SONGS OF RAIN AND LOCOMOTION

Text mining of Japanese lyrics of pop and *enka*

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Abstract

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Purpose: The purpose of this thesis is to compare the differences in the vocabulary used in lyrics of the two music genres Japanese pop and *enka*.

Theory: Text mining or lexical analysis as described by Hanks (2013) and previous studies on Japanese lyrics such as Kobayashi et al (2017), Hosoya et al (2010) and Ōde et al (2014).

Method: The bestselling singles of each genre have been compared using text mining. For singer-songwriters, the highest ranked songs from each time period have also been compared. Song lyrics were selected from two time periods, the 80's and the 00's.

Result: There are clear differences between the two genres in terms of vocabulary usage and themes. In some respects, the genre female singer-songwriters has changed from one time period to the other.

Contents

1 Introduction

1.1 Background

Lyrics have been receiving more and more attention in recent years. In 2016, the American singer-song writer Bob Dylan was awarded the Nobel Prize in literature. In Japan, the female singer-songwriter Yumin was awarded the *Kikuchi Kan* prize in 2018 with the motivation "high quality musicality as well as song lyrics that skillfully scoop up the mentality of today's women" (Yomiuri Shinbun 2018).

In this thesis, lyrics from the two genres pop and *enka* are compared. More specifically, the pop songs are songs of female singer-songwriters and they are compared with *enka* songs performed by female singers. Furthermore, a comparison of the differences between one time period and another for female singer-songwriters is made.

Previous studies have shown that which pop songs become popular is related to society and the economy. Japanese society is always interesting to study. Once marveled at, its economy has gone through some difficult times and also its cultural abundance is without comparison.

By studying two quite distinct genres it is hoped that light can be shed upon their characteristics. Ideally, there will be a clear difference between the two genres.

In addition to verifying differences between the genres, historical change is also examined with the intention of also finding differences between two time periods.

"Although the themes and styles of lyrics vary according to individual artists and songs, they clearly reflect people's sense of values and tend to reflect the time in which they were created." Kobayashi et al. (2017)

Singer-songwriters is a genre that in previous research has been proven to change over time while *enka*, as it is more traditional, is not likely to change dramatically. To limit the scope of the essay, the comparison of two time periods is only conducted for singer-songwriters.

1.2 Problem, aim and research questions

Although there have been some studies that analyze Japanese lyrics, most of them have either focused only on specific artists or they have observed changes of trends in lyrics on the Oricon chart over a long period of time. Although both of these types of analysis are interesting they either focus on one genre or they compare songs from any genre.

There has been little, if any, research that focuses on comparing two genres of Japanese music. Consequently, the aim of this study is to compare lyrics of the genres female singer-songwriters and *enka*.

The research questions are;

・What are the differences and similarities between the two specific genres in terms of vocabulary with reference to the level of difficulty, type of vocabulary and frequency?

・Have the lyrics of singer-songwriters changed from one time period to the other?

2 Theory and previous research

There are two kinds of theoretical framework in particular that are relevant for the present thesis;

・Firstly, the classification of Japanese vocabulary and the nuances in its usage.

・Secondly, the theory of text mining.

In comparison to languages such as English, Japanese has a complex but well classified vocabulary system. The three major types of vocabulary in Japanese are *wago* "native Japanese words", *kango* "Chinese loan words" and *gairaigo* "Western loan words". Furthermore, there is a specific use of characters depending on the origin of words. Thus, *gairaigo* is typically written in *katakana*, while *kango* is typically written in *kanji*. These classifications and some of the rules are well described in Yamaguchi (2007:40-71). In Japanese, the same concept can be expressed in *wago*, *kango* or gairaigo, bringing varying nuances. Furthermore, characters may be deliberately chosen to bring a specific nuance or meaning. The study of Japanese vocabulary including the characters is one of many dimensions. In addition to the three types of words above, the present study also examines the use of English written in the Roman alphabet, since more and more Japanese pop songs include English. The various personal pronouns and the theory on ideophones is described by Hasegawa (2015:67-72).

In recent years, text mining by using large corpora and computer analysis has become popular. According to Hanks (2013), text mining or lexical analysis is a way to understand how words are used together with other words to create meaning. Often a large corpus is used and from that the characteristic words are extracted. The studies by Suzuki et al. (2014), Yamashita (2015) as well as Kobayashi et al. (2017) all adopt the concept of text mining.

Pettijohn II et al. (2009) statistically analyzed the lyrics of songs to see if they were affected by social and economic issues. Lyrics of the songs that were number 1 on the annual American Billboard chart between the years of 1955 and 2003 were used. There was a trend of more meaningful lyrics in socially and economically threatening times

Kobayashi et al. (2017) analyzed lyrics of songs reaching the top 20 of the Oricon chart between the years of 1976 and 2015. "The results showed that the frequencies of different word types and character types changed drastically before and after 1990." Kobayashi et al (2017). Kitagawa (paraphrased in Kobayashi et al. (2017)) states that both genres and the genders of the singers should be considered in future research considering the effects they have on the lyrics.

While these studies were analyzing songs released over a long period of time, research by Suzuki et al. (2014), delved deeper into the lyrics of a few select Japanese female artists. "Songs represent the tastes and sensitivity of a generation and are appropriate for observing shifts and changes in Japanese culture" Suzuki et al. (2014). On a similar note Kobayashi et al. (2017) claim lyrics to be the single most important feature of a song when it comes to understanding "the sense of values and linguistic sensitivity of a given generation and community".

Kikuchi (paraphrased in Suzuki et al. (2014)) states that singer-songwriters are singers that compose their own lyrics and he claims that they form one of the major genres in the hit charts in modern Japan.

According to Hosoya et al. (2010) singer-songwriters have a long tradition in Japanese music. They explain that since the 1970's female singer-songwriters have increased the genre's importance.

"The message of their lyrics is very powerful and their impact is significant, thus singer-songwriters are an extremely interesting subject matter for lyrical analysis...they are important for investigating the way in which people in modern Japan communicate." Suzuki et al. (2014).

Yamashita (2015) did research on the singer Mizuki Nana, who is famous for singing anime songs. In this study words were put into categories according to theme, such as 感情 "feelings", 感性 "sensitivity" and 自然 "nature". She observed how these themes changed over five year periods from 2000 until 2015.

3 Analysis method

3.1 Material

3.1.1 The genres
As this thesis aims at studying specific details in the vocabulary used in lyrics, it is attempted to keep the variables to a minimum. To accomplish this the songs are taken from genres that are clearly definable and have fundamental differences. As the Japanese spoken by male and female differs considerably, differentiating between the genders is essential. With this in mind, only lyrics by female artists are used.

3.1.1.1 Singer-songwriters
The definition of a singer-songwriter is someone who writes and performs his or her own songs. For the purpose of this essay, the interpretation of this is that the lyrics as well as the music is written solely by the singer-songwriter. The importance of singer-songwriters was mentioned in the previous chapter and this in addition to that it has changed over time and consistently seen considerable success on the charts are among the reasons for choosing this genre.

3.1.1.2 Enka
Enka is a music genre that is from Japan and is based on traditional Japanese music. It is different enough from singer-songwriters to see a clear difference, yet the songs of *enka* singers as well as singer-songwriters can for the most part be classified as love songs. Enka is rarely written by the singer.

3.1.2 The time periods
To be able to see change over time two decades are compared with each other. A decade is short enough to be viewed as a cohesive unit and hopefully long enough to spawn the adequate number of pop songs that fit the criteria to compile a sufficient corpus for each genre. In order to see clear differences the decades are not adjacent.

3.1.2.1 The 80's
The 80's is the decade that began on the 1st of January 1980 and ended on the 31st of December 1989. The 80's, perhaps more so than any other decade, is seen as an entity with its very own particular trends and styles. When one sees clothes, a movie or listens to a song from the 80's, one is quite likely to instantly know what decade it is from.

In Japan, the 80's was a prosperous time economically. The latter part of the 80's is usually referred to as "the bubble", which collapsed in 1991. Musically, the charts were dominated by female teenage singers called "Idols". Record sales during the 80's were very high, although sales for singer-songwriters was comparably modest.

The fact that the 80's is the last decade in which the economy was thriving makes it interesting to study also from a pop cultural perspective.

3.1.2.2 The 00's
The 00's is the decade that began on the 1st of January 2000 and ended on the 31st of December 2009.

The years 1989 until 2008 have been called Japan's lost decades. Since the bubble burst, the economy has been underperforming and the 90's was in several ways particularly bleak. The record industry however, was incredibly lucrative and the singer-songwriters in particular came back into style and changed considerably. As the new millennium came along record sales dwindled but the singer-

songwriters kept their momentum from the 90's and continued to do relatively well. Enka however, although appreciated by many, struggled to compete on the charts.

As pop music lyrics reportedly underwent considerable change shortly before the turn of the millennium, the 00's is suitable for comparison with the 80's.

3.2 Selection of songs (corpora S80, S00, E80 and E00)

Four corpora with 15 songs in each were made. One corpus of each genre from the 80's and one corpus from each genre from the 00's.

Starting with the singer-songwriters of the 80's, the five singer-songwriters with the highest chart position were selected. Then the second and third highest ranked songs by each of those five artists were selected. As the name implies the Oricon Annual Top 100 only consists of 100 songs a year and considering that some artists have several or even many songs on the chart in a given year makes it a chart that is hard to enter, even for popular, well established acts. The consequence of this is that some of the artists do not have three songs that have entered the Oricon Annual Top 100. In these cases, their bestselling songs, that may or may not have charted on the Oricon Weekly Ranking, were selected. In cases of a so called "Double A-side", a single with two songs that chart as a set, the one of the two that appears first was selected.

Once the 15 songs to use had been determined the lyrics were located online. The websites used for such purposes are listed under "Web resources". Then all the lyrics were compiled into a corpus, that consists of a text file with all the lyrics written one after the other without titles, artist names or any other information except for the lyrics themselves.

After compiling the corpus for singer-songwriters of the 80's, named S80, the procedure was repeated to make the other three corpora and they were named S00, E80 and E00 respectively.

When using the corpora as data for the text mining tool and other software they were usually put together two and two, S80 with S00 and E80 with E00, so that the genres singer-songwriters and *enka* could be compared to each other. Sometimes the corpora were used one by one and the purpose of this was almost exclusively to compare S80 with S00 in order to see change in singer-songwriters between the two decades.

In this thesis, the term singer-songwriters is used to refer to all the lyrics by singer-songwriters in the corpora. Similarly, enka is used to refer to all the *enka* lyrics in the corpora. In some cases, the terms singer-songwriters and *enka* are used to describe the genres rather than the lyrics in the corpora but in such cases this will be clear from the context. In some cases, S80 or S00 are referred to and at a few instances also E80 and E00.

Some exceptions should be noted regarding the selection of songs. For *enka* of the 00's there were only three *enka* artists who entered the Oricon Annual Top 100 during the entire decade. As information on which artists had the highest sales seemed unavailable, the other two artists were selected by looking at which had been voted as the most popular by fans on the website "e-vote! Japan" and selecting the highest ranked artists who did not already appear in the corpus and had three or more songs from the 00's. Although, it was regrettable that the method was deviated from and the selection process for these two artists was far from ideal, two more artists were needed to complete the corpus.

3.3 Analysis tools

3.3.1 Reading Tutor

Reading Tutor was used to determine the kinds of characters used and how many characters there were of each kind.

JLPT stands for the Japanese Language Proficiency Test and has levels ranging from N1-N5 of which N1 is the most difficult. Reading Tutor shows the JLPT levels of the kanji and the vocabulary.

3.3.2 User Local

User Local was used to extract the most frequent and prolific words in the lyrics. It was used in two different ways;

・Firstly, it was used to compare one corpus to another. Typically, this was used to compare the two genres but also S80 to S00. Thus, the differences and similarities between the two genres in terms of vocabulary distribution could be seen.

・Secondly, it was used on one corpus at a time. In this way, information such as word frequency and importance as determined by the software was extracted.

4 Character type and level of vocabulary – result and discussion

In this section, the types of characters as well as the overall level of difficulty for vocabulary with reference to JLPT level is analyzed and compared for the two genres. The results are presented in Tables 1- 5 below.

4.1 Character types

Table 1: Singer-songwriters

総文字数	漢字総数	級外	N1	N2N3	N4	N5	ひらがな	カタカナ	数字	英字	記号	その他
13695	2521	70	285	1041	582	543	6901	477	45	1353	282	2116
543.2%	100.0%	2.8%	11.3%	41.3%	23.1%	21.5%	273.7%	18.9%	1.8%	53.7%	11.2%	83.9%
100.0%	18.4%	0.5%	2.1%	7.6%	4.2%	4.0%	50.4%	3.5%	0.3%	9.9%	2.1%	15.5%
(827)	(608)	(41)	(126)	(278)	(107)	(56)	(74)	(68)	(7)	(43)	(24)	(3)
136.0%	100.0%	6.7%	20.7%	45.7%	17.6%	9.2%	12.2%	11.2%	1.2%	7.1%	3.9%	0.5%
100.0%	73.5%	8.5%	34.5%	125.9%	70.4%	65.7%	834.5%	57.7%	5.4%	163.6%	34.1%	255.9%

Table 2: Enka

総文字数	漢字総数	級外	N1	N2N3	N4	N5	ひらがな	カタカナ	数字	英字	記号	その他
7532	1670	82	203	664	364	357	4189	65	0	0	65	1543
451.0%	100.0%	4.9%	12.2%	39.8%	21.8%	21.4%	250.8%	3.9%	0.0%	0.0%	3.9%	92.4%
100.0%	22.2%	1.1%	2.7%	8.8%	4.8%	4.7%	55.6%	0.9%	0.0%	0.0%	0.9%	20.5%
(630)	(521)	(55)	(110)	(214)	(84)	(58)	(71)	(27)	(0)	(0)	(8)	(3)
120.9%	100.0%	10.6%	21.1%	41.1%	16.1%	11.1%	13.6%	5.2%	0.0%	0.0%	1.5%	0.6%
100.0%	82.7%	13.0%	32.2%	105.4%	57.8%	56.7%	664.9%	10.3%	0.0%	0.0%	10.3%	244.9%

4.1.1 Kanji

Kanji used in enka are slightly more difficult than in singer-songwriters with a higher percentage 級外 "unranked" and N1 kanji. Although considering that the percentage of kanji in singer-songwriters is lower, 18.4% compared to 22.2% in enka, the difference is slight.

4.1.2 Hiragana
As enka uses mainly a combination of kanji and hiragana, the hiragana percentage is naturally higher than in singer-songwriters. In enka, the balance between kanji, hiragana and katakana seems to be similar to that of typical, traditional, Japanese literature written in standard Japanese.

4.1.3 Katakana
The difference in the use of katakana is notable between the two genres, in singer-songwriters katakana is used four times as often. In enka, katakana is only used as prescribed in standard Japanese. Mainly the usage consists of *gairaigo* such as テーブル ”table” and ネオン ”neon” or ideophones such as プカリ ”puffing” as in puffing cigarette smoke.

In addition to the usage described above katakana is used extensively in singer-songwriters. The most common usage is to write English words using katakana instead of the Roman alphabet such as エンドレスリピート ”endless repeat”, フルーツ ”fruits” and ラッキー ”lucky”. This usage is especially popular with young people and this is reflected in songs written by singer-songwriters.

Another frequent usage is to write something that is usually written in kanji or hiragana, such as ヒドイコト ”terrible things”, which gives it a slightly different, more colloquial, nuance.

Yet another usage is *wasei eigo* ”Western words made in Japan” such as マイペース ”my pace” and ハイタッチ ”high touch”. The former is used as an adjective to describe someone doing things in his or her own way and pace and the latter is used instead of the English ”high five”.

4.1.4 Roman characters
Usually the usage of these characters is equal to English.

4.1.4.1 English
The most notable difference was observed in the use of the Roman alphabet which is almost exclusively used for English. Enka uses no English nor alphabetic characters. S00 has considerably more English than S80, nine out of 15 songs use English in S00 while only two out of 15 in S80. In many cases English is used for cosmetic reasons more than anything else. The reason for using it is often probably more that it sounds good or trendy than to bring the song forward and convey a message. Utada Hikaru is an exception, she was born in New York, hence the English is used alongside Japanese as a narrative. Together with the more frequent use of English loan words written in katakana as described above, the use of English is clearly different between the two genres.

4.1.5 Song length

Table 3: Average length songs

	character/song	kanji/song	different kanji/song
Singer-songwriters	457	84	20
Enka	251	46	17

Singer-songwriter songs are longer, in terms of number of characters, than Enka songs on average.

4.2 Difficulty level of vocabulary with reference to JLPT

Table 4: Singer-songwriters

単語レベル: ★★★★ 少し難しい

総数	語彙総数	級外	N1	N2N3	N4	N5	その他
2302	2227	**164**	57	367	227	1412	75
103.4%	100.0%	**7.4%**	2.6%	16.5%	10.2%	63.4%	3.4%
(707)	(689)	**(120)**	(46)	(175)	(106)	(242)	(18)
102.6%	100.0%	**17.4%**	6.7%	25.4%	15.4%	35.1%	2.6%

Table 5: Enka

単語レベル: ★★★★★ 難しい

総数	語彙総数	級外	N1	N2N3	N4	N5	その他
2418	2380	**280**	76	348	231	1445	38
101.6%	100.0%	**11.8%**	3.2%	14.6%	9.7%	60.7%	1.6%
(786)	(778)	**(191)**	(51)	(178)	(104)	(254)	(8)
101.0%	100.0%	**24.6%**	6.6%	22.9%	13.4%	32.6%	1.0%

The level of the enka vocabulary is difficult while singer-songwriters is slightly difficult according to Reading Tutor. Enka actually has more words even though singer-songwriters have considerably more characters and this is a clear indication that the words in singer-songwriters are longer on average. At least to some degree this is because English words generally use more characters than Japanese words. The distribution throughout the JLPT levels from N1 to N5, i.e. words used in everyday conversation and in newspapers, is fairly similar with slightly more N1 words in Enka. The biggest differences are その他 "other words" and 級外 "unranked" which are words not tested by JLPT. Singer-songwriters, mostly because of the use of English, has many more "other words". "Unranked" words are considered difficult and the reason they are not tested by JLPT is usually because they are rare or obscure. However, also included among the "unranked" words are place names and other proper nouns that most would consider easy. Among the "unranked", characteristic words for each genre may be found. Such words will be dealt with in detail in the following chapter.

5 Word frequency and characteristics – result and discussion

The word frequency was examined by text mining using User Local to extract the most frequent and/or prolific words. First nouns are discussed, followed by verbs and finally adjectives. However, specific words that have a connection to words from another word class may be discussed under a word class other than their own. An example of this is 酒 "alcoholic beverage" that despite being a noun is discussed under verbs because of its connection to 酔う "to get drunk" rather than under its own word class. The nature of the Japanese writing system makes alternative writings of the same word such as 行く and いく "to go" appear as separate entries even though it is actually the same word with the same pronunciation. Such different writing has been investigated for each vocabulary but is only mentioned in the text if it has been judged to be of significance.

5.1 Nouns

In the following discussion of nouns, pronouns also appear.

The most frequent nouns appearing in lyrics by singer-songwriters and enka are shown in Table 6 below. Observe that the numbers are not the frequencies in percent but rather a score given by User Local to indicate both the relative frequency and importance. Obviously, when the scores are 0 to 100 or 100 to 0 that particular word is only used in either corpus and thus in these cases the score is equal to percent.

Table 6: Frequency ranking NOUNS

Singer-songwriter	Noun	Enka
50	あなた	50
100	君	0
100	traveling	0
0	ふれ	100
100	secret	0
100	can	0
100	keep	0
100	a	0
100	あたし	0
100	日々	0
3	花	97
43	心	57
12	ふたり	88
34	雨	66
100	L・A	0
33	涙。	67
33	夢	67
100	忘れないで	0
0	苦労	100
61	空	39
66	愛	34
58	恋	42
100	ごめんね。	0
93	歌	7

Singer-songwriter	Noun	Enka
100	oh	0
100	worry	0
100	2人	0
0	あんた	100
0	未練	100
47	胸	53
100	そばにいて	0
100	髪	0
100	優しさ	0
100	銀の龍の背に乗って	0
100	現実	0
0	意地	100
0	越後	100
0	命くれない	100
0	しあわせ	100
0	夜汽車	100
39	夜	61
64	幸せ	36
100	dance	0
100	さくらんぼ。	0
100	隣	0
100	このまま	0
100	don	0
100	つばめ	0
100	地上の星	0
100	僕	0

愛 and 恋, both "love", are frequent words. The usage of verbs related to love is also very common. As expected love songs seem to be popular, no matter what time or genre. 恋 is not used as a noun in S00, however verbs to do with love are popular also in S00.

In her song "kugatsu no iro" Kubota Saki sang 雨の歌は恋の歌, 恋の歌は別れの歌 "Rain songs are love songs, Love songs are breaking up songs". It is a quite pessimistic take on love indeed.

雨 "rain" is very common in enka and it is also often used in singer-songwriters, if we also include "rain" written in English then "rain" is equally common in both genres. The theory that it often rains in love songs seems to apply to both genres. However, it rarely snows in singer-songwriters while it often does in enka. There seems to be a recurring theme in enka to travel north and that might be the explanation for the snow.

(1)

人眼　人眼を忍ぶ
涙　涙も凍る
運命が辛い　北の駅
追っても無駄ね　悲しいだけね
吹雪の果てへ　さよならと

夜汽車は　夜汽車は
夜汽車は消える…

The excerpt is taken from Ōtsuki Miyako's "kokoro no eki". It illustrates the use of "snow" as well
as "a station up north" and "a night train" which seem quite typical for enka.

Table 7: Weather vocabulary frequency for S80, S00, E80 and E00

	S80	**S00**	**E80**	**E00**
雨	8		11	7
小雨	1		1	
雨風			1	
Rain	6			
雪		1	5	5
ゆき			3	
凍			1	
霙			1	
雲	1	1	4	2
雨雲		3		
霧			1	
風	2	4	1	6
嵐	2		1	1
虹			1	1
寒	2		4	

Although common in S80, there is not a single mention of actual rain in S00, 雨雲 "rain cloud" is
mentioned in one song however. There are several cases of weather being mentioned also in S00 but
none of them, except for one mention of snow, could be considered to be bad weather. In enka and
also in S80 there is not only plenty of rain but also other unfavorable weather conditions such as
霙 "sleet", 凍り "ice", 嵐 "storm", 霧 "fog" and しぐれ "rain shower in late fall or early winter".

It seems peculiar that the weather is better in S00. In a specific area, during a specific time the weather
is surely the same for everyone. The weather was not considerably worse in the 80's and even if it
would have been, comparing with just E00, the weather is also much better in S00. The weather could
be worse locally, but the singers in both genres come from various places all across Japan. Assumingly
the weather is more or less the same for everyone, the difference is in how the writer experiences the
weather and also in what she chooses to write about when writing a song. This is an indication that
S00 has more optimistic lyrics not only compared to enka but also compared to S80

There is support for this theory in Ōde et al. (2014). It shows that pop music made before 1997 is more
negative. First the songs were divided into a corpus of those made from 1978 until 1996 and a corpus
of those made from 1997 until 2012. Their research showed that negative words were used more often
before 1997 and positive words were used considerably more from 1997 and onwards. In addition to
that, just as this thesis indicates, rain was more common before 1997 while references to fine weather
was more common in the second time period.

5.1.1 Proper nouns

Place names are not used in any of the songs by singer-songwriters. In enka however, place names are frequently used. Often the place is a city such as 東京 ”Tokyo”, 大阪 ”Osaka”, 金沢 ”Kanazawa” or 鹿児島 ”Kagoshima”. Sometimes it is an island such as 宮島 ”Miyajima”, a river such as 犀川 ”Saigawa” in Gifu prefecture or 浅野川 ”Asanogawa” in Ishikawa prefecture or a neighborhood such as 曽根崎 ”Sonezaki” or 堂島 ”Dōjima” which both are Osaka neighborhoods. In some cases it is an old place name such as 薩摩 "Satsuma" which was a province where Kagoshima is now located or 越後 "Echigo" which is the old name for Niigata prefecture. Places seem to be of great importance in *enka* and often travel is involved. Travel at night during bad weather conditions is a recurring theme in *enka.*

(2)

ひとりで　生きてくなんて
できないと
泣いてすがればネオンが　ネオンがしみる
北の新地は　おもいでばかり
雨もよう
夢もぬれます　あゝ大阪しぐれ

The excerpt is taken from Miyako Harumi's ”osaka shigure”. It shows the use of the name of a city, Osaka, in combination with mentioning rain twice.

5.1.2 Personal pronouns

Regardless of the sparse usage of personal pronouns in the Japanese language, the most and the second most used nouns actually both are personal pronouns, namely あなた and 君, both meaning ”you”.

People in Japan are usually addressed either by their last names in more formal situations or when addressing superiors and their first names or nicknames in casual conversation. In lyrics however, although names are sometimes used, it is very common to use personal pronouns. Lyrics, as opposed to literature and film, are quite limited in scope. During the few minutes a song lasts there is not enough time to introduce any characters and therefore personal pronouns are used as a substitute, however unnatural it might be. This is a problem specific for Japanese as it is perfectly natural to frequently use personal pronouns in English. However, Japan has a long tradition of poetry and translation of foreign texts. So therefore, Japanese people might be accustomed to the fact that the language and the usage of personal pronouns in particular is quite different in literature, poetry and lyrics compared to the way people usually speak.

Table 8: Personal pronoun frequency for S80, S00, E80 and E00

	S80	S00	E80	E00
私	25	5	14	5
わたし				4
あたし		14		
僕		6		
俺			2	1
おれ				2
あなた	43	15	26	23
あんた			7	
君		32		
きみ	2			
ダーリン		2		
おまえ			4	1
あいつ				1
やつ			1	

5.1.2.1 First person pronouns

The first person pronouns used in singer-songwriters are 私, あたし and 僕 while in enka they are 私, 俺 and their respective alternative writings わたし and おれ.

私 is the most used personal pronoun in both singer-songwriters and enka and is used about 50% as often in singer-songwriters. As 私 is the most common first person pronoun in Japanese and that it is used by female speakers both formally and casually, it is unsurprising that it is the most frequently used one also in lyrics.

あたし is only used in S00. Here it is actually more commonly used than 私. That it is only used in this particular category might be an indication of the role that girls of a certain age in the 00's often identified themselves with.

僕 is only used by S00. 僕 is famously used by many female singers of contemporary J-pop. This might be considered strange since 僕 is usually used by men and boys. Although some girls and possibly also women refer to themselves as 僕, it seems to be much more common in lyrics than in literature or in actual speech. In many cases in J-pop the songwriter might actually be male and writing songs from his own perspective and then give the song to the female artist singing it. However, that possibility can be ruled out as these songs are written by female singer-songwriters. Either the singer-songwriter assumes a male role for the purpose of the song and writes from a male perspective or 僕 is the personal pronoun that the singer-songwriter feels comfortable using when speaking of herself.

俺 is used only in enka. In the cases were 俺 is being used it is, unlike the usage of 僕 in S00, often quite clear that the singer is not referring to herself but instead using 俺 to quote her male companion. In enka, references to the man that the singer is in love with are abundant. These men are usually portrayed as typical 俺 characters.

(3)

俺と一緒に 生きるかと
いわれて かすかに うなずいた
きっとあなたの お荷物になる
こんな私でいいですか
ことばに出せず ことばにならず
ふたりはひとり あなたの私

The excerpt is taken from Kobayashi Sachiko's "futari wa hitori". Notice that 俺 is used when citing what the singer's male companion has said.

5.1.2.2 Second person pronouns
あなた is used a lot in both singer-songwriters and enka as it is the most neutral of the second person pronouns. In S00 however, 君 is more than twice as common than あなた. The alternative writing き み appears only twice in S80 but neither of them ever appear in enka and it can therefore be said to be a personal pronoun that is characteristic for singer-songwriters and that its usage has increased immensely since the 80's.

Note that あんた and おまえ are only used in enka.

5.1.2.3 Third person pronouns
Third person pronouns are not often used in any of the lyrics. Casual third person pronouns such as あ いつ and やつ are only used in enka.

5.1.2.4 English personal pronouns
Although not included in the table above, in singer-songwriters English personal pronouns such as "I" and "you" are also used.

5.2 Verbs

Table 9: Frequency ranking VERBS

Singer-songwriter	Verb	Enka
43	泣く	57
37	ゆく	63
73	笑う	27
77	行く	23
100	変わる	0
35	忘れる	65
46	わかる	54
50	言う	50
28	生きる	72
7	来る	93
100	愛し合う	0
100	続ける	0

Singer-songwriter	Verb	Enka
100	ちゃう	0
0	つれる	100
0	惚れる	100
83	信じる	17
100	隠す	0
100	黙る	0
100	会う	0
0	添う	100
0	酔う	100
58	待つ	42
54	捨てる	46
63	見える	37
63	抱く	37
100	言える	0
100	輝く	0
0	くださる	100
55	知る	45
88	しまう	12
22	咲く	78
55	あげる	45
11	つく	89
88	呼ぶ	12
66	なれる	34
37	流れる	63
62	消える	38
37	めぐる	63
62	愛す	38
62	くれる	38
100	会える	0
100	口ずさむ	0
100	がる	0
100	探す	0
100	始める	0
100	きれる	0
100	急げる	0
100	飛ぶ	0
100	出来る	0
0	しみる	100

The most common verb for enka is 泣く ”to cry”, for singer-songwriters however the most common verb is 笑う ”to laugh”. There is also another writing for ”to cry”, 哭く, which was only found in the lyrics of singer-songwriters. Although the difference in frequency for 泣く is slight, the difference for 笑う is considerable. This could be a hint singer-songwriters' songs being more optimistic than *enka*.

When comparing the songs of singer-songwriters from the 80's and 00's we see that there is only marginally less usage of "to cry" in the 00's but the usage of "to laugh" is however almost five times as frequent. Also this confirms the previously mentioned theory put forward by Ōde et al. (2014) .

Although the singer-songwriters of the 00's seem to be comparatively optimistic, there are of course exceptions and also the same singer-songwriter may have uplifting as well as dark albums. According to Urata (2017) Utada Hikaru's first three albums are optimistic, while the next three are more pessimistic. Of the three songs used in this thesis, the first two are from her optimistic period.

A word that only appears in enka and never in singer-songwriters is 酔う "to get drunk". Not only is it unique to enka but it appears in the lyrics of several songs. Also the word 飲む that means "to drink" but is often used in the sense "to drink alcoholic beverages" is used as much as five times as often in enka. Related to this is also the character 酒 "alcoholic beverage" that is used 16 times as often in enka, including compounds such as 深酒 "heavy drinking" and 祝い酒 "celebratory drink". When reading lyrics of enka it is easy to get the impression that they are often about drinking alcoholic beverages and being intoxicated and the statistics mentioned above seem to confirm this notion.

Other verbs specific to enka include 惚れる "in love with"、添う "stay beside you"、くださる "you kindly do". These verbs suggest a woman who is devoted to her man in a traditional Japanese way. In contrast, 愛し合う "to love each other" appears only in singer-songwriters.

The most prolific of the verbs that is unique to singer-songwriters is 変わる "to change". Change is often associated with youth and youthfulness. The singer-songwriters in this thesis, some of them such as Matsutoya Yumi, Utada Hikaru and YUI have been recording since their teens, are on average a lot younger than the enka artists and the people writing their songs. Also the target audience for singer-songwriters is considerably younger. The reason 変わる is only used by singer-songwriters could be that change is something natural to them and their audience, however in enka it is not. It is inferred that *enka* as a genre has also changed considerably less than singer-songwriters.

Although not a verb but rather a verb-ending that can be attached to almost any verb is ちゃう. It is exclusively used in singer-songwriters. ちゃう is only used in colloquial speech and gives the verb which it is attached to a slightly different nuance. The nuance depends on which verb it is used with and the situation. Often the nuance is that something is done in contradiction, by chance or completely.

5.3 Adjectives

Table 10: Frequency ranking ADJECTIVES

Singer-songwriter	Adjective	Enka
46	いい	54
100	おしい	0
100	早い	0
100	よい	0
100	短い	0
100	淡い	0
100	浅い	0
90	悲しい	10
93	さみしい	7

Singer-songwriter	Adjective	Enka
89	遠い	11
92	強い	8
96	せつない	4
100	甘い	0
100	熱い	0
100	おとなしい	0
100	はかない	0
100	高い	0
100	かっこよい	0
94	ほしい	6
94	長い	6
100	無い	0
100	ひどい	0
100	切ない	0
100	激しい	0
100	哀しい	0
100	うまい	0
86	やさしい	14
92	ほろ苦い	8
89	淋しい	11
46	恋しい	54
100	ぎこちない	0
100	美しい	0
100	広い	0
100	おもしろい	0
100	さむい	0
100	あたたかい	0
100	懐かしい	0
100	寒い	0
100	じれったい	0
100	わるい	0
100	寂しい	0
100	恐い	0
100	青い	0
100	苦い	0
100	空しい	0
100	古い	0
100	小さい	0
100	ちいさい	0
100	忙しい	0
100	愛しい	0

Arguably, the biggest difference in vocabulary between singer-songwriters and enka is the adjectives. Singer-songwriters is incredibly rich in adjectives while in enka they are used significantly less. Actually, the total number of different adjectives used in singer-songwriters is not more than 50% higher than in enka but there is a big difference in the adjective usage frequency. Among the most

prolific adjectives chosen by User Local that are listed above, there is not a single adjective that is unique for enka. The ones that are unique for singer-songwriters on the other hand, amount to as many as two thirds of the total number.

The only two adjectives in the table that are more frequent in enka are 恋しい "yearned for" and いい "good". The table above does not seem to do justice to いい because it is as much as five times as frequent as in singer-songwriters. Also よい, which is unique to singer-songwriters, has the same meaning but even including this, "good" is used considerably more frequently in enka.

（4）

お酒はぬるめの　燗がいい
肴はあぶった　イカでいい
女は無口な　ひとがいい
灯りはぼんやり　灯りゃいい
しみじみ飲めば　しみじみと
想い出だけが　行き過ぎる
涙がポロリと　こぼれたら
歌いだすのさ　舟唄を

In addition to abundant usage of いい, here as a predicate and not a noun modifier, this excerpt from Yashiro Aki's "funa uta" illustrates the usage of 酒 "alcholic beverage", an ideophone namely ポロリ "dropping" and travel by boat which are all typical for enka.

Table 11: Importance and frequency ranking for Adjectives used in SINGER-SONGWRITERS

■ Adjective	Importance	Frequency
悲しい	1.15	7
さみしい	2.91	7
早い	0.12	6
遠い	1.04	6
いい	0.02	6
強い	0.18	6
せつない	16.84	6
おしい	6.00	6
よい	0.07	5
淡い	3.39	4
長い	0.15	4
ほしい	0.08	4

Adjective	Importance	Frequency
短い	0.61	4
浅い	1.79	4
はかない	6.00	3
やさしい	0.58	3
熱い	0.17	3
おとなしい	0.97	3
ほろ苦い	3.97	3

Table 12: Importance and frequency ranking for Adjectives used in ENKA

Adjective	Importance	Frequency
いい	0.58	30
恋しい	1.96	5
悲しい	0.22	3
欲しい	0.03	3
遠い	0.27	3
つらい	0.11	3
重い	0.16	3
憂い	6.00	3
うれしい	0.23	3
うすい	1.54	3
冷たい	0.17	2
さみしい	0.26	2
憎い	0.83	2
いとしい	3.17	2
強い	0.02	2
やさしい	0.26	2
儚い	1.17	2

Adjective	Importance	Frequency
細い	0.25	2
きびしい	1.17	2

The two tables above show a score of importance for each adjective. The higher the score, the more significant the adjective is. According to these tables, the six most significant adjectives for singer-songwriters are せつない "miserable", おしい "almost", はかない "fleeting", はろ苦い "bittersweet", 淡い that is a near synonym to はかない and さみしい "lonely". The six adjectives for enka are 憂い "sorrow", いとしい "lovely", 恋しい "yearned for", うすい which is also a near synonym to はかない and finally a draw between さびしい which is a synonym to さみしい and curiously enough 儚い which is the kanji equivalent of はかない. It is indeed surprising that an adjective as seemingly obscure as "fleeting" would be so heavily used in both singer-songwriters and enka.

(5)

降りしきる雨の中を
足早に通り過ぎた
夏の日の稲妻のように
はかなく消えた二人の恋

The excerpt is taken from Itsuwa Mayumi's "ribaibaru". She uses the adverb はかなく "fleetingly" to describe how her love is extinguished. In addition to "love" the reoccurring theme "rain" also makes an appearance.

The most important adjective in singer-songwriters's, せつない is negative, and so is 憂い, the most important adjective in enka. "Lonely" appears in both categories, it should be noted though that this adjective never appears in S00 while it is the most common adjective in S80. Because of this considerable difference it can be surmised that loneliness was a popular theme in the 80's, while it is not anymore. The number one adjective in S00 is instead おしい "almost" which is also unique for S00.

6 Further comparison

Although the vocabulary discussed in this section can be seen through either of the analysis tools, it was actually observed by reading the lyrics and thus this additional chapter was added for clarity.

6.1 Ideophones

Ideophones which includes onomatopoeic expressions, as described by Hasegawa (2015:71-72), are used frequently in Japanese and also in lyrics. They are used about twice as often in enka as in singer-songwriters. Note that an ideophone functions like an adverb to modify a verb, while adjectives are commonly used as noun modifiers.

(6)

逢えない夜更けはつれづれに
あなたの仕草を真似てみる
グラス片手にカラカラと
目を閉じ揺らして飲んでみる
小雨がしとしと泣き空夜空
酔わせてください女のひとり酒

As well as illustrating usage of an onomatopoeic expression, this excerpt from Moriyama Aiko's "koizake" shows the usage of 酒, 酔う and 小雨, all typical for enka.

6.2 Colloquialisms

As previously seen, the lyrics of singer-songwriters can be said to be considerably more casual than *enka*. Any of the expressions discussed below would be highly unlikely to appear in any *enka* lyrics. Comparing singer-songwriters of the 80's with the 00's, the latter has a far more casual style. The expressions following appeared in the 00's and similar expressions are not found in the 80's.

やっぱ means "as expected" and is an abbreviation of やっぱり used in standard Japanese alongside やはり.

Ending a sentence with だって is a way to state that what is being said is obvious or is the reason for something.

多いんだもん means "It is a lot" and is also given as a reason.

いいもんだよね means "it's good, isn't it?"

Most singer-songwriters had a younger target audience in general compared to enka in the 80's as well as in the 00's. The reason for the style becoming more colloquial could be that it is more accepted than it was in the 80's.

7 Conclusion

Although the corpora used were limited in size, the result was reasonably clear and interpretable.

Singer-songwriters and enka differ in a number of aspects in the use of vocabulary:

・There is moderate usage of katakana and no usage of English in enka. In singer-songwriters, the usage of katakana has increased and the usage of English has increased considerably.

・There is a substantial difference in the usage of adjectives. There is an abundance of adjectives in lyrics by singer-songwriters, typically used as noun modifiers, while there are few in enka. The most used adjectives are negative ones. In contrast, ideophones, which modifies verbs, are used more frequently in enka.

・There are certain personal pronouns that are exclusive to each genre respectively. The unique usage of あたし, 僕 and 君 in S00 indicates that singer-songwriters as a genre has gone through a fundamental change in the usage of personal pronouns sometime between the 80's and the 00's.

・In enka, place names such as Osaka and Tokyo appear frequently while they never do in singer-songwriters.

・Typical vocabulary for enka is slightly old fashioned while singer-songwriters use contemporary vocabulary and colloquialisms often used by young people.

In addition to differences in vocabulary, there are certain themes that are common for either of the genres. The popular notion that both enka and songs written by singer-songwriters generally speaking are love songs was confirmed statistically. Typical enka takes the form of a sad love song about a woman recalling her lost love. Love songs by singer song-writers can be either happy or sad. Negative songs dominate enka and singer-songwriters of the 80's while the songs from this genre made in the 00's are considerably more positive.

Drinking alcohol is a reoccurring theme and the usage of place names can be said to be characteristic for enka.

Love songs in combination with rain is typical for enka and singer-songwriters of the 80's. In the 00's though, the weather in this genre is fine which makes me conclude that singer-songwriters of the 00's are more optimistic.

When only observing the genre singer-songwriters, the theory by Ōde et al (2014) that songs made after 1997 are relatively positive compared to songs written up until 1996 was confirmed.

As there is much to be added on this topic it would be highly appreciated if someone were to continue the research on Japanese pop songs. It would be particularly interesting to see a comprehensive study on rain in love songs.

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Appendix

Details on the corpora

The first number is release year, the second is highest chart position on the Oricon annual top 100. Release year : highest chart position. The only artist to appear twice is Nakajima Miyuki who appears in both S80 and S00. See below for English translation of the titles. In some cases where a literal translation would have sounded quite technical, the titles have, with attempted fidelity, been slightly simplified. In translation of species of flowers and birds in particular, instead of using the full name which is often long or even in Latin, they have been simplified to be suitable for the name of a song. Names of people or places have not been translated and appear in *italics*.

80's singer-songwriters, sometimes referred to as S80

80:2	久保田早紀 ／ 異邦人	kubota saki / ihōjin
80:--	久保田早紀 / 九月の色	kubota saki / kugatsu no iro
86:--	久保田早紀 / 最終便	kubota saki / saishūbin
81:8	五輪真弓 / 恋人よ	itsuwa mayumi / koibito yo
81:--	五輪真弓 / リバイバル	itsuwa mayumi / ribaibaru
81:--	五輪真弓 / 運命	itsuwa mayumi / unmei
81:10	松任谷由実 / 守ってあげたい	matsutoya yumi / mamotte agetai
83:--	松任谷由実 / ダンデライオン	matsutoya yumi / danderaion
89:17	松任谷由実 / ANNIVERSARY	matsutoya yumi / anniversary
82:6	中島みゆき / 悪女	nakajima miyuki / akujo
82:17	中島みゆき / 誘惑	nakajima miyuki / yūwaku
82:48	中島みゆき / 横恋慕	nakajima miyuki / yokorenbo
84:--	竹内まりや / もう一度	takeuchi mariya / mō ichi do
86:--	竹内まりや / 恋の嵐	takeuchi mariya / koi no arashi
89:22	竹内まりや / シングル・アゲイン	takeuchi mariya / shinguru agein

Kubota	Stranger	Fall Color	Last Train
Itsuwa	Lovers!	Revival	Fate
Matsutoya	Protect me	Dandelion	Anniversary
Nakajima	Bad Woman	Seduction	Illicit Love
Takeuchi	One More Time	Storm of Love	Single Again

00's singer-songwriters, sometimes referred to as S00

00:27	椎名林檎 / ギブス	shiina ringo / gibusu
00:38	椎名林檎 / 罪と罰	shiina ringo / tsumi to batsu
03:45	椎名林檎 / 茎 (STEM)	shiina ringo / kuki (stem)
01:1	宇多田ヒカル / Can You Keep A Secret?	utada hikaru / can you keep a secret?
02:2	宇多田ヒカル / traveling	utada hikaru / traveling
07:2	宇多田ヒカル / Flavor of Life	utada hikaru / flavor of life
03:11	中島みゆき / 地上の星	nakajima miyuki / chijō no hoshi
03:47	中島みゆき / 銀の龍	nakajima miyuki / gin no ryū
07:--	中島みゆき / 一期一会	nakajima miyuki / ichi go ichi e
04:12	大塚愛 / さくらんぼ	ōtsuka ai / sakuranbo
05:26	大塚愛 / SMILY	ōtsuka ai / smily
07:38	大塚愛 / PEACH	ōtsuka ai / peach
06:36	YUI / Good-bye days	yui / good-bye days
07:35	YUI / Rolling star	yui / rolling star
09:34	YUI / again	yui / again

Ringo	Cast	Sin and Punishment	Stem
Utada	Can You Keep a Secret	Traveling	Flavor of Life
Nakajima	Terrestrial Star	Silver Dragon	Once in a Lifetime
Ōtsuka	Cherry	Smiley	Peach
YUI	Good-bye Days	Rolling Star	Again

80's enka, sometimes referred to as E80

80:13	小林幸子 / とまり木	kobayashi sachiko / tomari ki
80:65	小林幸子 / ふたりはひとり	kobayashi sachiko / futari wa hitori
88:29	小林幸子 / 雪椿	kobayashi sachiko / yuki tsubaki

80:26	八代亜紀 / 雨の慕情	yashiro aki / ame no hajō
80:55	八代亜紀 / 舟唄	yashiro aki / funa uta
81:--	八代亜紀 / 女の街角	yashiro aki / onna no machikado

81:6	都はるみ / 大阪しぐれ	miyako harumi / osaka shigure
81:88	都はるみ / 浮草ぐらし	miyako harumi / ukikusagurashi
85:27	都はるみ / 夫婦坂	miyako harumi / fūfu saka

87:1	瀬川瑛子 / 命くれない	segawa eiko / inochi kurenai
88:27	瀬川瑛子 / 憂き世川	segawa eiko / uki yogawa
89:88	瀬川瑛子 / 春の海	segawa eiko / haru no umi

87:70	坂本冬美 / あばれ太鼓	sakamoto fuyumi / abare taiko
88:24	坂本冬美 / 祝い酒	sakamoto fuyumi / iwai zake
89:40	坂本冬美 / 男の情話	sakamoto fuyumi / otoko no jōwa

Kobayashi	Tree for Staying	Two are One	Snow Camellia
Yashiro	Yearning for the Rain	Ship Song	Women's Street Corner
Miyako	Late Fall Rain in *Osaka*	Floating Weed Life	Married Couple's Hill
Segawa	Life Not Given	Gloomy *Yogawa*	The Sea in Spring
Sakamoto	Raging Drum	Celebratory Drink	A Man's Love Story

00's enka, sometimes referred to as E00

03:90 天童よしみ / 夢うぐいす　　　　　　　　　　tendō yoshimi / yume uguisu

04:-- 天童よしみ / 男の夜明け　　　　　　　　　　tendō yoshimi / otoko no yoake

08:55 天童よしみ / 幸せはすぐ　　　　　　　　　　tendō yoshimi / shiawase wa sugu

03:-- 大月みやこ / 心の駅　　　　　　　　　　　　ōtsuki miyako / kokoro no eki

03:-- 大月みやこ / より添い花　　　　　　　　　　ōtsuki miyako / yori soi hana

09:-- 大月みやこ / 儚な川　　　　　　　　　　　　ōtsuki miyako / hakana kawa

04:-- 森山愛子 / おんな節　　　　　　　　　　　　moriyama aiko / onna fushi

05:-- 森山愛子 / 風樹の母　　　　　　　　　　　　moriyama aiko / fūju no haha

08:-- 森山愛子 / 恋酒　　　　　　　　　　　　　　moriyama aiko / koizake

05:90 川中美幸 / うすゆき草　　　　　　　　　　　kawanaka miyuki / usuyuki kusa

06:-- 川中美幸 / 金沢　　　　　　　　　　　　　　kawanaka miyuki / kanazawa

09:-- 川中美幸 / 群上　　　　　　　　　　　　　　kawanaka miyuki / murakami

07:47 水森かおり / ひとり薩摩　　　　　　　　　　mizumori kaori / hitori satsuma

08:53 水森かおり / 輪島朝市　　　　　　　　　　　mizumori kaori / washima asaichi

09:42 水森かおり / 安芸の宮島　　　　　　　　　　mizumori kaori / asa no miyajima

Tendō	Dreamy Song Bird	The Dawn of a Man	Happiness is next
Ōtsuki	Heart Station	Except Wedding Flowers	Fleeting River
Moriyama	A Woman's Tune	Mother of Swaying Trees	Love Potion
Kawanaka	Light Snow Herb	*Kanazawa*	Above Peers
Mizumori	Alone in *Satsuma*	*Washima* Morning Market	*Miyajima* in the Morning

List of ideophones

Below is a list of ideophones in singer-songwriters and enka respectively

Singer-songwriters	
ゆらゆら	swaying
ぎゅっと	tightly
ぽろぽろ	in large drops
チラリ	fleeting
ルンルン	happy
サンサン	the sun is shining
ドキドキ	to throb

Enka	
ほろほろ	something falling silently
ぼろぼろ	worn out
ぽろぽろ	in large drops
すすり泣く	to sob
ぽつぽつ	bit by bit
わざわざ	expressly
ポロリ	dropping
しみじみ	fully
はらはら	to feel excited
プカリ	puffing
カラカラ	empty
しとしと	drizzling
ぷっつり	breaking off
きっぱり	definitely

Lyric excerpts

Below are the lyrics that appear in the text with English translations attempted by the author of this thesis.

(1)

80:55 八代亜紀 / 舟唄   Yashiro Aki / Sailor's Song

お酒はぬるめの　燗がいい   The *sake* should be warm
肴はあぶった　イカでいい   The snack should be dried squid
女は無口な　ひとがいい   I prefer quiet women
灯りはぼんやり　灯りゃいい   The light should be faint
　しみじみ飲めば　しみじみと   Drinking quietly, calmly
想い出だけが　行き過ぎる   Memories are returning
涙がポロリと　こぼれたら   When tears are falling
歌いだすのさ　舟唄を   I sing a sailor's song

(2)

80:65 小林幸子 / ふたりはひとり   Kobayashi Sachiko / Two are One

俺と一緒に　生きるかと   When asked to live with him
いわれて　かすかに　うなずいた   I nodded slightly
きっとあなたの　お荷物になる   Surely I will be your burden
こんな私でいいですか   Am I good enough?
ことばに出せず　ことばにならず   I thought but could not say
ふたりはひとり　あなたの私   Two are one, I am yours

(3)

81:6 都はるみ / 大阪しぐれ   Miyako Harumi / Late Fall Rain in Osaka

ひとりで　生きてくなんて   I can not
できないと   live alone
泣いてすがれば   Clinging to him
ネオンがしみる   The neon is soaking in
北の新地は　おもいでばかり   Only memories of the new north
雨もよう   Rainy backdrop
夢もぬれます   Dreams are also getting wet
あゝ大阪しぐれ   Ah, late fall rain in Osaka

(4)

81:-- 五輪真弓 / リバイバル   Itsuwa Mayumi / Revival

降りしきる雨の中を   In the falling rain
足早に通り過ぎた   Walking fast to get away
夏の日の稲妻のように   Like a lightning on a summer's day
はかなく消えた二人の恋   Our fleeting love was extinguished

(5)

03:-- 大月みやこ / 心の駅   Ōtsuki Miyako / Heart Station

人眼　人眼を忍ぶ	Attention, hidden attention
涙　涙も凍る	Tears, frozen tears
運命が辛い　北の駅	Fate is painful, northern station
追っても無駄ね　悲しいだけね	Following is futile, it is just sad
吹雪の果てへ　さよならと	Into the blizzard with a good bye
夜汽車は　夜汽車は	The Steam locomotive at night (twice)
夜汽車は消える…	The Steam locomotive at night disappears...

(6)

08:-- 森山愛子 / 恋酒   Moriyama Aiko / Love Potion

逢えない夜更けはつれづれに	Unable to meet with nothing to do late at night
あなたの仕草を真似てみる	Trying to imitate you
グラス片手にカラカラと	Making the class in my hand clatter
目を閉じ揺らして飲んでみる	Drinking while closing my eyes
小雨がしとしと泣き空夜空	Gently drizzling crying sky, night sky
酔わせてください女のひとり酒	Let me get drunk, woman drinking alone

Vocabulary lists

The 20 most frequent nouns, verbs and adjectives for each corpus are listed below, along with their frequencies. Some of them are phrases rather than single words and all English appears as nouns regardless of word class as provided by User Local.

S80

名詞	あなた	43
名詞	歌	14
名詞	恋	11
名詞	心	10
名詞	愛	9
名詞	雨	8
名詞	日々	8
名詞	worry	8
名詞	ごめんね。	8
名詞	涙。	7
名詞	髪	7
名詞	アー	6
名詞	dance	6
名詞	chance	6
名詞	rain	6
名詞	pain	6
名詞	夜明け	5
名詞	守ってあげたい	5
名詞	CAUSE	5
名詞	I LOVE YOU	5
動詞	泣く	8
動詞	抱く	7
動詞	信じる	6
動詞	続ける	6
動詞	知る	5
動詞	でる	5
動詞	黙る	5
動詞	隠す	5
動詞	しまう	5
動詞	ゆく	4
動詞	待つ	4
動詞	変わる	4
動詞	消える	4
動詞	暮らす	4
動詞	捨てる	4
動詞	呼ぶ	3
動詞	行く	3
動詞	口ずさむ	3
動詞	おさえる	3

動詞	きれる	3
形容詞	さみしい	7
形容詞	早い	6
形容詞	長い	4
形容詞	ほしい	4
形容詞	よい	4
形容詞	悲しい	3
形容詞	やさしい	3
形容詞	遠い	3
形容詞	熱い	3
形容詞	はかない	2
形容詞	激しい	2
形容詞	切ない	2
形容詞	いい	2
形容詞	淋しい	2
形容詞	強い	2
形容詞	広い	1
形容詞	淡い	1
形容詞	美しい	1
形容詞	空しい	1
形容詞	恋しい	1

S00

名詞	君	32
名詞	traveling	25
名詞	secret	19
名詞	can	16
名詞	keep	16
名詞	a	16
名詞	あたし	14
名詞	L・A	11
名詞	空	9
名詞	忘れないで	9
名詞	oh	8
名詞	2人	8
名詞	現実	7
名詞	笑顔	7
名詞	何処	7
名詞	銀の龍の背に乗って	7
名詞	僕	6
名詞	つばめ	6
名詞	地上の星	6
名詞	日々	6
動詞	笑う	14

動詞	行く	11
動詞	ちゃう	7
動詞	愛し合う	7
動詞	言う	6
動詞	会う	6
動詞	呼ぶ	5
動詞	泣く	5
動詞	変わる	5
動詞	ゆく	5
動詞	あげる	5
動詞	がる	4
動詞	愛す	4
動詞	信じる	4
動詞	わかる	4
動詞	急げる	4
動詞	見える	4
動詞	しまう	3
動詞	忘れる	3
動詞	近づく	3
形容詞	おしい	6
形容詞	せつない	5
形容詞	強い	4
形容詞	悲しい	4
形容詞	いい	4
形容詞	短い	4
形容詞	浅い	4
形容詞	遠い	3
形容詞	おとなしい	3
形容詞	淡い	3
形容詞	ほろ苦い	3
形容詞	甘い	3
形容詞	高い	3
形容詞	かっこよい	3
形容詞	無い	2
形容詞	ひどい	2
形容詞	うまい	2
形容詞	虚しい	1
形容詞	愛しい	1
形容詞	哀しい	1

名詞	あなた	22
名詞	ふれ	18
名詞	雨	11
名詞	ふたり	10
名詞	花	8
名詞	夢	8
名詞	苦労	7
名詞	あんた	7
名詞	しあわせ	6
名詞	越後	6
名詞	命くれない	6
名詞	心	5
名詞	命	5
名詞	涙。	5
名詞	夜	5
名詞	づれ	4
名詞	ひと	4
名詞	舟唄	4
名詞	おまえ	4
名詞	とまり木	3
動詞	ゆく	11
動詞	泣く	7
動詞	つく	6
動詞	つれる	6
動詞	来る	6
動詞	生きる	5
動詞	惚れる	5
動詞	すがる	4
動詞	逢う	4
動詞	流れる	4
動詞	しみる	3
動詞	飲む	3
動詞	歌う	3
動詞	だす	3
動詞	見える	3
動詞	なれる	3
動詞	笑う	3
動詞	咲く	3
動詞	越える	3
動詞	待つ	3
形容詞	いい	26
形容詞	重い	3
形容詞	恋しい	3

形容詞	憂い	3
形容詞	うれしい	3
形容詞	冷たい	2
形容詞	さみしい	2
形容詞	つらい	2
形容詞	憎い	2
形容詞	にくい	1
形容詞	悲しい	1
形容詞	よわい	1
形容詞	欲しい	1
形容詞	遠い	1
形容詞	長い	1
形容詞	いとしい	1
形容詞	さびしい	1
形容詞	苦しい	1
形容詞	ふるい	1
形容詞	悪い	1

E00

名詞	あなた	21
名詞	花	15
名詞	ふたり	9
名詞	涙。	8
名詞	心	8
名詞	胸	6
名詞	夜汽車	6
名詞	未練	6
名詞	夢	5
名詞	空	5
名詞	おんな	5
名詞	恋	5
名詞	幸せ	4
名詞	意地	4
名詞	酒	4
名詞	風	4
名詞	こころ	4
名詞	駅	4
名詞	命	4
名詞	寒さ	4
動詞	泣く	10
動詞	忘れる	10
動詞	来る	7
動詞	わかる	7
動詞	添う	6

動詞	生きる	5
動詞	言う	5
動詞	酔う	4
動詞	捨てる	4
動詞	咲く	4
動詞	ゆく	4
動詞	くださる	4
動詞	笑う	3
動詞	知る	3
動詞	消える	3
動詞	切れる	3
動詞	あげる	3
動詞	めぐる	3
動詞	愛す	3
動詞	下さる	3
形容詞	いい	4
形容詞	うすい	3
形容詞	遠い	2
形容詞	やさしい	2
形容詞	悲しい	2
形容詞	恋しい	2
形容詞	儚い	2
形容詞	細い	2
形容詞	きびしい	2
形容詞	欲しい	2
形容詞	良い	1
形容詞	辛い	1
形容詞	淋しい	1
形容詞	可愛い	1
形容詞	嬉しい	1
形容詞	赤い	1
形容詞	白い	1
形容詞	ほろ苦い	1
形容詞	つめたい	1
形容詞	しょっぱい	1