

the “bleeding edge” of enforcement. This seems a curious way to approach the problem of minimizing the chance of abuse, regardless of whether it is the result of intention or ignorance.

Many of their findings should be disturbing to anyone, not just those identifying as queer. In one case of total erasure, the text makes no mention at all of sexual orientation as it pertains to matters of enforcement. Cases of partial erasure, where particular aspects of sexual orientation are simply not included in the text, are more common.

Perhaps more disturbing are the cases of “selective editing,” where the LGBTQ connection was simply edited out. Many textbooks exploited stereotypes and managed to vilify LGBTQ persons, either literally or figuratively. Little mention is made of victimization of LGBTQ individuals, with texts placing this under “hate crimes.” Not surprising is a near total absence of cases that frame gay or lesbian identities as legitimate. That there are virtually no examples of valuing LGBTQ identities seems perversely consistent with the overall findings. Remember: these are *introductory texts*.

The Federal Bureau of Investigation reports that in 2005, racial bias motivated 54.7 percent of the total reported hate crimes. It is difficult to suggest that future members of the law enforcement system should have no familiarity with LGBTQ issues, when 14.2 percent of the total crimes committed in 2005 were motivated by a sexual-orientation bias. Keeping quiet then, is understandably popular, even among peers.

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Society for Linguistic Anthropology

JAMES STANLAW AND MARK PETERSON,
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This month we have a submission from Carolyn S Stevens, senior lecturer in Japanese studies at the University of Melbourne (where she teaches classes on Japanese popular culture and society, as well as language classes). She gives us a fascinating and rare behind-the-scenes, first-hand look at the creative process of how English becomes integrated into Japanese song. Those wishing to pursue this topic further should see her forthcoming book *Japanese Popular Music: Culture, Authenticity and Power* (2007). She may be reached at css@unimelb.edu.au.

Translations: “Internationalizing” Language and Music in Japan

By Carolyn Stevens (U Melbourne)

Japanese popular music is striking in that its language of expression is far from limited to its native discourse. What meanings do these “othered” expressions hold? Why does Japanese popular music use foreign languages more

often than those of other globalized, industrialized societies? I have tried to use the term “internationalizing” here to stress the ongoing *process*, which is a Japanese reaction to its own experience of global change.

Linguists, ethnomusicologists and anthropologists frequently discuss the use of English in Japanese popular culture. Most argue against the common knee-jerk reaction that this kind of expression merely illustrates the poor English linguistic capabilities of Japanese copywriters and songwriters. They promote the idea of an emerging and fluid hybrid language, perfectly comprehensible to in-group interlocutors, and interpreted within a shared symbolic framework.

Of all the foreign languages, English is most frequently used in Japanese popular music, due to its affinity with the genre’s place of origin. In the first two decades after the post-World War II American occupation, foreign music constituted the largest volume of sales in the Japanese record industry. And English has been called the most authentic expression for rock music in Japan.

Whether a love song or message song, serious or playful, foreign terms add value to the Japanese musical end product. For example, singer/songwriter and new music icon Yuming (Matsutōya Yumi), often likes to add a little fragrance of Western culture to give her songs some “elegance.” But another way to interpret the use of English in Japanese music is by focusing more explicitly on the *sound* of the lyrics rather than their purported *meaning*. Does the English used merely provide an acoustic gloss?

The pop music industry in Japan is precisely that—an industry—and, cultural and semiotic nuances aside, English at times is used not so much for its sophistication but for its sales potential. And English is not limited to one genre of Japanese music. Loan words were used extensively in early post-war hits, but the most common way that English was sung in Japan from the 1950s to the mid 70s was through the retention of original lyrics in translated cover songs.

In the 1980s we saw a full integration of English into original Japanese composition, coinciding with the strong yen and an unprecedented increase in Japanese citizens traveling overseas. Foreign languages had always been considered exotic and powerful, but it was not until the 1980s that overseas travel was within reach of ordinary middle-class Japanese, and English, as the *lingua franca* of the overseas tourist, entered the Japanese mainstream lifestyle.

In July 1994 I was commissioned to translate two songs—“The Adventure Begins” and “El Dorado”—into English by the Alfee, a well-known pop group. From my previous work with them I knew what the composer’s expectations were: the lyrics had to reflect the original meaning, they had to “fit the music,” and, most importantly, had to be realistically “singable” for a Japanese vocalist (thus, avoiding certain sounds such as l, r, or th during slow sections where the singer’s limited linguistic ability was most vulnerable).

We worked for three days on both the English and Japanese versions. Two months later, when

I received the final product, I was quite surprised to see on the back lyric sheet that the first two verses had been reversed in “El Dorado”; this puzzled me as I felt the verses had a cumulative story to tell and this momentum had been lost in the English version.

When I contacted the band to ask why, I was told that the producers decided to change the order of the two verses to allow the song to start on a strong note. In other words, sound standards over-ruled English meaning, which convinced me that use of English was more about image and sound than meaning. It didn’t matter that the two versions’ verses didn’t match; what mattered was that it sounded “good”—that is, good to Japanese ears.

Please send your comments, contributions, news and announcements to SLA contributing editors Jim Stanlaw (stanlaw@ilstu.edu) and Mark Peterson (petersm1@muohio.edu).

Society for Medical Anthropology

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Anthropological Research on National and Global Tobacco Use

By Mimi Nichter and Mark Nichter (U Arizona)

Tobacco use kills more people worldwide than malaria, maternal and major childhood conditions, and tuberculosis combined. By 2020, tobacco use will contribute to 8.4 million deaths annually, making it the leading cause of preventable morbidity and mortality in the world. Developing regions will be particularly impacted: in Asia alone, deaths due to tobacco use are projected to rise above 4 million, nearly twice that of developed regions.

Faculty and students at the University of Arizona (UA) Department of Anthropology have pioneered the use of ethnographic methods in tobacco research in the areas of dependency and addiction among adolescents and young adults; advertising and marketing; health disparities; polydrug use; gender and tobacco; the political economy of the tobacco industry; and the ecological impact of tobacco production.

UA tobacco researchers are also actively engaged in national and international public health policy debates and recommendations. In 1994, Mark Nichter served as a member of the Institute of Medicine task force to examine tobacco use among US youth. This group produced the highly influential Congressional report, *Growing Up Tobacco Free: Preventing Nicotine Addiction in Children and Youth*. In 2000, Mimi Nichter presented a commissioned paper to the World Health Organization (WHO) at their inaugural event for the Framework Convention for Tobacco Control, which was the first global WHO treaty. Using Asia as a