance. Alharaki, et al. (2023) supported these findings by pointing out the differences in understanding between Japanese speakers and English speakers regarding *wasei-eigo*, reflecting a cross-cultural gap. These studies highlight the challenges in understanding *wasei-eigo* while underlining its uniqueness as a linguistic product that reflects local identity.

Furthermore, *gairaigo* has a significant social function in enriching Japanese vocabulary while reflecting modernity and internationalism. Shalina Omar (2015) found that English *gairaigo* serves as a symbol of progress without losing Japanese cultural identity, thanks to the use of katakana that maintains the distinction between foreign and native vocabulary. These findings illustrate the complexity of linguistic and cultural adaptations of *gairaigo*, showing not only the influence of globalization but also the creativity and flexibility of Japanese people in developing their language.

RESEARCH METHODOLOGY

This research uses a descriptive qualitative approach with the aim of describing the results of data analysis in depth and providing answers to the problem formulation. The descriptive method was chosen because it allows the researchers to identify and describe the process of formation and change of meaning of *gairaigo* contained in the online magazine Niponica. The data used is written data obtained through direct observation of the use of *gairaigo* in issue 36 of the magazine.

Data collection was conducted using the listening method, involving the free listening technique (SBLC) and note-taking technique. The SBLC technique allowed the researcher to observe without being directly involved, while the note-taking technique was used to record and record *gairaigo* adapted from foreign languages. The collected data was analyzed based on its morphological process and categorized according to its type. The researcher also identified the function of using *gairaigo* by paying attention to the context of the sentence in

which the word is used. The results of the analysis are presented in the form of example words and sentences as references to support the understanding of the formation and meaning changes of *gairaigo* in the Japanese context.

FINDINGS

According to Tsujimura (1997:148-154), morphological processes in Japanese consist of five types, namely affixation, composition, reduplication, clipping, and borrowing. In this study, a number of *gairaigo* used in the magazines that became the source of the research were found.

Affixation

According to Tsujimura (1997:148-154), morphological processes in Japanese consist of five types, namely affixation, composition, reduplication, clipping, and borrowing. In this study, a number of *gairaigo* used in the magazines that became the source of the research were found.

- (1) デジタル化・ペーパーレス化が進む現代においても、「書く」を究めよう
とする日本人の情熱が衰えることはない。

“*Dejitaru ka peepaaresu ka ga susumu gendai ni oite mo, 'kaku' o kiwameyou to suru nihonjin no jounetsu ga otoroeru koto wa nai.*”

'Even in this modern age of **digitization** and **paperlessness**, the Japanese passion for the art of writing has never faded.'

(Niponica_E36_TP2024_P9)

(Context: this sentence describes a unique phenomenon in Japan related to the Japanese people's relationship with writing, even in the midst of rapid advances in digital technology and paperless trends)

In data (1) above, there is the use of *gairaigo* that is affixed with the suffix ~ka (化), as in the words *dejitaru ka* (デジタル化) and *peepaaresu ka* (ペーパーレス化). The word *dejitaru* comes from English digital and *peepaaresu* comes from paperless. According to the Oxford Dictionary, both words are adjectives in English. The suffix ~ka (化) itself is a noun in Japanese that functions as a marker of the process of change, or transformation. With the addition of the suffix ~ka to the root words *dejitaru* and *peepaaresu*, both words turn into nouns meaning 'the process of digitization' and 'the process of becoming paperless (reduction in the use of paper)'. Thus, the addition of the suffix ~ka to *gairaigo* changes the function of the word from an English adjective to a Japanese noun, indicating a transformation or process of change in accordance with the concept of the root word.

- (2) 日本文化を紹介する書籍から小説や漫画まで、幅広いラインナップが揃う
店内の本を、中央に置かれた長テーブルでゆっくりと読むことができる。

“*Nippon bunka o shoukai suru shoseki kara shousetsu ya manga made, haba hiroi rain-nappu ga sorou tennai no hon o, chuuou ni okareta **naga teeburu** de yukkuri to yomu koto ga dekiru.*”

'Visitors can relax and read books at the store, which offers a wide selection of books ranging from books introducing Japanese culture to novels and manga, at a **long table** placed in the center of the store.'

(Niponica_E36_TP2024_P10)

(Context: describes the atmosphere in a bookstore at Haneda airport offering a variety of books, from those introducing Japanese culture to novels and manga, which can be read quietly at a long table in the center of the store, creating a relaxing experience amidst the busy airport)

In sentence data (2), there is the use of *gairaigo* which is affixed with the prefix *naga~* (長) to the word *teeburu* (テーブル). *Naga~* is a Japanese prefix meaning 'long'. While *teeburu* (テーブル) is a noun from English table which means 'table'. The affixation of *naga~* to *teeburu* transforms the vocabulary *gairaigo* into a term describing a long table. In this case, *naga~* emphasizes the nature or size of the table, changing the basic meaning of the word *teeburu* to a more specific one, which is a table that is longer than an ordinary table. So, *naga teeburu* (長テーブル) can be translated as 'long table', in this context a table in a bookstore.

Composition

Tsujimura (1997:150) explains that composition is the process of word formation by combining two or more words (free morphemes). The data below shows *gairaigo* compositions formed by combining foreign vocabulary with Japanese vocabulary.

The use of English loanwords in Japanese is growing. This foreign language influence is also seen in Japanese-language magazines, especially in the *online magazine* Niponica, which is an interesting topic to study. The following is an example of *gairaigo* formed from the combination of foreign vocabulary with native Japanese vocabulary, along with excerpts from the sentence context:

- (3) 日本の多くの文具メーカーは万年筆のオリジナルペン先をつくる技術を持つ。

“*Nihon no ooku no bungu meekaa wa mannenhitsu no orijinaru **pen saki** o tsukuru "Gijutsu or Motsu.*”

'Many Japanese stationery manufacturers have the technology to produce original **nibs** for fountain pens.'

(Niponica_E36_TP2024_P6)

(Context: this sentence explains that many stationery manufacturers in Japan, such as SAILOR, have expertise in making special fountain pen nibs, using the nagatou togi technique, which allows writing thick or thin lines to produce beautiful kanji writing)

In the data sentence (3), there is the use of *gairaigo* in the form of a combined vocabulary *pen saki* (ペン先), which consists of the vocabulary *pen* 'pen' borrowed from English and the Japanese vocabulary *saki* (先) which means 'tip'. *Pen* here functions as a noun borrowed from English, while *saki* is a noun in Japanese which means 'tip'. The combination of these two vocabularies creates a meaning that cannot be obtained from each word separately, thus producing a new, more specific meaning, namely 'tip of the pen'.

- (4) その配合通りにスタッフがインクを調合し、最後に店特製のインク瓶に詰めてくれる。

“This is where I am sutaffu ga inku o chougou shi, saigo ni mise tokusei no **inku bin** ni tsumete kureru”

'The staff mixes the ink according to the composition, finally filling it into the store's special **ink bottles**.'

(Niponica_E36_TP2024_P12)

(Context: describes a stationery shop near Asakusa, Tokyo, where customers can create custom ink by mixing selected ink colors, which are then packaged in the shop's special ink bottles)

In the data (4) above, there is the use of *gairaigo*, namely *inku bin* (インク瓶), which consists of a combination of the vocabulary *inku* (インク) which is borrowed from the English word *ink* 'ink', and the Japanese vocabulary *bin* (瓶) 'bottle'. The combination of these two words produces a phrase which means 'ink bottle'. In this context, *inku bin* refers to an ink bottle which is used to store the results of mixing various colors of ink, especially ink used in art or calligraphy.

Clipping

According to Tsujimura (1996:153), clipping is the process of forming words by cut part beginning or end from a word, like the word *keisatsu* which means 'police', which then shortened become *satsu*. Below This is example *gairaigo* which undergoes the *clipping* process.

- (5) 高畑正幸 (たかばたけ・まさゆき) 1974年香川県生まれ。テレビの人気番組『TVチャンピオン』全国文房具通選手権に3回連続で優勝し「文具王」と呼ばれる。

“Takabatake Masayuki 1974-nen Kagawa ken umare. **Terebi** no ninki bangumi 'TV champion' zenkoku bunbougutsuu senshukun this shutsujou, 3-kai renzoku de yuushou shi `flower ou' to yobareru.”

‘Masayuki Takabatake born in the Prefecture Kagawa in 1974, participated in National Stationery Championship on **television** program popular ' *TV Champion* ', and won championship the three times in a row, so nicknamed as the 'King of Stationery '.

(Niponica_E36_TP2024_P9)

(Context: to explain) a named Masayuki Takabatake, known as the 'King of Stationery ' because Once to win A competition tool write on television show national and ever worked at Sunstar Bungu and now take office as leader site tools editor write ' *Bungu no Tobira* ' as well active as a YouTuber)

In data sentence (5) above, there is use *gairaigo* who has experience beheading or clipping on part end vocabulary, namely *terebi* (テレビ), which is form clipping from the word *terebijon* (テレビジョン). *Terebi* originate from vocabulary loan Language English *television* which means ' television '. The clipping process This maintain initial syllable as the core meaning, so that although form he said become more short, meaning still understood with clear by the speaker Language Japan. In context data sentence (5), *especially* refer to *television* as a broadcasting medium, especially For mentioning television programs popular TV Champion.

(6) 文具メーカーのサンスター文具にて13年間、商品企画・マーケターを経て退職後、同社とプロ契約。

“The flower is not sansuta flower night 13-nenkan, shouhin my kik eat it or not taishokugo, the first step to **puro** my friend.”

' During 13 years at Sunstar Stationery, a company manufacturer tool write he work in the field planning product and marketing, then after retirement, retiring contract **professional** with the same company. '

(Niponica_E36_TP2024_P9)

(Context: sentence) This explain that experience Takabatake Masayuki after 13 years working at Sunstar Bungu, he continues contract connection professional with the same company.)

In data sentence (6), there is use *gairaigo* in the form of *puro* (プロ). *Puro* is results beheading or clipping on part end from wordbox *purofesshonaru* (プロフェッショナル). *Puro* originate from vocabulary loan Language English *professional*, which means ' professional '. In context data sentence (6), usage *pure* referring to the contract professional between Takabatake Masayuki with Sunstar Bungu company.

Gaigoro in Verb Form

Verbs or *doushi* in Japanese are verbs that function as predicates in a sentence. Based on the data obtained, the following is an example of the use of *gairaigo* in the form of verbs in Japanese sentences, along with excerpts of the sentence context:

(7) 喧騒を離れてリラックスしながら手を動かせる贅沢な空間だ。

“*Kensou or hanarete **rirakkusu shinagara** eo ugokaseru My day is coming soon.*”

'This is a luxurious space where visitors can get away from the crowds, **relax**, and do activities in peace.'

(Niponica_E36_TP2024_P10)

(Context: describes a bookstore in Haneda airport offering a quiet and comfortable space amidst the hustle and bustle of the airport, where visitors can relax while writing or working in peace)

In the data sentence (7), there is the use of the verb *rirakkusu shinagara* (リラックスしながら). *Rirakkusu* is a *gairaigo* that comes from the English *relax*, which means 'relax' or 'relaxation'. This vocabulary is adopted into Japanese as a noun or verb that refers to the state or action of relaxing. In this sentence, *rirakkusu* becomes a verb form with the addition of *suru* (する), so it becomes *rirakkusu suru* (リラックスする), which means 'relax'. Meanwhile, *shinagara* (しながら) is a grammatical form that comes from the particle *nagara* (ながら), which is used to indicate two actions that occur simultaneously. Thus, *rirakkusu shinagara* means 'while relaxing'. In the context of the sentence, *rirakkusu shinagara* describes the atmosphere of a luxurious room that allows one to relax while doing activities with one's hands, such as writing.

(8) 完成形をイメージし、必要なパーツを手際よく組み立てるには、職人の経験と勘が物をいう。

“*Kanseikei o **imeeji shi**, hituyou na paatsu o tegiwa yoku kumitateru ni wa, shokunin no keiken to kan ga mono o iu.*”

'To **envision** the final form and skillfully assemble the necessary parts, the experience and instinct of a craftsman play a major role.'

(Niponica_E36_TP2024_P18)

(Context: explaining that in making *kumi-ame* (candy that has the same picture on each piece), the skill and experience of a craftsman is needed to arrange the candy parts correctly, ensuring a suitable end result).

In the data sentence (8), there is the use of the verb *imeeji shi* (イメージし). The word *imeeji* is a *gairaigo* which comes from the English word *image*, which means 'picture', 'shadow', or 'visualization'. In Japanese, *imeeji* is used as a noun that can be changed into a verb by adding *suru* (する), so it becomes *imeeji suru* (イメージする), 'to imagine' or 'to visualize'. In this sentence, *imeeji* changes form to *imeeji shi* (イメージし), which is part of the grammatical structure when used together with other actions. In this context, *imeeji shi* means 'to imagine' the shape in making *kumi-ame* candy.

DISCUSSION

The morphological processes observed in Niponica, such as affixation, composition, and borrowing, align with the framework established by Tsujimura (1997). For example, the use of affixation, as seen in *dejitaru-ka* (デジタル化) and *peepaaresu-ka* (ペーパーレス化), illustrates how *gairaigo* is integrated into the Japanese lexicon while maintaining its foreign origin. These findings are consistent with Soelistyowati's (2002) study on the phonological and morphological adaptation of loanwords, as well as Tengse and Gakkula's (2021) emphasis on the role of linguistic adaptation in fulfilling Japan's lexical needs and symbolizing modernity.

Additionally, the composition process, exemplified by terms like *pen saki* (ペン先), reflects the creative blending of foreign and native Japanese words to produce new meanings specific to the local context. This resonates with Bucić's (2023) assertion that *gairaigo* often acquires localized meanings that deviate from the source language, highlighting the adaptability and creativity of Japanese speakers.

The cultural significance of *gairaigo* observed in Niponica further supports the conclusions drawn by Hoshino (2016). For instance, words like *naga teeburu* (長テーブル) not only describe an object but also evoke an image of the cultural setting, such as the relaxing atmosphere of a bookstore at Haneda airport. This reflects how *gairaigo* serves as a bridge between Western concepts and Japanese cultural identity, as highlighted by Shalina Omar (2015).

The use of *gairaigo* in Niponica also illustrates its dual role as a linguistic and cultural tool. By employing loanwords like *dejitaru-ka*, the magazine emphasizes the modernity and internationalism of Japanese culture, echoing Hatanaka and Pannel's (2016) findings on the symbolic function of *gairaigo*. At the same time, the adaptation of these words in specific contexts demonstrates the seamless integration of global influences into local Japanese practices, as argued by Daliot-Bul and Kowner (2008).

In summary, the results of this study confirm previous findings that *gairaigo* is a vital aspect of Japanese language and culture. The examples from Niponica illustrate how *gairaigo* not only enriches the lexicon but also reflects Japan's ability to adapt global concepts to local needs, maintaining a balance between modernity and cultural identity. These findings contribute to the ongoing discourse on the role of loanwords in linguistic and cultural adaptation, reinforcing the view of *gairaigo* as a dynamic and multifunctional feature of the Japanese language.

CONCLUSION

This research has examined the use of *gairaigo* in the Niponica online magazine by focusing on the morphological processes that shape these foreign loanwords in the Japanese language. It has become clear that *gairaigo* undergoes distinct processes such as affixation and composition, transforming foreign terms into fully integrated components of the Japanese vocabulary. The presence of *gairaigo* in Niponica shows the significant role that foreign

language influence, particularly English, plays in modern Japanese. While these loanwords may retain their foreign roots, their morphological transformations illustrate the flexibility of the Japanese language in accommodating new concepts and maintaining its unique identity. This study shows that the dual role of *gairaigo*—both as a linguistic tool, enriches Japanese and as a cultural symbol of modernization and global interconnectedness. As Japan continues to navigate its place in a globalized world, *gairaigo* remains an essential part of its linguistic landscape, reflecting the constant exchange of ideas and cultures. Further research into the evolving nature of *gairaigo* in various media will continue to offer new findings on how languages adapt to societal and technological changes.

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