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Complaint Discourse Features in Modality Forms *A Comparative Analysis of Japanese and Indonesian Internet Review*

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ABSTRACT

This paper describes a comparative study of complaint discourse in Japanese and Indonesian focusing on modality expression. 500 items of each language were collected from TripAdvisor and usage of modality were quantitatively and qualitatively analyzed. As a result, modality forms have often been reported to be used to show consideration for the other person, such as avoidance of judgments and euphemisms, roundabout expressions or consideration (*hairyo*) for the other person are expressed. It was confirmed in complaint discourse, that there are cases in which have no consideration (*hairyo*) for the other person at all, rather than in a direct way of speaking. Both Japanese and Indonesian modality functioned effectively for expressing complaint. It was found that in “obvious complaint” the modality emphasizes the hotel’s faults and forces them to work appropriately, and in “implicit complaint”, the modality can express complaint with slightly reducing the burden on the hotel side by emphasizing the self-pay. The subject is used to determine whether an utterance expressing Complaint is “explicit/direct” or “implicit/indirect” in terms of the discourse level. In other words, the degree of FTA (Face Threat Act) differs depending on whether the subject is the writer (the guest) or the reader (the hotel). When the subject of “an act” is the reader (hotel side), the modality form functions to emphasize the reader’s fault (wrongness) or to force the reader (hotel side) to act. On the other hand, when the subject of “an act” was the writer, the function was to emphasize self-imposed burden or to understate the fault/burden of the reader (the hotel side).

KEYWORDS

Complaint discourse; Consideration; Explicit complaint; Event feasibility; Implicit complaint modality; Subject

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INTRODUCTION

Conventional research on expressing complaints has focused on the direct expression of complaints as one of the verbal behaviors in the fields of sociolinguistics and Japanese language education, and discourse studies have been conducted by comparing Japanese learners and Japanese discourse by learners (Hatsushikano, Kumatoriya,

& Fujimori, 1996; Fujimori, 1997; Boku, 2000; Lee, 2006, etc.).

Expressing Complaint is an act that threatens the other person’s position, and it is a difficult act that can have a large impact on human relationships depending on how people use the words and how they talk (Olshtain & Weinbach, 1993; Hatsushikano, Kumatoriya, & Fujimori, 1996). Also, as pointed out by Wonsamin (2016),

according to the politeness theory, expressing complaint is an act that violates the negative face of not wanting to be disturbed by the interlocutor. Therefore, it is considered necessary to consider appropriate linguistic forms in order to reduce the infringement of the other party's face and maintain human relationships. Specifically, the method of expressing complaint changes depending on the language used.

Comparing the following (1), (2), and (3), we can see that the strength of the speaker's assertion and the degree of the speaker's FTA was differ depending on the end of sentence expression (*bunmatsushi*).

- (1) このホテルは全く掃除していません。
(www.tripadvisor.co.jp)

Kono hōteru wa mattaku sōji shite imasen.
This hotel is not cleaned at all.

- (2) このホテルは全く掃除していないでしょう。
(www.tripadvisor.co.jp)

Kono hōteru wa mattaku sōji shite inaideshou.
This hotel may not be cleaned at all.

- (3) このホテルは全く掃除していないかもしれ
ない。
(www.tripadvisor.co.jp)

Kono hōteru wa mattaku sōji shite inai kamo shirenai.
This hotel maybe is not cleaned at all.

In (1), by stating the proposition itself in the categorical form, we can feel the nuances of judging the other party. It is thought that (2) and (3) avoid making a conclusion or obliquely point out the other party's actions that have caused a disadvantage by expressing conjecture and possibility judgment. Sometimes, "maybe" has the function of avoiding the risk of FTA (Face Threatening Act) in which one's own utterance threatens the negative face of the other party (Yamaoka, 2016).

From the above, it is considered that the mode of expression of Complaint is closely related to the final expression (modality). However, the research on complaint expressions so far has focused on pragmatic analysis based on discourse markers, and there has not been much analysis of speech function in relation to grammatical forms. In particular, the modality forms are important in expressing complaints such as used based on what kind of function, how the usage differs in different languages, and what intentions the speaker has in

using the modality form, are not sufficiently analyzed.

Therefore, in this study, while relying on the results of previous complaints research, we will conduct a comparative analysis of internet review data of complaints expressed by Japanese and Indonesian speakers, with a particular focus on the use of modalities. By doing so, we will clarify the characteristics of Complaint expressed by Japanese and Indonesian speakers that have not been clarified so far.

RESEARCH FRAMEWORK

Research on Expressing Complaints

Ishizuka (2014) conducted a survey analysis of complaint expressions of customer service among Japanese native speakers and Korean learners of Japanese. According to Ishizuka, among native Japanese speakers, strategies of 'proposition' and explicit 'request for improvement' were often seen. Specific examples include, 「確かにそのような揭示があったんでしょうか」 (*Tashika ni sono you na keiji ga attandeshouka*) 'Is there really such a notice?' and 「セール品であっても人が不快を感じる商品なら売らすべきではないと思います」 (*Seeru-hin de attemo hito ga fukai o kanjiru shouhin nara urubeki dewa nai to omoimasu*) 'Even if it's a sale item, I don't think you should sell it if it makes people feel uncomfortable'.

Wongsamin (2016) examines expressions of Complaint and responses to them through role-plays targeting Japanese and Thai native speakers. As a result, it has been clarified that Japanese native speakers (JNS) use strategies that seek explanations of causes and reasons, and objectively emphasize the consequences of situations. Specific examples include requests for explanations of reasons and the provision of general information, such as 「え？何で辞めちゃうの？」 (*E? nande yamechau no?*) 'What? Why are you quitting?' or 「だけど明日もう始まっちゃうでしょ」 (*Dakedo ashita mou hajimachatta yo!*) 'But it's starting tomorrow isn't it?'. On the other hand, Thai native speakers (TNS) emphasized their own disadvantages, and in addition, it was found that sarcasm and jokes were used as a characteristic strategy of TNS. As a specific example, the expressions such as 「せっかく紹介してあげたのに、私の面目が潰れちゃうじゃない」 (*Sekkaku*

shoukai shite ageta noni, watashi no memboku ga tsuburechau janai) 'I've taken the trouble to introduce you, but you're going to ruin my face' were used.

The overall tendency of Complaint expression strategies among native Japanese speakers is 'do not express Complaint' or even if they express Complaint, 'request for reason/explanation', 'express Complaint in a roundabout way', and use 'euphemistic expressions' (Choi, 2009; Lee, 2006; Jeong, 2005).

Puksi (2017) studied complaint expressions using an approach closest to this study. Puksi (2017) analyzed complaint speech act on an accommodation reservation site in Indonesia, and focused on review postings. Puksi (2017) examined complaint strategies and found that review posting is also related to actions that infringe on the other person's face, and the most commonly used complaint strategy is 'direct accusation', and 'annoyance'. In other words, it can be said that Indonesians prefer to use explicit and direct strategies and directly complain without considering the face of the reader (hotel side).

However, Puksi (2017) leaves some limitations. First, 160 cases of data are considered insufficient to understand complaints overall. In Puksi's (2017) study, the most fundamental problem is that there is no clear standard for identifying which of the reviews posted is a sentence with 'complaint'. Since there are no clear criteria, the subject of analysis may be subjective and prejudiced. To fill in this gap, as mentioned in Method section in this paper, we will not observe 'sentence' but 'discourse' of complaint as the object of analysis.

Based on the research on complaints, it is found that there are two aspects to the way complaint is expressed, and the criteria of 'explicit/direct' or 'implicit/indirect' can be different depends on the country and language. However, it is not clear what kind of clues are used to determine whether complaints are 'explicit/direct' or 'implicit/indirect'. Therefore, in this paper, we are also examining the clues necessary for judging whether Complaint utterances are 'explicit/direct' or 'implicit/indirect' at the discourse level.

Relation Between Expression of Complaint and Expression of Consideration

In recent years, complaint expression studies have pointed out the importance of focusing on

modality-type behavior (Yamaoka, Makihara, & Ono, 2010; Yang, 2016; Yamaoka, 2016). Yang (2016) points out that modality represents the speaker's attitude toward the proposition and the listener, and is one of the ways to understand the utterance as an expression of complaint. Yamaoka, Makihara, and Ono (2010) and Yamaoka (2016) conducted research on expressions of Complaint within the study of considerate expressions. He states that the mental attitude expressed and the communicative attitude expressed by the final particle include the consideration to maintain the interpersonal relationship as good as possible. Therefore, the modality format is used to avoid the risk of FTA (Face Threatening Act) by intimidating the negative face of the interlocutor, to convey one's expectations without blaming the interlocutor, and to convey empathy.

Yamaoka, Makihara, and Ono (2010) point out that expressing Complaint constitutes an FTA (Face Threatening Act), which may damage human relations and is related to Leech's (1993) politeness principle. Leech (1993) has the following principles regarding evaluation of others.

- Approbation (a) Minimize blaming others
Maxim (b) Maximize admiration for others

Since expressing complaint is 'blaming others', it should be avoided as much as possible or express it passively (Yamaoka, Makihara, & Ono, 2010, p. 183). In addition, Yamaoka, Makihara, and Ono described that the mental attitudes expressed in modality including end sentence particles are important, and often include considerations which help to improve the interpersonal relationship. Yamaoka, Makihara, and Ono (2010) and Yamaoka (2016) discuss that '*kamo shirenai*', '*temo ii*' and '*mono (end sentence particles)*' are often used to avoid the risk of FTA (Face Threatening Act) that threatens the negative face of the interlocutor, to convey one's expectations without blaming the other party, and to convey empathy.

According to Yamaoka, Makihara, and Ono (2010) and Yamaoka (2016), it is possible that modalities are actively used in complaint discourse. To confirm this prediction, this study decided to analyze the relationship between complaint discourse and modality form deeper. By analyzing the modalities, this study expected to clarify the characteristics of complaint discourse, and the rule of pragmatic modalities usage in general.

The Framework of The Analysis

There are representative studies on Japanese modality theory, including Nitta (1991), Miyazaki, Adachi, Noda, and Takanashi, (2002), and Japanese Descriptive Grammar Research Group (2003). On the other hand, Alwi (1992) is the only study representing Indonesian modality theory. However, the modality theory in Japanese and Indonesian have very different frameworks, and it is expected that it will be difficult to analyze if these modality theories are adopted.

Hence, this research used the framework of Palmer (2001), edited by Descriptive Grammar Research Group (2003), and focuses on cognitive Epistemic modalities, evidential modalities, binding modalities, and communicative modalities.

RESEARCH METHOD

Data Collection

The data was collected from reviews posted on the Japanese version of TripAdvisor and the Indonesian version of TripAdvisor. A total of 1,000 reviews were collected, including 500 reviews in Indonesian and 500 reviews in Japanese. Data were collected by the following procedure. We extracted reviews written between 2015 and 2019. For Japanese data, the targeted reviews are those written between 100 to 1,000 characters, and for Indonesian, the targeted reviews are those written between 30 to 800 words. The target hotels are hotels in the metropolitan area in both Japan and Indonesia.

In addition, among the 5 levels of hotel evaluation (“very good,” “good,” “average,” “bad,” and “very bad”), only reviews with “very bad” and “bad” ratings were included in this study. We defined it as ‘Complaint discourse’, and analyzed the modality forms that appear in the whole complaint discourse. On the other hand, the reviews that evaluated the hotel as “very good” or “good” was analyzed as ‘satisfaction discourse’.

In this study, we compared ‘Complaint discourse’ and ‘satisfied discourse’ to investigate the emergence of modalities in Complaint discourse. The extraction procedure for satisfying discourse was the same as for Complaint discourse, and 250 data were collected. The total number of words in Complaint discourse in Japanese was 97,045 words, and the total number of words in

satisfied discourse was 35,030 words. In contrast, 63,539 Indonesian Complaint discourses and 23,448 satisfying discourses were collected.

Data Analysis

This research consists of two stages: quantitative analysis and qualitative analysis. First, we clarify the usage trends of modalities appearing in word-of-mouth submissions by quantitative analysis. Based on the results of the quantitative analysis, we clarify the functions and usage context of the modality form through quantitative and qualitative analysis. For the quantitative analysis, we use the free software “KH Coder” for quantitative text analysis. KH Coder was developed by Koichi Higuchi (2014) of Ritsumeikan University, and is software that can extract words, search documents, perform morphological analysis, and set and aggregate search conditions (coding rules). Since KH Coder does not read the modality format, it is necessary to specify the vocabulary (modality format) to be extracted in advance using a function called “word selection”. Since most modality forms are compound forms, there are many exceptions to selection by part of speech.

Therefore, in this research, the modality form to be extracted is specified in advance using a function called “Forced Extraction Word Specification”, and forced extraction is performed. In addition, based on the results extracted by KH Coder, a function called KWIC concordance is used to confirm and consider the usage trends of modality format in posting reviews. Since most modality forms are compound forms, there are many exceptions to selection by part of speech. Therefore, in this study, we registered the modality complex form to be extracted in advance by using the function of ‘Forced Extraction Word Specification’ and forced extraction.

FINDINGS AND DISCUSSION

According to Matsuki (1992), the point of gaze (the object seen) is mainly placed on the actor, while the person on whom the point of view (the place to see) is placed indicated by the verb of the sentence related to the point of view. In line with this point, this study focuses on the point of gaze and clarifies the function of modality forms in discourse of Complaint.

From this section onwards, the ‘gazing point’ is referred to as the ‘subject’ and refers to the actor.

Depending on the person who is the subject, the manner in which Complaint expressed is different. Another important factor in the characteristics of Complaint discourse in Japanese and Indonesian is the ‘feasibility of event’. This point will be explained through a case analysis.

Complaint Discourse in Japanese

Table 1 shows the appearance frequency of modalities in Complaint discourse and satisfied discourse in Japanese. A chi-square test of independence was performed using a cross-tabulation table.

Table 1: Appearance frequency of modalities in Complaint and satisfied discourse in Japanese.

The Form of Modality	Complaint Discourse	Satisfied Discourse	pValue
	97,045 Words	35,030 Words	
Epistemic Modality	244	45	2.420522 e-05(<0.0001)**
Interactive Modality	239	93	0.5
Evidential Modality	166	33	0.001**
Deontic Modality	137	24	0.0008**
Total	786	195	

* :p < 0.05, ** :p < 0.01

From Table 1, when the p-value level is <0.05 (significant difference), the Epistemic modality, evidentiary modality, and Deontic modality showed significant differences among the four modalities. Only the communicative modality was non-significant. From this, it can be said that the Epistemic modality, the evidentiary modality, and the binding modality are actively used in Complaint discourse.

This will focus only on the evidentiary modality and the binding modality in Complaint discourse in Japanese. For the list of modality forms, refer to Japanese Descriptive Grammar Research Group (2003) and discuss qualitatively in “Evidential modality” section.

Evidential Modalities

Evidential modalities in Japanese are expressed in modality forms such as ‘(suru) sou/(shi) souda’, ‘mitaida’, ‘rashii’, and ‘youda’. In this section, we discuss only the modality type ‘(suru) sou/(shi) souda’. The combination of ‘(suru) sou/(shi) souda’ appears 68 times. That’s right” will be picked up and analyzed. Looking at them individually, only two modalities of ‘(suru) sou’ could be confirmed, so only ‘(shi) sou’ will be taken up for analysis.

According to Morita (1990) and Kekidze (2003), ‘(shi) sou’ is an expression that avoids assertion against things that can be affirmed, or an expression that is uttered out of consideration and consideration for the other party. However, the ‘(shi) sou’ in Complaint discourse has a nuance of actively negatively evaluating the reader (the hotel side), unlike the meaning that has been reported so far as showing consideration.

In Japanese Descriptive Grammar Study Group (2003, p.173), it is mentioned that ‘(shi) sou’ expresses the subject’s disposition and internal state being observed as an external appearance. and being involved in ‘already-realized events’, ‘(shi) sou’ came to have the function of ‘positive negative evaluation’. In the case of “positive negative evaluation”, the writer (guest) uses ‘(shi) sou’ to express a positive negative evaluation of the reader’s (hotel’s) response and facial expressions to emphasize the bad points.

This will be described below with specific examples.

- (1) 今回も○○○(ホテル名)の公式サイトより予約をさせて頂いて「KING PREMIUM DELUXE」を予約させて頂いたら、返信メールで「KING PREMIUM DELUXE, 禁煙確認済み」との事で禁煙部屋が確保されたかと思いきや、チェックインの際に「禁煙部屋は満室で喫煙部屋になります！！」と、当たり前の感じで言われた (後略)

「希望だけで、確約ではありませんので・・・以下意味不明な説明」と高圧的で当たり前の感じで説明があり、ヤニ臭い部屋はダメなので

再度お願いしたところ、明らかにめんどくさそうな感じで、「ツインの部屋なら禁煙部屋があります。」とのことで、明らかに格下げされたツインの部屋に宿泊する事になりました。

(www.tripadvisor.co.jp)

Konkai mo rei rei ○(hoteru-mei) no kōshiki saito yori yoyaku o sa sete itadaite i 'kingu puremiamu DELUXE'

o yoyaku sa sete itadaitara, henshin mēru de 'kingu puremiamu DELUXE, kin'en kakunin-zumi' to no koto de kin'en heya ga kakuho sa reta ka to omoiki ya, chekkuin no sai ni 'kin'en heya wa manshitsu de kitsuen heya ni narimasu!!' To, atarimaena kanji de iwa reta (kōryaku)

'Kibō dake de, kakuyakude wa arimasen'node ika imi fumeina setsume' to kōatsu-tekide atarimaena kanji de setsume' ga ari, yani kusai heya wa damenanode saido onegai shita tokoro, akiraka ni mendokusa-sōna kanji de, 'tsuin no heyana kin'en heya ga arimasu.' To no koto de, akiraka ni kakusage sa reta tsuin no heya ni shukuhaku suru koto ni narimashita.

This time as well, I made a reservation from the official website of ○○○ (hotel name), and when I made a reservation for “KING PREMIUM DELUXE,” I received a reply email saying, “KING PREMIUM DELUXE, non-smoking confirmed.” I thought it was secured, but when I checked in, I was told in a natural way, “The non-smoking room is full and it will be a smoking room!”

“It’s just a request, not a promise, so the explanation below doesn’t make sense.” When I asked again, they said, “There is a non-smoking room for twin rooms.”

In data (1), the subject of ‘*mendōkusai* (troublesome)’ is the reader (the hotel), and the state of ‘*mendōkusai* (troublesome)’ is the internal state of the reader (the hotel), which can be observed from the expression of the reader (the hotel). Here, the writer (guest) is thought to have emphasized the poor response and facial expression of the reader (the hotel) by adding “*sō*”. In other words, ‘(*shi*) *sou*’ fulfilled the function of ‘active negative evaluation’. From this, there is a possibility that the face of the reader (hotel side) is threatened, and it seems that Leech (1983)’s approval maxim was violated.

Another factor is the ‘feasibility of the event’, and ‘(*shi*) *sou*’ means ‘an event that has already happened’. In other words, there is a nuance that the writer (customer) focuses on the finished situation and strongly points out the other party. In fact, except for ‘(*shi*) *sou*’, it is possible to simply write “*Akiraka ni mendokusai kanjide...* (It’s obviously troublesome...)”, but the writer (customer) intends ‘(*shi*) *sou*’. It is thought that by using it in a generic way, it is easy to take on the nuance that emphasizes the undesirable situation, such as ‘*mendokusasona kanjide...* (it seems to be troublesome)’. Similar examples is as follows.

- (2) その後 28 階に上がり、レストランへ向かう。
事前に話していた支払いについて確認する。

少々手間になる方法で処理を依頼していたが、いざ当日になると、こちら (ホテル) として間違ったらお客様に面倒がかかるため、できればその方法はさげたいとのこと。

でも事前にその方法を提案したのはその担当者本人。何故当日になってできないと言いつづけるのか？

支払いはそれぞれ割り勘だったが、違うタイミングで支払おうとしたところ、「まだ支払っていない方いらっしゃるんですか？」と気だるそうなトーンで言われた (苦笑) この時点でもう次は無いかと確信。(後略)

(www.tripadvisor.co.jp)

Sonogo 28-kai ni agari, resutoran e mukau.

Jizen ni hanashite ita shiharai ni tsuite kakumin suru.

Shōshō tema ni naru hōhō de shori o irai shite itaga, iza tōjitsu ni naru to, kochira (hoteru) to shite machigattara okyakusama ni mendō ga kakaru tame, dekireba sono hōhō wa saketai to no koto.

Demo jizen ni sono hōhō o teian shita no wa sono tantōsha hon'nin. Naze tōjitsu ni natte dekinai to iidasu no ka?

Shiharai wa sozore warikandattaga, chigau taimingu de shiharaou to shita tokoro, 'mada shiharattenai kata irassharu ndesu ka?' To kedaru-sōna tōn de iwa reta (kushō) kono jiten de mō tsugi wa nai na to kakushin. (Kōryaku)

After that, go up to the 28th floor and head to the restaurant.

Confirm the payment we were talking about earlier. They had asked for it to be handled in a way that was a little time-consuming, but when it came to the day, they would like to avoid that method if possible, as it would be troublesome for the customer if they (the hotel) made a mistake.

But it was the person in charge who proposed the method in advance. Why do you say you can't do it on the day of the day?

We split the bill, but when we tried to pay at different times, he said in a languid tone, “Is there anyone who hasn't paid yet?” (Omitted)

The state of (2) ‘*kidarui* (drowsiness)’ is the internal state of the reader (the hotel side) and can be observed from the reader’s (the hotel side) facial expression. Here, the writer (guest) is thought to use ‘(*shi*) *sou*’ to emphasize the bad point (mistake) of the reader (hotel side). In reality, except for ‘(*shi*) *sou*’, it is possible to simply write ‘*kidarui toon de iwareta* (said in a languid tone)’. It is thought that by using it in a generic way, it is easy to take on the nuance that emphasizes an undesirable situation, such as ‘*kidarui toon de iwareta* (said in a languid tone)’.

Deontic Modalities

Binding modalities in Japanese are expressed in forms such as ‘*houga ii* (should)’, ‘*nakereba naranai* (must)’, ‘*bekida* (should)’, ‘*nai to ikenai* (should/have to)’, ‘*temo ii* (may)’, but we focus only on the modality form ‘*nakereba naranai* (must)’.

In Complaint discourse, ‘*nakereba naranai/naito ikenai* (must)’ expresses that it is unacceptable that the situation does not happen, that it is indispensable, but when the subject is the ‘writer’ and the ‘actual event’ already happened, this fulfill the function of “clarifying the responsibility of others”. “Clarification of the responsibility of others” means that the reader (hotel side) is not responsible for a situation where the writer (guest) is doing unnecessary acts. It was confirmed that 14 cases of ‘*nakereba naranai/naito ikenai* (must)’ fulfilled this function. A specific example is the following (3).

- (3) すべてが最悪の滞在でした。
チェックインでは、フロントで散々待たされて、横で次々にチェックインしていく人々を横目に、フロントからは何の説明もないままに立ち続けていました。
最後にはしびれを切らして、フロントの担当に何が問題かを聞いたところ、予約が見つからないとの事。私が確認番号を言って、やっとチェックインが進みました。
あのまま私が何も尋ねなければ、あの後、どれくらい立っていなければならなかったのでしょうか？ (中略)
何から何まで低レベルで、どこを直したらいいかわからない最悪のホテルです。
(www.tripadvisor.co.jp)

Subete ga saiaku no taizaideshita.

Chekkuinde wa, furonto de sanzan matasa rete, yoko de tsugitsugini chekkuin shite iku hitobito o yokome ni, furonto kara wa nani no setsumei mo nai mama ni tachi tsudzukete imashita.

Saigo ni wa shibire o kirashite, furonto no tantō ni nani ga mondai ka o kiita tokoro, yoyaku ga mitsukaranai to no koto. Watashi ga kakunin bangō o itte, yatto chekkuin ga susumimashita.

Anomama watashi ga nani mo tazumenakereba, ano go, dorekurai tatte inakereba naranakatta nodeshou? (Chūryaku)

Nanikarananimade tei reberu de, doko o naoshitara i ka wakaranai saiaku no hoterudesu.

All in all it was the worst stay ever.

At check-in, I was made to wait for a long time at the front desk, and while looking sideways at people checking in one after another, I kept standing without any explanation from the front desk.

Finally, when I got impatient and asked what the problem was with the person in charge at the front desk, they said they couldn’t find the reservation. I gave the confirmation number and finally check-in proceeded.

If I didn’t ask him anything, how long would he have to stand after that? (Omitted)

It is the worst hotel where it is low level and does not know where to fix anything.

In (3), the writer (guest) actually did the act of ‘*tatte iru* (standing)’, even though it was not necessary to do so. The writer (guest) is the actor of ‘*tatte inakereba naranai* (I must stand)’, and the writer (guest) gives the impression that he/she is a victim and that the reader (hotel side) made him/her wait for a long time and ask for the hotel responsibility.

If we exclude ‘*nakereba naranai* (must)’, the phrase ‘*ano ato, dorekurai tatteitanodeshou* (how long have I have been standing after that?)’ does not have the intention of questioning the reader (the hotel side), and is simply an utterance such as ‘self-confirmation’ or ‘internal speech’. In other words, it is thought that the writer (guest) of (3) chose a strategy of indirectly expressing Complaint using ‘*nakereba naranai* (must)’. In addition, (3) is related to ‘events that have already happened’, so the writer (guest) emphasized the bad points of the reader (hotel side). More direct terms also used as seen in example (4).

- (4) 施設は、以前全日空ホテルとして利用していた頃より、ゴージャスにはなりました。しかし、フロントの対応やレストランの対応には難があります。
良かったのは、ベルさんだけです。特にチェックインしてもらった女性、眼鏡をかけた女性は最悪でした。
長く待たせたのにお待たせいたしましたの一言もなく、わたしの姿は視野に入っているにもかかわらず、わたしがその女性の目の前に立つまで、反応もしません。
その間ずっとわたしは待っていたのです。一言くらいお詫びを言うべきです。
(www.tripadvisor.co.jp)

Shisetsu wa, izen Zen’nikkū hoteru to shite riyō shūte ita koro yori, gōjasu ni wa narimashita.

Shikashi, furonto no taiō ya resutoran no taiō ni wa nan ga arimasu.

*Yokatta no wa, Beru-san dakedesu.
Tokuni chekkuin shite moratta josei, megane o kaketa
josei wa saiakudeshita.
Nagaku mata seta no ni omataseitashimashita no
hitokoto mo naku, watashi no sugata wa shiya ni haitte
iru nimokakawarazu, watashi ga sono josei no me no
mae ni tatsu made, han'nō mo shimasen.
Sonoaida zutto watashi wa matte ita nodesu.
Hitokoto kurai owabi o iubekidesu.*

The facility has become more gorgeous than when it was used as an All Nippon Airways hotel before. However, correspondence of the front desk and correspondence of restaurant have difficulty. The only good thing was Mr. Bell. Woman who had you check in in particular, woman who wore glasses were the worst. She made me wait a long time, but she didn't say a word, and even though she had me in her sight, she didn't react until I stood in front of her. All the while I was waiting. I should say a word of apology.

In (4), the writer (guest) is trying to clarify where the responsibility lies with the reader (hotel side), which is common to (3). However, in (4), the use of 'bekida (should)' allows the writer (guest) to point out the bad points (mistakes) of the reader (hotel side) in a straightforward manner, and the reader (hotel side) takes responsibility. The writer (guest) explicitly expressed his Complaint with the reader (the hotel) which made him/her waited. On the other hand, the subject of 'tatte iru (standing)' in (3) is the writer (guest), and it is thought that he expressed his Complaint more obliquely and indirectly than in (4). In the following (5), as in (3), the writer (guest) expresses his burden grandly.

- (5) ずっと宿泊したいと思っていた○○○(ホテル名)。○○○(ホテル名)のスタッフはこちらから声を掛けないといけないレベルで、ちょっと客を選んで対応している印象があり、チェックインからちょっと嫌な予感はしていました。その予感は時間の経過とともに的中。(中略) ルームサービスの提供時説明が不足していたり、レストランの予約時に再三の連絡の末にうまく希望が伝わっていないなど、スタッフの処理能力はビジネスホテルレベル。(中略) スタッフのサービスはまだまだ改善の余地があると思う。が、あまり期待はしていない。

(www.tripadvisor.co.jp)

*Zutto shukuhaku shitai to omotte ita ○○○(Hoteru-mei).
○○○(Hoteru-mei) no sutaffu wa kochira kara koe o
kakenaito ikenai reberu de, chotto kyaku o erande taiō
shite iru inshō ga ari, chekkuin kara chotto iyanayokan
wa shite imashita.*

*Sono yokan wa jikan no keika to tomoni tekichū.
(Chūryaku)
Rūmusābisu no teikyō-ji setsumeimei ga fusoku shite i tari,
resutoran no yoyaku-ji ni saisan no renraku no sue ni
umaku kibō ga tsutawatte inai nado, sutaffu no shori
nōryoku wa bijinesuhoterureberu. (Chūryaku)
Sutaffu no sã bisu wa madamada kaizen no yochi ga aru
to omou. Ga, amari kitai wa shite inai.*

I've always wanted to stay at ○○○ (hotel name). The staff at ○○○ (hotel name) was at a level where I had to call out to them, and I had the impression that they were picking out customers and responding to them, so I had a bad feeling from the time I checked in. The premonition is true with the passage of time. (Omitted) The staff's processing ability is at the level of a business hotel, such as lack of explanation when providing room service, and not being able to communicate well after repeated contact when reserving a restaurant. (Omitted) I think the staff's service still has room for improvement. But I don't expect much.

In data (5), since the act of 'koe o kakeru (calling out)' was not carried out by the hotel, the writer (guest) had to carry out the act of 'koe o kakeru (calling out)' to the hotel staff. In other words, the act of 'calling out' should be the responsibility of the reader (hotel side), but in reality this is not the case, and the writer (guest) must try to make the reader (the hotel side) who had to call him/her aware of where the responsibility lies, while using it to express his burden clearly. In (3) and (5) above, the writer (guest) expresses his own burden more than (4), so the risk of face infringement of the reader (hotel side) can be avoided.

Complaint Discourse in Indonesian

This section examines the emergence of modality forms in Complaint discourse in Indonesian. Table 2 summarizes the appearance of modalities in Complaint discourse and satisfied discourse in Indonesian.

From the data presented in Table 2, the Epistemic modality showed a p-value of 0.0002, indicating a significant difference. Another significant difference was found in Deontic modalities. From this data, it can be said that the binding modality was actively used in Complaint discourse.

Table 2: Appearance frequency of Complaint discourse and satisfied discourse in Indonesian.

The Form of Modality	Complaint Discourse	Satisfied Discourse	pValue
	97,045 Words	35,030 Words	
Epistemic Modality	212	43	0.0002**
Interactive Modality	117	31	0.1
Evidential Modality	33	14	0.6
Deontic Modality	264	42	1.3959 26e-09 <0.0001* *
Total	626	130	

* :p < 0.05, ** :p < 0.01

Next, the analysis will be focusing only on Epistemic modalities and binding modalities. As the Indonesian modality formats listed based on Alwi's (1992).

Epistemic Modalities

The Epistemic modalities in Indonesian are 'Mungkin (maybe)', 'Pasti (must be)', 'Seharusnya (should be)', 'Kira (may be)', and 'Semoga/Mudah-mudahan (I hope)'. From these expressions, we focus only on the modality "Semoga/Mudah-mudahan", which expresses prayers. This is because the modality of 'prayer' in 'Semoga/Mudah-mudahan' appears in Complaint discourse, but not in satisfied discourse. Moreover, we could not confirm its use in Complaint discourse in Japanese.

According to Alwi (1992), 'Semoga/Mudah-mudahan' is basically used as an adverb, and its basic meaning is to describe an uncontrolled situation. It is pointed out that it represents It is also said to express the speaker's wishes and expectations toward God. In Indonesia, which has a strong relationship with religion, 'Semoga/Mudah-mudahan' is often used in daily conversation as a word that expresses 'prayer' or 'hope' to God.

In Complaint discourse, the writer (customer) can use expressions with a high degree of assertion, such as imperative and request, but by using 'wish/hope', they are passively making efforts to convey they means to the reader. Therefore, in this paper, we refer to this as a "passive demand for

action". From the data, there are 22 use of 'Semoga/Mudah-mudahan' which found to perform this function. The characteristic of 'Semoga/Mudah-mudahan' use is shown in a specific example as (6) below.

- (6) Nama hotel dengan embel2 ○, tentunya bukan hanya sekedar nama, tapi juga gambaran kualitas mutu pelayanan.
 Tp sayangnya untuk ○ yg satu ini jauh dari harapan.
 Apalagi perjalanan dari ○hotel lanjut ke ○hotel yg berkualitas, ujungnya ○ yg levelnya jauh beda padahal harga yg hampir sama.
 Mudah-mudahan bisa lebih ditingkatkan
 (www.tripadvisor.co.id)

The hotel name with the appendage ○, of course, is not just a name, but also a description of the quality of service quality.

But unfortunately for ○ this one is far from expectations.

Moreover, the trip from ○hotel to ○ a quality hotel, in the end ○ with a much different level even though the price is almost the same.

Hopefully can be more be improved

The sentence (6), 'Mudah-mudahan bisa lebih ditingkatkan (I hope it can be improved)', is expressed as if the writer (guest) asked 'God', and hoped that the hotel would respond by God's power. However, 'Mudah-mudahan' in (6) no longer actually expressed a 'wish' to God. The subject of "Improve" is the reader (the hotel side), and they demand the realization of the act of "Improvement".

However, even if the subject of "Improve" is the reader (hotel side), by using "wish/hope", the reader reached passively and refrain from asserting. Therefore, it is thought that the risk of face infringement on the part of the reader (hotel side) can be avoided because the approach to the other party is not strong and the criticism of others is minimized. From the perspective of 'feasibility of events', 'Mudah-mudahan' means 'unrealized event'. In other words, the writer (guest) focused on the situation related to what the hotel had to do in the future.

From the above (6), 'mudah-mudahan' does not originally have the function of requesting action, but in Complaint discourse, it is thought that it acquired the function of requesting action from 'prayer'. Even though the writer (guest) uses the 'prayer/wish' to direct a certain action (improvement), it is up to the reader (the hotel side)

to accept or reject the action. The function of such a “passive action request” can be better understood by comparing it with (7) below, which makes an action request more explicitly.

- (7) *memilih hotel ini karna recomend temen tapi di sayangkan tidur terganggu dengan suara kereta yang lewat memang posisi hotel berdekatan dengan rel kereta jadi terganggu istirahatnya untuk resepsionis klo saya tlp angkat dong dan jgn judes klo menerima keluhan kesah tamu saya kira kemarin Bisa pindah Kamar tapi malah di cuekin gitu*

(www.tripadvisor.co.id)

I chose this hotel because of a friend's recommendation but it's a shame that sleep is disturbed by the sound of passing trains, indeed the position of the hotel is close to the railroad tracks, so your rest is disturbed for the receptionist if I call pick up and don't get bitchy if the guests complaint I think yesterday we can change room but instead we were ignored, just like that

In (7), the writer (customer) made the reader perform the act of 'tlp/telpon (calling)' using the communicative modality 'dong'. According to Krisdalaksana (2011), 'dong' has the function of pointing out the mistake on the part of the addressee (directly pointing out the reader's mistake) like in (7). In (7), the writer (guest) uses 'dong (yo)' to directly point out and criticize the reader's (hotel's) mistakes.

“dong” is more straight forward than a modality that expresses a wish/hope, such as “*Semoga/mudah-mudahan*”. In other words, there is a high possibility of infringing on the face of the reader (hotel side). On the other hand, ‘*Semoga/mudah-mudahan*’ has the function of indirectly making the reader (the hotel side) act, so the utterance was relaxed and the expression became a roundabout expression.

Deontic Modalities

In Indonesian, binding modalities are expressed in forms such as ‘*Harus* (must)’, ‘*Wajib* (must do)’, ‘*Boleh* (maybe)’, and ‘*Baiknya* (better)’. But in this paper, only ‘*Harus* (must)’ will be discussed.

Looking back, in the Complaint discourse in Japanese, there is not a single example of the type that compels the reader to act, and it is said that the reader (the hotel side) is made aware of where responsibility lies. However, in the Complaint

discourse in Indonesian, unlike Japanese, ‘*Harus*’ was found to force the reader to act.

In Complaint discourse in Indonesian, the writer (customer) strongly and positively appealed to the reader by using expressions with a high degree of assertion such as ‘*Harus* (must)’. Accordingly, in this paper, we have referred to it as a “positive demand for action”. Twenty cases of ‘*Harus* (must)’ with the function of “positive action demands” were confirmed, as example (8) below.

- (8) *Ada salah satu teman saya yg dtng dr daerah dan menginap d hotel 000 tugu tani dekat kedubes USA, pada saat breakfast, salah satu staf restorannya melarang duduk meja breakfast ketika menginap di hotel 000, pelayanannya terhadap teman saya sangat buruk sekali, apakah pihak MANAGEMENT atau FO MANAGER nya tidak mengajarkan kesopanan dlm tutur bahasa terhadap tamu2 nya.. harusnya hotel berbintang itu pelayanannya lebih sopan dan tutur bahasanya lebih baik, bahkan Harus professional dlm bekerja. tetapi ini tidak sama sekali, malah membuat tamu kecewa..amat sangat disayangkan sekali..*

(www.tripadvisor.co.id)

One of my friends came from the area and stayed at the 000 Tugu Tani hotel near the US Embassy, at breakfast, one of the restaurant staff forbade sitting at the breakfast table when staying at the hotel 000, the service to my friend was very bad, does the MANAGEMENT or FO MANAGER not teach politeness in speech to the guests.. the star-rated hotel should have more polite service and speak the language better, Must even be professional at work. but this is not at all, instead it makes guests disappointed..very very unfortunate.

In (8), “*Harus* (must)” is used. This created the impression that the writer (guest) was giving strong orders or pointing out to the reader (hotel). The writer (guest) used ‘*Harus* (must)’ to ask the reader (hotel side) to act in a straightforward manner, ‘doing a job properly like a professional’. ‘*Harus*’ expresses ‘an unrealized event’, like ‘*Semoga/mudah-mudahan*’, which is good. In other words, it was found that the writers (guests) paid more attention to the improvement points on the hotel side.

“*Harus*” was used to indicate that the writer (guest) was in a higher position than the reader (the hotel). In terms of social status, the position of ‘customer’ is considered to be higher than the position of ‘clerk’, and has more power. The reason

why the function of ‘positive demand for action’ appears only in Indonesian is that Indonesian society is very conscious of the fact that ‘guest’ is a person of high social status and power.

Discussion

The results and analysis results are described above. It has been reported that conventional modality forms are often used to show consideration for others, such as avoiding assertions and euphemistic expressions (Yamaoka, Makihara, & Ono, 2010; Yang, 2016; Yamaoka, 2016). It was also confirmed that the discourse does not simply express consideration for the other person in a roundabout way, but is rather direct and does not include consideration for the other person at all. Details are summarized in Tables 7 and 8.

Table 7: Characteristics of expressions of Complaint seen from modalities.

	Complaint Discourse Functions of Modality Forms	Japanese	Indonesian
1.	Explicit Complaint A. I emphasized the bad point (mistake) of the reader (hotel side). B. The reader (the hotel side) was forced to act.	✓	✓
2.	Implicit Complaint A. Emphasized self-pay. B. It showed consideration for readers (hotel side) and relaxation of claims. C. The error/burden on the part of the reader (the hotel side) has been reduced.	✓	✓

From Table 7, the modalities of Complaint discourse in Japanese and Indonesian had two aspects: ‘explicit complaint’ and ‘implicit complaint’. In the case of ‘explicit complaint’, the modality format emphasizes the bad point (mistake) of the reader (hotel side) or forces the reader (hotel side) to act. On the other hand, in the case of ‘implicit complaint’, the modality format

emphasizes self-payment, cares for the reader (hotel side), relaxes the assertion, and moderates the fault/burden of the reader (hotel side).

In this regard, the results are somewhat different from those of previous complaint studies.

Japanese native speakers (JNS) use a strategy of objectively emphasizing the outcome of the situation when expressing their complaint (Wongsamin, 2016), not expressing complaint, or even expressing complaint, ‘indirect complaint’ and it is mentioned that there is a high tendency to use the ‘euphemistic expression’ strategy, but by observing the modalities of Complaint discourse, it has two aspects: ‘explicit complaint’ and ‘implicit complaint’.

This research is a further development of how modality forms other than ‘*kamoshirenai* (maybe)’, ‘*temo ii*’ and ‘end sentence particles (*mono*)’ are related to complaint as found by Yamaoka, Makihara, and Ono (2010) and Yamaoka (2016). However, unlike the results reported by Yamaoka, Makihara, and Ono (2010) and Yamaoka (2016), the modality format in complaint discourse does not only include consideration for maintaining good interpersonal relationships with the other party. In complaint discourse, when the subject of “certain action” is the reader (hotel side), the modality format emphasizes the reader’s bad point (wrong) or forces the reader (hotel side) to act fulfilled its function. It may infringe on the reader’s face because it greatly expresses criticism to others. On the other hand, when the subject of ‘a certain act’ is the writer, it has the function of emphasizing self-burden and moderating the fault/burden of the reader (the hotel side). By doing so, it is thought that the risk of face infringement on the part of the reader (hotel side) can be avoided.

In this way, we observed characteristics that differed from dialogue situations that had been mainly dealt with in previous research on expressions of complaint. The approach of clarifying the characteristics of complaint expressions in Japanese and Indonesian by focusing on the modality form is also valid, and it is expected that new knowledge about linguistic differences in complaint expressions will be obtained.

Finally, the similarities and differences between Japanese and Indonesian are as summarized in Table 8.

Table 8: Necessary cues for judging complaint utterances.

		Japanese	Indone- sian
Subject	Reader (hotel side)	✓	✓
	writer (guest)	✓	✗
Feasi- bility of events	already realized situation Prefers to look back and pay more attention to the mistakes that the reader (hotel side) caused in the past	✓	✗
	Unrealized The writer (guest) prefers to focus on the situation related to what needs to be done to the reader (hotel side) by focusing on the improvement points.	✗	✓

As can be seen from Table 8, there are cases in which the subject of complaint discourse in Japanese is the reader (the hotel) and the writer (the guest) as the subject. On the other hand, complaint discourse in Indonesian is centered on the reader (hotel side) as the subject. From the point of view of 'feasibility of events', complaint discourse in Japanese mainly expresses 'already-realized' situations. From this, it can be said that native Japanese speakers prefer to pay more attention to and look back on mistakes that the reader (the hotel side) caused in the past. On the other hand, one characteristic of complaint discourse in Indonesian is that it prefers to express 'unrealized' situations. In other words, the writer (guest) can express to the reader (the hotel side) what needs to be done in the future by focusing on the points to be improved.

CONCLUSIONS

In this paper, we clarified natural complaint expressions in both Japanese and Indonesian for the purpose of posting reviews, and we were able to observe characteristics that differed from

previous research results about discourse in conversations. In addition, by examining the function of modalities characteristic of Japanese and Indonesian complaint discourses, we confirmed the similarities and differences between Japanese and Indonesian in complaint discourses. Judging whether the complaint utterance is 'explicit/direct' or 'implicit/indirect' at the discourse level, it depends on the 'subject'. In other words, depending on whether the subject is the writer (guest) or the reader (hotel side), the degree of FTA (action that infringes on the face) will differ.

There are many issues that should be further studied in the future. A particularly important issue is to verify whether clues such as 'subject' and 'feasibility of an event' are effective outside of review posts. We only focused on analyzing evidential modality ('*suru souda/shi souda*'), binding modality '*nakereba naranai*', epistemic modality '*Semoga/mudah-mudahan*', and binding modality '*Harus*' (must), but other modality types need to be considered as well. Hence, the analysis to the structure of complaint discourse and the interaction between the writer (guest) and the reader (hotel side) also will be conducted in the future.

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Analysis of the Regret Speech Act in Japanese

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ABSTRACT

The characters in Japanese animation (or *anime*) are the center of this study, which examines the ways in which they demonstrate regret. Many prior studies have used anime as research study material because it is one of the media that is extremely interesting to analyze from a variety of perspectives. For this analysis, researchers used information from 14 episodes of the 24-minute-long anime series *Golden Time*. The animation depicts the daily lives of Japanese college students, and the numerous struggles they endure are depicted through several expressions of regret. The data gathered is derived from transcripts of talks carried out by the anime characters and is utilized as research material. The collected data was 54 regret speech act utterances and then examined using a qualitative descriptive approach. The data were then classified into the varieties of regret indicated by Pink. After being analyzed, it was shown that *noni* form dominates the regret speech acts performed in anime, and the types of regret speech acts that are commonly employed are those related to regret of an action or opportunity that should have been taken by someone. It is also known in this study that Japanese people tend to express regret by providing information about facts that differ from what they expected, causing them to feel regret. When they express regret, they may also blame themselves for their actions.

KEYWORDS

Anime; Illocutionary Act; Regret; Speech Act.

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INTRODUCTION

The speech act is an important subject of pragmatic study as it enables avoiding issues when someone's utterance is difficult to grasp (Rahayu, 2021). A speech act is also defined as behavior in which the speakers not only tell something to communicate how they feel but also have a purpose behind what they say (Gowasa, Radiana & Afifah, 2019). The current research focuses on the utterances that represent the speech act of regret in a variety of situations such as a failure to be responsible,

sincere, or wise, missed possibilities that we didn't take, the worst decision that we decided, or when we are neglecting the individuals who are essential to us (Pink, 2022).

Humans experience regret as one sort of emotion. According to Zeelenberg and Pieters (2007), regret is an emotion felt by a person when they realize or imagine that their current situation would be better if they had made a different decision in the past, and it is fundamentally different from negative emotions such as anger, disappointment, guilt, shame, and others.

Everyone will have a different experience when coping with this one feeling because it might be felt during the process of selecting whether or not to do something. Furthermore, regret can be experienced through past (retrospective regret) and future (anticipated regret) decisions, where past experience provides information about the elements that will shape future behavior, so that regret related to past experiences can be a life lesson, and regret as anticipation for the future is instrumental in seeing flashbacks in the past regretful experiences and being a guide in making a decision in the present that will affect future. Furthermore, regret can also be viewed as difficult in acknowledging when there is a conflicting desire that cannot be articulated and only takes the form of an indirect desire in a person and appears empty and silent, and someone usually tends to be cautious in regret (Price, 2017).

Each country's expression of regret differs. But at the time, the author wishes to reveal the typical Japanese one. The form of a regretful expression that is commonly expressed by people from this cherry blossom country according to Komiya, Miyamoto, Watabe, and Kusumi (2011) is more influenced by actions related to wasting time and making poor decisions. Meanwhile, factors that upset or hurt friends or family members have a greater influence on Japanese people in interpersonal situations. This is consistent with the Japanese mindset that characterizes their character, namely 和 (*wa*) which means harmony, where maintaining harmony in a group is a priority for them to survive and be resilient in times of anything (Lu, 2017). In his study, Searle classifies regret as an expressive illocutionary speech act that aims to express attitudes and feelings about a situation or a reaction to other people's attitudes and actions (Saifudin, 2019).

Anime or Japanese animation has previously been used in research on illocutionary speech acts in Japanese. Anime can be used as one of the media that can have a positive influence on young people who are facing a lot of pressure, especially in the current times, usually deal with that by reducing or releasing the pressure by looking at the animation that will calm their minds. In terms of the main characters or heroes in anime, many demonstrate a sense of always struggling and never giving up to instill that spirit in the younger generation. Furthermore, through anime, they can gain extensive knowledge and a deep understanding of Japanese customs and culture (Sen & Rong, 2019). As also shown in a Japan

Foundation (2018) survey conducted in Southeast Asian countries including Indonesia, anime is one of the highest reasons to encourage young people to learn Japanese and recognize the language.

Several researchers have previously conducted research on illocutionary speech acts contained in the anime, such as Putra (2020), who examined the directive illocutionary speech acts in the anime entitled *D-Frag* and discovered that the type of directive illocutionary speech used in the anime was widely used in the narrative of ordering and begging. The study suggested examining further other types of speech acts in the animes such as expressive, declarative, assertive, or commission. Ramadiani and Putri (2021) have also examined the forceful illocutionary speech acts in the *Nichijou* anime, where many assertive speeches act intended to tell something based on the fact that the anime is about high schooler characters in the anime are facing many problems in their daily life activities which resulted in the in utterances of the speech act. Besides, there are also studies on illocutionary speech acts that do not employ anime as the source data, such as Nasution and Hasibuan's (2019) study on illocutionary speech actions committed by high school students. It was discovered that children's speech acts consisted of ordering, exhibiting, prohibiting, and thanking. Another one is the study of Japanese people's expressive speech act on Japan's former Prime Minister Shinzo Abe's resignation where it was found that the majority of the respondents gave thankful expressions other than negative responses such as critics, blame, and others. The study also suggested that the examination regarding the expressive speech act on the intercultural language is required (Astami, 2021).

Those findings have sparked the author's interest in examining more about the regret speech act which is included in the anime media. The result of this research is expected to relate to the intercultural aspect of the language to help the non-Japanese speaker have a better understanding of the importance of the cultural values contained in the regret speech act by the Japanese.

RESEARCH METHODS

The descriptive qualitative research method was used to investigate this regretful speaking act. The research data was obtained by selecting the anime with the most regret speech acts, which is *ゴルデ*

ンタイム(Golden Time) episodes 1-14, with a total of 54 regret utterances. Each episode lasted approximately 24 minutes, and it was also one of the most popular fall anime from 2013 to 2014, according to MyAnimeList. This anime depicts the lives of several university students who encountered numerous problems and sometimes regretted their responses to those problems. The combination of stories that linked together all episodes, whether it's about their daily activities, love life, or others, are also the reasons this anime was finally chosen as the resource data.

The technique utilized in this research is the observation and recording technique, in which the author examines the use of regretful speech acts by characters in the anime and then records and translates them. After obtaining the data, the researcher classified it in the form of speech acts based on Pink's regret theory (2022) and analyzed it using a discourse analysis approach to describe and provide an understanding of the classification of data sources in the form of transcripts of anime characters' conversations. Furthermore, the data were validated with the calculation of the percentages of the data to get the findings.

RESULTS AND DISCUSSIONS

The author categorizes the collected data into the regret category expressed by Pink, as shown in Table 1.

Table 1: The classification of the regret speech act.

Regret Speech Act	Amount	Percentage
Foundation Regret	11	20%
Bold Regret	25	46%
Moral Regret	10	19%
Connection Regret	8	15%
Total	54	100%

It was found that the highest frequency of regret speech acts is related to missed opportunities we did not take with a total of 25 times (46%) followed by the regret speech act related to the failure of being responsible, sincere, or wise with total 11 times (20%), then the regret speech act related to the worst decision that we take with total 10 times (19%) and lastly the regret speech act related to

when we neglecting the people who are important to us with total 8 times (15%).

Regrets Related to Actions or Opportunities

The proclivity to express regret used in the Golden Time anime is when someone has an idea that there should be an action or opportunity that they can get if they could go back in time and do it. This is consistent with the findings of Papé and Martinez (2017), who discovered that people tend to feel regret in the past compared to the future because missed opportunities in the future affect changing their thoughts about their feelings of regret compared to those in the past. It is also based on the fact that the Japanese people tend to be very careful about what they decide and try to minimize the same mistakes that they did in the past. This is committed to the values adopted by Japanese society, namely 義 (gi), which whenever somebody made a decision, whether successful or unsuccessful, is part of the burden that must be accepted in full responsibility (Suliyati, 2013). Here are some of the illustrations of how this regret speech act is used in the anime.

Data 1

何年も何年も同じことを繰り返している

Nannen mo nannen mo onaji koto o kurikaeshite iru

"I've been doing the same things for years"

(Golden Time Episode 4, at 06.25)

As seen in Data 1, in the preceding expression, the speaker feels regret because of the past actions that she believes are wrong but continues to do. This can be seen in the Japanese particle *~ mo*, which means "too". It is used in Japanese to highlight several things at once to demonstrate an explanation (Rizky, Yuniarsih & Ristiawati, 2019). This expression of regret is further clarified by the use of the word *onaji koto* which means 'the same thing' to show the thing that is regretted by the character named Kaga who describes the sentence as an act that has been done by herself.

Data 2

確かにコンパの時の俺ってマジで言った過ぎだよな。

Tashika ni konpa no toki no ore tte maji de itta sugi dayo na..

"I can't believe what I said at the party"

(Golden Time Episode 7, at 09.45)

The speaker's regret in the above expression is due to an error in his words, so he also feels the need to take an opportunity to apologize or express his regret to the person who has been hurt by the speaker's words. The form of the word used in Japanese is *~tte*, with an emphasis on one's own mistakes, and the use of the form *~dayone*, which is a casual form of *desu yo ne*, where the speaker seeks approval from the interlocutor for the mistakes the speaker has made as a form of regret.

Data 3

ちゃんと言葉にすれば良かった...

Chanto kotoba ni sureba yokatta...

"I should have told her"

(Golden Time Episode 9, at 21.09)

This expression is spoken by the speaker named Yana as a result of regret over missed opportunities in the past, namely telling something to his interlocutor, where in the past the speaker had several opportunities to express his feelings of love to the interlocutor, but because he hesitated, he did not tell it in the end. The use of the form *~ba yokatta*, which means "should," demonstrates this, whereas in Japanese the usage indicates that there should be something that can be an alternative to an action that can be taken or an action that has not previously been taken.

Regrets Related to Responsibility, Sincerity, and Wisdom

A sense of responsibility is a natural thing that every human being in this world possesses because having a sense of responsibility allows us to be more appreciated by those around us. Maier (2019) also contends that accepting responsibility in the sphere of society, particularly in modern times such as these, is critical because human nature is constantly seeking the best way to gain an "advantage" in living life. This attitude can lead to the human being's autonomy, where being responsible for oneself means regulating the individual's way of life. To realize a sense of responsibility, especially to themselves (*jiko sekinin*), Japanese people constantly try to adjust and regulate their daily actions to suit the state, political economy, and social conditions of the people in their environment (Hook & Takeda, 2007). The Japanese people also do not shy away from being sincere and not expecting a response from others (*omoiyari*), and this attitude demonstrates that Japanese people always try to give what other

people need (loyalty) and avoid actions that can harm others (Nindya, 2017). And if they fail to do these, they will feel regret. Here are some examples of expressions of regret in the Golden Time anime for a lack of responsibility, sincerity, and wisdom.

Data 4

俺は。。俺のせいだと思って...

Ore wa... ore no sei dato omotte...

"I think it's my fault "

(Golden Time Episode 3, at 12.50)

In Data 4, the speaker expresses regret because the speaker feels irresponsible to the interlocutor for causing them to experience an event that should not have occurred. It is clear in his expression in the form of blaming himself, namely, *~sei*, which in Japanese means "because" caused by something negative that we do to others.

The Japanese, as depicted in this story, are prone to a particular brand of self-blame; when experiencing an emotion they perceive to be reckless and potentially harmful to others, the Japanese are more likely to opt for a course of action that does not place that responsibility on anybody else. As Nindya (2017) indicated, this holds true.

Data 5

「そういう事をしない」、いい彼女になりたかったのに、ただだめだったよ!

'Sou iu koto o shinai', ii kanojo ni naritakatta noni, mata dame datta yo!

"I wanted to be a good girlfriend who wouldn't do those things. I failed again."

(Golden Time Episode 12, at 11.50)

The speaker's expression of regret in Data 5 above indicates that she feels sorry because she believes she acted foolishly. According to the anime story, the speaker caught the interlocutor working part-time despite the speaker's request that the interlocutor not do so. As a result, because the speaker acted hastily, the speaker slapped the interlocutor in front of many people. She also expressed her regret for not being wise enough to be a good partner for the interlocutor, using the expression *takatta*, which in Japanese means someone's desire for something, and *noni*, which expresses a speaker's dissatisfaction with the reality that is not as expected.

Data 6

今さら届いても遅いんだよ。私は間に合わなかった。。

Ima sara todoite mo osoindayo. Watashi wa maniawanakatta...

“It’s too late for my signal to reach him”

(Golden Time Episode 13, at 00.58)

The speaker in Data 6 feels irresponsible to the interlocutor in the above expression because she is not on time to come according to the previous promise and does not have time to express what she wants to say to the speech partner. The form of *~temo*, which means “even though” in Japanese, expresses the speaker’s regret, where the use of *temo* is to state that, despite the fact that two things were said, something happened in it.

The speaker used the phrase *maniawanakatta*, which means late or not on time, to demonstrate his lack of personal accountability. Because she is Japanese and hence is bound by a strict observance of the value of each passing second, the speaker views this as irresponsible. The Japanese have a disciplined cultural outlook that encourages them to maximize their use of time, as they believe that the more they accomplish and the higher the quality it is, the better (Sukaimi & Said, 2018).

Regrets Related to Moral

There are times in life when we choose the wrong path or option, although we have several other options. Shortland, Alison, Thompson, Pink, and Keig (2020) stated that uncertainty between confusion over their expectations and their expectations of the performance of others, as well as organizational pressures, can lead people to make the worst decisions in their lives. When an individual who belongs to a certain group faces judgments from outside the group, they will tend to adopt a “blame” culture, which will influence the choices that exist within the group. When compared to people in other countries, Japanese society has a characteristic in which they prefer to make a decision thoroughly and slowly. This is due to the Japanese people’s collective nature in all decision-making (Yates & Oliveira, 2016). The collective culture of Japanese society can be interpreted as various actions taken by the community itself individually being stronger when combined with those of others and everything being more possible if done together (Takano, 1997). If they make the wrong decision, they will

naturally feel bad about it. Here are some examples of how this regret appears in the anime.

Data 7

今は後悔している。そうだよ、嫌われてるばかりしているね。

Ima wa koukai shiteiru. Soudayone, kirawareteru bakari shiteiru ne.

“I regret it now. You’re right, I keep giving him reasons to hate me”

(Golden Time Episode 3, at 17.40)

The speaker in Data 7 expresses regret because she feels bad that he has chosen to pursue people who don’t like her at all, causing the people she is pursuing to become irritated with her. In fact, if the speaker can choose not to do so and instead concentrate on her original goal of studying fashion abroad, she will not feel regret. The speaker’s expression of regret can be seen in the form of *koukai shite iru*, implying feeling regret. The speaker says this to demonstrate that she is troubled by the knowledge that she has made a poor decision and wishes he could undo it. Furthermore, she expresses the form of *~ne*, which in Japanese seeks approval for what the speaker has said about the actions she should not take.

Data 8

それサイズが違うのに店一目惚れして衝動買いちゃったんだよね

Sore saizu ga chigau noni mise hitomeboreshi de shoudou kaichattan dayone

“They weren’t my size but it was love at first sight. It was an impulse buy”

(Golden Time Episode 6, at 06.00)

The expression in Data 8 above expresses regret for the speaker’s worst decision. After all, despite knowing that there are many options for shoes that fit her foot size, the speaker chooses to buy shoes that don’t fit her because she likes the model of the shoes. As a result, the speaker was urged to return the shoes she had purchased to give to her junior who needed new shoes for campus extracurricular activities. The speaker also expresses regret about her decision-making in the form of *~noni*, which expresses the speaker’s dissatisfaction with the reality that is not as expected, which is followed by the addition of the form *~dayone*, which is the usual form of *desuyone* and has meaning in Japanese, namely to ask for approval from the speaker’s speech partner of what the speaker expresses.

While the speaker employs the more common *kaichatta* form of *katte shimaimashita* in Japanese, the form *~te shimaimashita* can be used to indicate that something terrible was done accidentally because there was no intention or plan to do so. Her regret stems from the fact that he bought a new pair of shoes without first determining whether or not they would fit properly.

Data 9

私、間違ってるかな、万里。やっちゃいけないことをやろうとしているかな。

Watashi, machigatteru kana, Banri. Yaccha ikenai koto o yarou toshiteirukana

“Am I wrong, Banri. Am I trying to do something I shouldn’t do?”

(Golden Time Episode 9, at 10.18)

The speaker’s regret in the above expression stems from her decision to make the worst decision despite knowing that there are better options. The speaker named Linda is said to have caught her older brother’s fiancée having an affair with another man and chose to expose the bad deed by photographing it with a cell phone. The speaker also expressed regret for considering doing this to her interlocutor, despite knowing that it would be better if she met her brother’s fiancée in person and had a good conversation. The expression of regret can be seen in the form of *kana*, which in Japanese means that the speaker wants to confirm something to the interlocutor or that the speaker is concerned about something.

The speaker says “*yaccha ikenai koto o yarou to shite irunda*” to demonstrate that she has contemplated doing something he shouldn’t do when there should be another better action she could take.

Regrets Related to Human Relations

Neglecting someone important in our lives can also play a role in the development of regret in us. Neglecting other people is a form of exclusion or rejection of others. This form can result in someone’s feelings being generally negative while using the silent treatment, with anger and frustration dominating throughout the silent period, but yet it also allows the people to re-evaluate the situation from the perspective of their opponent, potentially reducing situational and relational differences between the people and the opponent. Though this re-evaluation has its costs in terms of overthinking and ruminating (Agarwal & Prakash,

2022). For Japanese people, ignoring someone may contradict their life principle, namely *meiwaku*, because this principle is ingrained in them as an attitude of not wanting to be a burden to others or to make the main problem not for the immediate environment, but rather for the burden on relatives/environment in a relationship that is not too close/intimate (Cahyani, 2021). The following are some examples in the anime regarding the regret of neglecting someone, particularly the important ones.

Data 10

あたし、この間のあれは告白されたのはカウントしていなよ。コンパの席のことだもん。なのに、あんな風に逃げられたらさ。

Atashi, kono aida no are wa kokuhaku sareta no wa kaunto shite inai yo. Konpa no seki no koto damon.

Nanoni, anna fiuu ni nigeraretara sa ...

“I don’t count what happened the other day as a confession. It happened at the party. But if he runs away from me like that...”

(Golden Time Episode 7, at 10.25)

The speaker expresses regret for ignoring someone who has expressed his feelings for her. The speaker named Ooka believes that what the person who expresses his love for her says is not serious because she is at a gathering event with other friends and eventually ignores the speaker’s feelings. Finally, the speaker feels guilty and regretful because he does not take the speaker’s words seriously. The speaker uses the *nano ni* form, which means “although” in this expression of regret, which is similar to the *noni* form, which expresses the speaker’s dissatisfaction with the reality that is not as expected.

The narrative style followed the standard form of *desu mono*, which in the usual form is *da mon*. The Japanese word *mon*, in its different forms, is used to communicate the speaker’s discontent or a cause for expressing it. Here, “*konpa no seki koto damon*” might be interpreted as the speaker’s justification for the preceding statement: “*...kokuhaku sareta no wa kaunto shite inai yo*” which suggests that she does not consider or assume that she has been given that statement by someone before which caused her to have the regrets.

Data 11

全部逆なんだよ、万里。あたし、時々すごくバカなんだ。バカのあたしを許してくれよ。

Zenbu gyaku nanda yo, Banri. Atashi, tokidoki sugoku baka nanda. Baka no atashi o yurushitekure yo.

“It’s all the opposite, Banri. Sometimes I’m really stupid. Forgive me for being stupid”
(Golden Time Episode 8, at 02.10)

Speakers in Data 11 express regret for neglecting other people, as in the preceding expression. According to the anime story, the speaker told her friends that she did not regard the interlocutor as someone special that she likes, but rather as a friend. The interlocutor who seriously likes the speaker is heartbroken, and when they finally face each other, the speaker expresses regret for ignoring the interlocutor’s feelings. The expression of regret is expressed by emphasizing the act of overlooking what the speaker did, specifically in the *yo* form, which in Japanese means to emphasize what the speaker wishes to convey.

It is clear from the narration that the narrator has given some thought to the deeds she has come to regret (*zenbu gyaku nanda yo*). In the statement, “it is all the opposite,” it is clear that the speaker is demonstrating that she does not intend to ignore the feelings of the interlocutor, but that she is doing so because she is being pressured by her friends.

Data 12

ね、加賀さん。あたしだって辛いんだよ。そうは見えないかもだけど、だってさ。。だって柳ってばさ。。「二度と話しかけるな」と言ってるんだよ

Ne, Kaga san. Atashi datte tsurain dayo. Sou wa mienai kamo dakedo, dattesa.. datte Yana tte sa.. ‘Nidoto hanashi kakeruna’ to itterun dayo

“Hey, Kaga-san... it’s hard for me too. I know it may not seem that way. After all... After all, Yana said.. he told me to never speak to him again”
(Golden Time Episode 8, at 14.10)

The speaker in Data 12 expresses regret to the interlocutor for ignoring the feelings of someone who has expressed his love for the speaker, which causes the speaker to feel hurt and even asks the speaker not to talk to him again. The speaker employs the form *dayo*, which is the simplified form of *desuyo* and has the same meaning as the *yo* form, namely to emphasize what the speaker wishes to convey.

The phrase “*nidoto hanashi kakeruna*” indicates that the interlocutor has requested that the speaker refrains from further communication with her, prompting the speaker to reflect on her actions.

CONCLUSIONS

This study is focusing on the study of the regret speech act used in Japanese anime. According to the findings, the use of the expression of regret in this anime is dominated by the use of the form of regret when someone misses an action or opportunity that they should be able to take because they could not do so in the past. Furthermore, the *noni* form dominates various expressions of regret. It can be seen that Japanese people tend to express regret by providing information about facts that differ from what they expected, causing them to feel regret. When they express regret, they may also blame themselves for their actions.

The author acknowledges that further improvement is necessary for this research. Regarding the course of future study, it is hoped that future research will include additional studies on this expression of regret where sources other than anime can contribute to support the findings in this study. To further clarify the results, it would be helpful to conduct a survey among native Japanese speakers.

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Japanese Learner's Ability to Pronounce Nasal Consonant /N/ Located at The End of Words

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ABSTRACT

Japanese is a language that has a unique sound and distinctive articulation, but this uniqueness sometimes makes the pronunciation of people who are learning Japanese is still a lot less precise. Therefore, this study was conducted to find out the ability of Indonesian Japanese learners to pronounce the nasal consonant sounds located at the end of a word or called uvular nasal sounds, which is in Japanese 「口蓋垂鼻音」 *kougaisuibion* with phonetic letter symbol /N/. This study was conducted on 12 Japanese language learners at SMAN 2 Batu, using a descriptive qualitative method and then using Praat to analyse their voices while reading 3 Japanese sentences consisting of the words [*hitomisan*], [*sumimasan*], and [*imasen*]. This study also analysed the voice of Japanese *native speakers* when reading the same sentences as Japanese learners use as a reference. The results of this study are pronunciation by *native speakers* found nasal sounds that are pronounced in the form of nasal uvular sounds /N/, also found the existence of pronunciation that cannot be distinguished between vowels and nasal consonants from the results of Praat analysis. While for students, there are only a few that have been appropriate such as *native speakers'* pronunciation but most of them had different pronunciations.

KEYWORDS

Japanese learners; Nasal sound /N/; Praat; Pronunciation.

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INTRODUCTION

There are various difficulties when studying a foreign language, especially pronunciation. Differences in pronunciation in each foreign language cause those difficulties. In Japanese, one of the difficulties in pronunciation is *hatsuon*, the pronunciation of the nasal consonant /N/ which is followed by a consonant or vowel. Apart from that, there is also a nasal consonant /N/ which is

located at the end of the word. Morley (1991) stated that comprehensible pronunciation is an important component of communicative competence. The difference in articulation between Japanese and Indonesian makes the pronunciation of Indonesians who are learning Japanese still slightly inaccurate. Even though the pronunciation that is not appropriate does not affect the overall meaning, the pronunciation that

is not correct will determine the extent of one's ability and mastery of Japanese.

Labrune (2012) suggests that the consonant sound /N/ which is *hiragana* 「ん」 and in *katakana* 「ン」 or better known as *hatsuon* 「撥音」 has its uniqueness. The sound produced is influenced by the location of the placement of letters in a word and there is an important fact regarding the *nasal* /N/ which cannot be placed in its initial position before the vowel. Consonant /N/ as a consonant is only in the middle or at the end of a word because if it is located at the beginning of a word and is followed by a vowel, there are letters *na, ni, nu, ne, no* which are written 「な、に、ぬ、ね、の」 in *hiragana*. However, this uniqueness often results in pronunciation errors for Japanese language learners. Even though the sound /N/ in Japanese is like the word [maŋ.ga] (*manga*: “comic”), [sɛ̃.mpai] (*senpai*: “Senior”), [ɲi.hoN] (*nihon*: “Japan”), it can be seen that from writing IPA (*International Phonetic Alphabet*) The nasal sound /N/ will be pronounced differently if it is in the middle or at the end of a word and depends on the letter that follows it. The sound /N/ which is located at the end of a word or which is not followed by another letter after it is called the *uvular nasal sound*, for example, found in the words [~saN], [sumimaseN] and [ɲi.hoN].

Discussion about the pronunciation of nasal sounds has been widely researched before in Asnita and Febriyanti research (2021), entitled "Ability of Japanese Language Learners in Pronouncing Nasal Sounds /n/ Followed by Bilabial Consonants /p/". The research was conducted on level 1 students majoring in Japanese Language Education by analyzing the results of the recordings using the Praat software. The similarities with this research are that they both apply qualitative descriptive research methods and use software called Praat to analyze the results of the pronunciation recordings of the respondents. Then the difference is that the researchers only focused on the pronunciation of the nasal consonant /N/ which is located at the end of a word, while Asnita and Febriyanti focused on the nasal /n/ followed by the bilabial consonant /p/.

Based on observations when running the P4 Program (*Program Pengenalan dan Pengelolaan Pembelajaran*: Introduction and Management of Learning Program) on the pronunciation of beginner-level Japanese learners, namely what happened to class XII students majoring in Language at SMAN 2 Batu which was proven

during learning activities and student assignment results researchers heard and observed that they also pronounce the nasal /N/ sound by only producing /n/ and /ŋ/ which are read /ng/ wherever it is and is supported by previous research which needs to be further investigated regarding variations in the pronunciation of nasal /N/ in Japanese, so we are interested in researching the ability of beginner Japanese learners to pronounce the nasal /N/ sound at the end of vocabulary.

The data analyzed by Praat software using native speaker pronunciation as a source and reference. This research was conducted on class XII students majoring in Language at SMAN 2 Batu when the researchers conducted P4 (*Program Pengenalan dan Pengelolaan Pembelajaran*: Introduction and Management of Learning Program), most of them were students who had just learned Japanese for no more than 2 years or a basic level equivalent to level N5 JLPT (*Japanese Language Proficiency Test*). The purpose of this study was to determine the ability of Japanese language learners when pronouncing the nasal /N/ sound at the end of words. Because vocabulary that has nasal consonants /N/ has many ways of pronunciation, the researcher wants to know where the pronunciation errors are, then chooses high school students as research subjects because knowledge and skills regarding correct pronunciation according to the rules are best instilled early on so that they become a reference for students' mastery of Japanese in the future.

LITERATURE REVIEW

Consonant [n]

Nasal or nasal sounds that form syllables in or at the end of words in Japanese are called *hatsuon* which is denoted as the character ん(n) in *hiragana* and ン (n) in *katakana*. This letter can produce nasal sounds. According to Vance (2008) that the nasal in Japanese, often denoted by /N/ in the phonological literature, is a nasal segment with phonological status in Japanese. *Hatsuon* cannot be used at the beginning of a word but is used in the middle of a word or at the end of a word. The sound of *hatsuon* is strongly influenced by the location of the nasal consonants in a word.

In their book, Kanno and Tsujimura (1996) suggest that the pronunciation of the sound [n] or 「ん」 in Japanese has 6 ways, namely /m/, /n/, /ɲ/, /ŋ/, /N/, and /Ń/. Labrune (2012) stated that the

sound /N/ is one of the most difficult sounds in Japanese because this sound is not used much in other languages. A phial or uvular consonant is a consonant in which articulation occurs behind the tongue close to the uvula. So, the back of the tongue extends up to the uvula, while pronouncing /N/ the tongue will move a little further into the mouth, then let the air out through the nose or nasal. Tsujimura's theory (2013) suggests that when producing a nasal consonant, air flows through the nasal cavity. An example of vocabulary in Japanese is 日本 (*Nihon*) which in IPA is written [ɲi.hoN]. Maekawa (2021) states that uvular nasal sounds are sounds that are pronounced in the final position of an utterance.

Maekawa (2021) states that the pronunciation of the consonant sound [ɲ] is often pronounced as a nasal between /N/, /n/, and /ŋ/ has a difference in the location of articulation when pronouncing the nasal sound, as shown in figure 1.

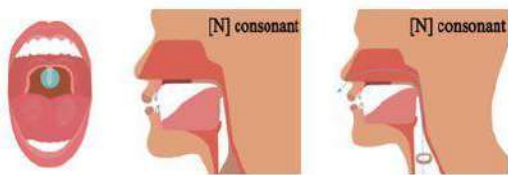


Figure 1: Process Pronunciation of Nasal Uvular Sounds /N/(Youtube-Campanas de Japanese, 2020).

Based on the illustration above, the pronunciation process of the uvular nasal sound /N/ is the articulation that occurs behind the tongue close to the uvula. So, the back of the tongue extends up to the uvula, while pronouncing /N/ the tongue will move a little farther into the mouth, then let the air out through the nose or nasal passages. As for the pronunciation of the nasal [n] sound, it can be articulated with the tip of the tongue touching the alveolus, then letting the air out through the nose or nasal passages (see figure 2 and figure 3).

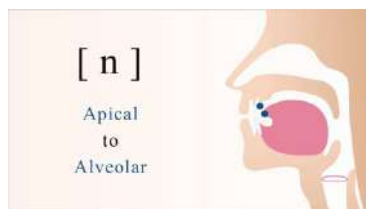


Figure 2: Process of Pronunciation of Nasal Sounds /n/(Youtube-Campanas de Japanese, 2020).

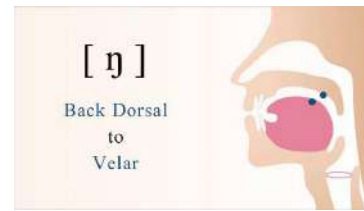


Figure 3: Pronunciation of Nasal Sounds /ŋ/ (Youtube-Campanas de Japanese, 2020).

Based on the illustration above, the process of pronouncing nasal /ŋ/ sounds is articulated with the back of the tongue touching the soft part of the roof of the mouth, then letting air escape through the nose or nose.

Based on the explanation of the theory that has been described, this study then uses the uvular nasal consonant /N/ to analyze the process when the nasal /N/ is located at the end of a word and how long it takes to pronounce this nasal /N/, because from what has been explained above that the nasal uvular consonant /N/ has a distinctive sound. This research focuses on the uvular nasal consonant sound /N/ which is located at the end of the vocabulary. So, the sound of pronunciation is produced by *native Japanese speakers* with Japanese language learners who come from Indonesia using the Praat software.

Praat Software

This research utilizes software called Praat to study the results of data recordings of the pronunciation of the nasal /N/ sound located at the end of a word. The reason for using software is that the Praat software is a software that can be used to analyze speech in phonetics. Designed by 2 people from the University of Amsterdam namely Paul Boersma and David Weenink and is still under development. As stated by Gorjian, Hayati, and Pourkhoni (2013) explained that this tool is useful for analyzing and visualizing the pronunciation of language sounds for students.

Research on pronunciation using Praat software has also been carried out, namely research by Mizoguchi, Tiede, and Whalen (2019) with the title Production of the Japanese Moraic Nasal /N/ by Speakers of English: An Ultrasound Study. The research was conducted on native English speakers who are learning Japanese regarding the pronunciation of the sound /N/, then the difference with this research is the Praat software used to analyze the recording, the research

analyzes the midpoint of each target segment of the recorded audio measured by visual detection from changes in formant values and periodic patterns in the form of waves, while researchers analyzed voice recording data from the spectrogram results by looking at the results of the resulting formants.

The analysis uses Praat to find out what sound is produced by paying attention to the spectrogram, namely the range of the vertical axis displayed in black, as shown in figure 4 below.

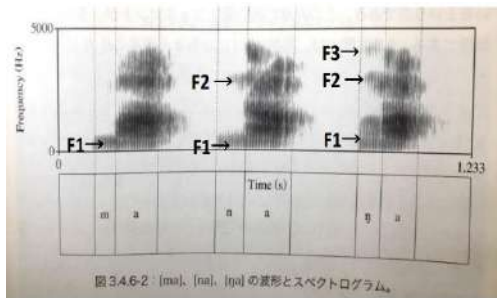


Figure 4: Praat nasal (Kawahara, 2018).

Based on Kawahara (2018), it can be seen that each nasal sound has a difference in the spectrogram in the Praat software. The nasal /n/ displays a Formant in the form of a dense black and white line at the bottom called Formant 1 (F1) and in the middle, it is called Formant 2 (F2) while the sound /ŋ/ which reads /ng/ clearly shows that Formants 1 (F1), Formants 2 (F2) and Formants 3 (F3) tend to increase.

Based on Downing and Hamann's (2021) figure in figure 5, it can be seen that the sound /N/ displayed is Formant 1 (F1) and Formant 2 (F2) which are visible. The theory that has been described has become a reference for this study to facilitate the process of identifying what nasal sounds are pronounced between nasal /N/, /n/, and /ŋ/ by native Japanese speakers and research respondents.

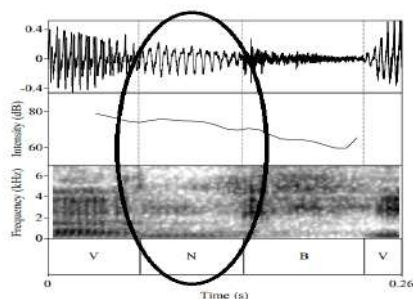


Figure 5: Praat nasal uvular (Downing & Hamann, 2021).

Under this study, further data were analyzed regarding how the pronunciation of the nasal consonant /N/ which is located at the end of the vocabulary by looking at the spectrogram results on Praat. In this study, we will use the recorded sound native speakers of Japanese native speakers will record voices while reading the same sentence as the sentence given to the respondent, then the audio recording results are entered into the Praat software for analysis by comparing the pronunciation and duration between the pronunciation of native Japanese speakers and Japanese language learners.

RESEARCH METHOD

The theory by Lambert (2012) suggests that descriptive qualitative has a lighter load than other qualitative approaches. This study used a qualitative method with a descriptive approach from the recorded data of the respondents. The respondents of this study were 34 students of class XII majoring in Language at a high school in Batu, Malang. By giving assignments during learning activities, students are directed to make voice recordings independently and then collect them as assignments. Then, the selection is carried out by selecting records that meet predetermined criteria. The criteria in question are that the recording is sent in mp3 format, the sound is clear, and there is no noise in the audio recording. From the results of the selection, it turned out that 12 data met the above criteria, and will be used in this study.

Table 1: Lattice of pronunciation test instruments (MGMP, 2009).

Sentences	Vocabulary
ひとみさん、いっしょにはんご はんを たべませんか？ <i>Hitomi san, isshoni ban gohan wo tabemasenka?</i> (Hitomi-san, would you like dinner together?)	ひとみさん <i>Hitomi san</i>
すみません、ちょっと...。 <i>Sumimasen, chotto...</i> (I'm sorry, but...)	すみません <i>Sumimasen</i>
そのはくぶつかんに にほんじん が ぜんぜん いません。 <i>Sono hakubutsukan ni nihonjin ga zenzen imasen.</i> (There are no Japanese in that building.)	いません <i>imasen</i>

In carrying out this research, respondents were directed to pronounce 3 sentences consisting of several vocabularies ending in *nasal /N/*. The 3 sentences used as research instruments were taken from the book 3 SAKURA JAPANESE LANGUAGE “さくら”, as seen in Table 1.

To test the results of the data, the researcher applied a data credibility test by testing the data that has accumulated. The data validity method used in this study has the aim of proving that the research has been tested for its validity according to Sugiyono (2018). The validator who validated the research data instrument questions was an expert in linguistics, especially phonology. Researchers re-verify the data so that researchers can increase credibility so that the data received can be said to be valid.

At this phase of the research, audio recordings were collected from the respondents when they recited 3 sentences consisting of vocabulary with a nasal /N/ sound at the end of the word. The results of the data obtained and analyzed are then stored and given a code/symbol to make it easier to classify the results of the data findings. Example: a code like H-NS means that the letter H denotes data from *Hitomi san*, and NS is a *native speaker*, and so on. Then the results of the pronunciation data will be analyzed using *Praat software*. The respondents' recordings in the form of audio in mp3 format were then converted to WAV format to be entered into the *Praat software*. Next, a spectrogram will appear in the form of the respondent's pronunciation as well as that of the *native speaker*. From the sound spectrogram displayed in *Praat*, researchers can identify in detail how the nasal /N/ sound is pronounced by respondents and also native speakers.

The next phase is to draw conclusions from the results of the analysis of the data findings. The analysis results from *Praat* are then described in language that is easy to understand so that the research results can be conveyed properly. From the conclusion of the data findings, it is expected to be able to solve the problem formulation that has been written in this study. The formulation of the problem is to find out how beginner-level Japanese learners are able to pronounce the nasal /N/ sound at the end of the vocabulary.

FINDINGS AND DISCUSSION

From the overall results of the analysis using the Praat software on the pronunciation of research respondents and native Japanese speakers on the vocabulary [hitomisaN], [sumimaseN], and [imaseN] the results obtained are in the form of findings, namely as follows.

Analysis of [HitomisaN] Pronunciation

Recording data sound in the pronunciation of nasal /N/ in the vocabulary [hitomisaN], [sumimaseN], and [imaseN] by native speakers and respondents, the results are as shown in Tables 2, 3, and 4.

Table 2: Results of analysis of pronunciation of native speakers and respondents in word [hitomisaN].

Data	Nasal Sound		
	/ŋ/	/n/	/N/
NS			✓
R1	✓		
R2		✓	
R3	✓		
R4			✓
R5		✓	
R6	✓		
R7	✓		
R8	✓		
R9	✓		
R10		✓	
R11		✓	
R12			✓

Table 3: Results of pronunciation analysis of native speakers and respondents on the word [sumimaseN].

Data	Nasal Sound		
	/ŋ/	/n/	/N/
NS			✓
R1	✓		
R2		✓	
R3			✓
R4			✓
R5		✓	
R6		✓	
R7		✓	
R8	✓		
R9		✓	
R10		✓	
R11	✓		
R12			✓

Table 4: Results of the native speaker and respondent pronunciation analysis on the word [imaseN].

Data	Nasal Sound		
	/ŋ/	/n/	/N/
NS			✓
R1	✓		
R2		✓	
R3		✓	
R4			✓
R5		✓	
R6		✓	
R7	✓		
R8		✓	
R9			✓
R10		✓	
R11	✓		
R12	✓		

Based on the table above pronunciation by native speakers for the pronunciation of the sound [n] in the word [hitomisaN] if written using IPA can be written as a nasal sound [N] which can look like figure 6 below.

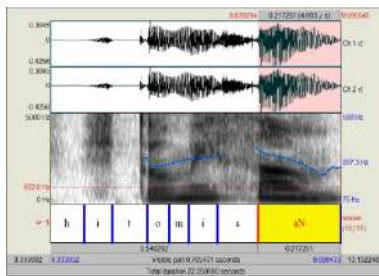


Figure 6: The word [hitomisaN] by NS.

Next, we will look at the results of the pronunciation of [n] by 12 respondents. Based on table 2, it can be seen that there were 2 respondents, namely R4 and R12, who pronounced the sound [n] in the word [hitomisaN] which is the same as the native speaker, namely /N/, as shown in Figure 7 as an example of the following R4 pronunciation.

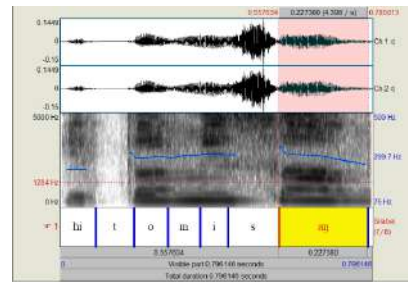


Figure 7: The word [hitomisan] by R4.

Next, there are 4 respondents whose pronunciation of the sound [n] in [hitomisan] is pronounced as the sound /n/. Then these 4 respondents were R2, R5, R10, and R11. Figure 8 below shows the result of the pronunciation of R10.

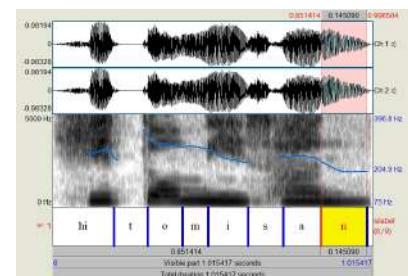


Figure 8: The word [hitomisan] by R10.

Then there were 6 respondents namely R1, R3, R6, R7, R9, and R9 whose pronunciation of the sound [n] in [hitomisan] is pronounced as the sound /ŋ/. The following figure 9 is the result of the pronunciation of R1.

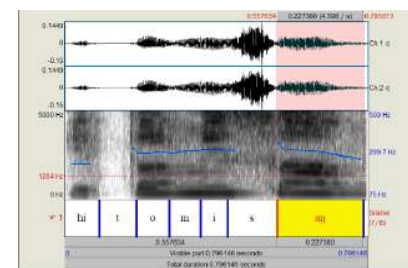


Figure 9: The word [hitomisan] by R1.

It can be concluded that for the pronunciation of the sound [n] in the word [hitomisan] which should be pronounced as the sound /N/ by the respondent, it is pronounced as various nasal sounds. There are only 2 respondents who pronounce it as the sound /N/ which is the same as the native speaker.

Analysis of [sumimaseN] Pronunciation

Pronunciation by native speakers for the pronunciation of the sound [n] in the word [sumimaseN] if written using IPA can be written as a nasal sound [N] which can look in figure 10 below.

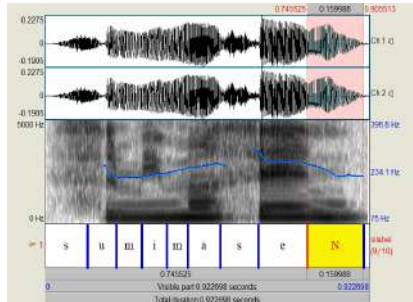


Figure 10: The word [sumimaseN] by NS.

Next, we will look at the results of the pronunciation of [n] by 12 respondents. Based on table 3, it can be seen that there were 3 respondents, namely R3, R4, and R12, who pronounced the sound [n] in the word [sumimaseN] which is the same as the native speaker, namely /N/, as shown in figure 11 as an example of the following R4 pronunciation.

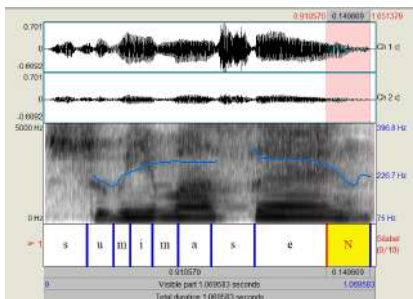


Figure 11: The word [sumimaseN] by R4.

There are 6 respondents whose pronunciation of the sound [n] in [sumimaseN] is pronounced as the sound /n/. These 6 respondents were R2, R5, R6, R7, R10 and R11. Figure 12 below is the result of the pronunciation of R2.

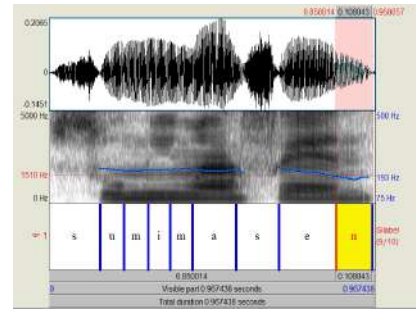


Figure 12: The word [sumimaseN] by R2.

There are 3 respondents, namely R1, R8, and R11 whose pronunciation of the sound [n] in [sumimaseN] is pronounced as the sound /ŋ/. Figure 13 below is the result of the pronunciation of R1.

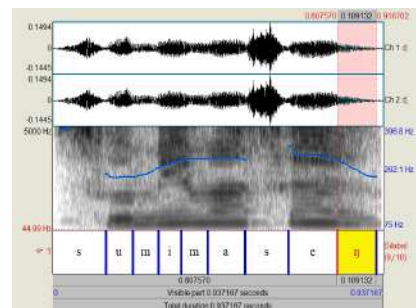


Figure 13: The word [sumimaseN] by R1.

It can be concluded that the pronunciation of the sound [n] in the word [hitomisan] which should be pronounced as a /N/ sound by respondents, is pronounced as various nasal sounds. There are only 3 respondents who pronounce it as the sound /N/ which is the same as the native speaker.

Analysis of [imaseN] Pronunciation

Pronunciation by native speakers for the pronunciation of the sound [n] in the word [imaseN] if written using IPA can be written as a nasal sound [N], as shown in figure 14 below.

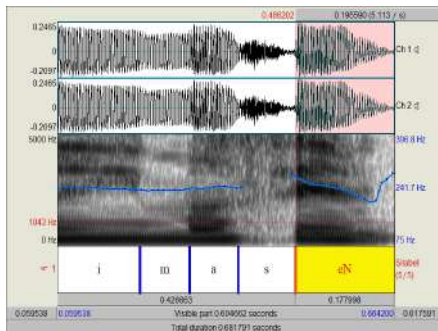


Figure 14: The word [imaseN] by NS.

Next, we will look at the results of the pronunciation of [n] by 12 respondents. Based on table 4, it can be seen that there were 2 respondents, namely R4 and R9, who pronounced the sound [n] in the word [iaseN] which is the same as the native speaker, namely /N/, as shown in figure 15 as an example of the following pronunciation of R4.

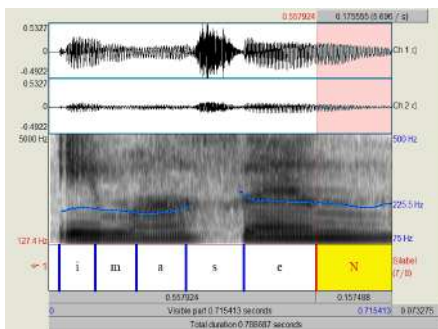


Figure 15: The word [imaseN] by R4.

There are 6 respondents whose pronunciation of the sound [n] in [imaseN] is pronounced as the sound /n/. 6 of these respondents are by R2, R3, R5, R6, R8, and R10. The result of the pronunciation of R2 is shown in figure 16.

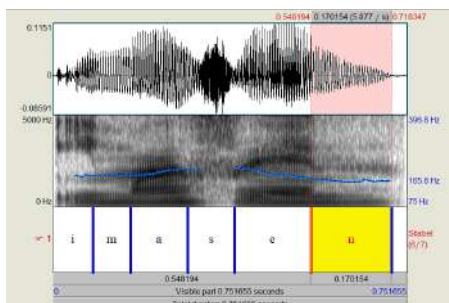


Figure 16: The word [imaseN] by R2.

Next, there are 3 respondents, namely R1, R7, R11, and R12 whose pronunciation of the sound [n] in [sumimaseN] is pronounced as the sound /ŋ/. the result of the pronunciation of R1 is shown in figure 17.

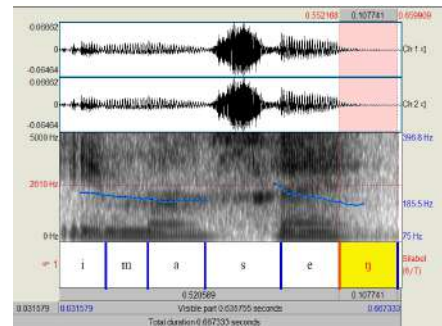


Figure 17: The word [sumimaseN] by R1.

It can be concluded that for the pronunciation of the sound [n] in the word [hitomisan] which should be pronounced as the sound /N/ by the respondent, it is pronounced as various nasal sounds. There are only 2 respondents who pronounce it as the sound /N/ which is the same as the native speaker.

From all the results of the Praat spectrogram analysis, it can be seen that the pronunciation of the respondents produced a variety of /n/ sound pronunciations from the Forman result evidence on the Praat software. So, it can be concluded that only a small proportion have sound pronunciation like that of a native speaker.

Based on the results of the analysis using Praat on the pronunciation of research respondents and native speakers as a reference, it can be concluded that the ability to pronounce nasal sounds by respondents in the word [hitomisan] which produces a nasal uvular /N/ sound is 2 respondents and the remaining 10 respondents have Pronunciation of nasal sounds that do not match the pronunciation of native speakers, including the sound /n/ by 4 respondents and the sound /ŋ/ by 6 respondents.

Then for the ability to pronounce nasal sounds by the respondents in the word [sumimaseN] which produces uvular nasal /N/, 3 respondents and the remaining 9 respondents have pronunciations of nasal sounds that do not match the pronunciation of native speakers which include /n/several 6 respondents and sound /ŋ/ a total of 3 respondents.

For the ability to pronounce nasal sounds by the respondents in the word [imaseN] which

produces uvular nasal /N/, 2 respondents and the remaining 10 respondents have a nasal pronunciation that does not match the pronunciation of a native speaker which includes several sounds /n/ 6 respondents and sound /ŋ/ a total of 4 respondents.

Most of the students produce /n/ and /ŋ/ sounds, but there are also some students who pronounce the nasal uvular /N/ sound just like native Japanese speakers. The uvular nasal /N/ is a sound that doesn't exist in Indonesian, so students might think that /N/ is similar to /n/ and /ŋ/. The difference between the sounds /n/, /ŋ/, and /N/ is in the placement of the articulations. So, the change in the nasal /n/ sound when it is located at the end of a word does not become a /n/ or /ŋ/ sound but becomes a uvular nasal /N/, becoming [hitomisaN], [sumimaseN], and [imaseN].

CONCLUSION

Based on the analysis of the pronunciation aspects of words that contain nasal consonants located at the end of words, it can be concluded that only a small number of students produce the same pronunciation as native Japanese speakers, while most students produce different pronunciations.

Further, based on the results of this study, there are several suggestions for Japanese language teachers about teaching pronunciation of nasal sounds and position in words. So, a Japanese language teacher can point out that the consonant /N/ in Japanese has a different pronunciation depending on its location in a word, namely those that sound /N/, /n/, and /ŋ/. For Japanese language students, this research can provide new knowledge, inspiration, and motivation in studying the study of linguistic phonology more broadly, especially in nasal /N/ sounds.

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**Japanese and Indonesian Prohibitive Expressions
on Prohibition Signs at Train Stations**
A Linguistic Landscape Study

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ABSTRACT

This article focuses on the expressions of prohibition signs in Japan and Indonesia. Based on the Politeness Theory of Brown & Levinson (1987), consideration for the other conversation participants is expected if the speaker tells them not to do something in personal communication. In contrast, the expressions on prohibition signs in public spaces did not need such consideration and can be done “without redressive, baldly”. However, many prohibitions signs use polite expressions. Japanese has “*keigo*” system that adjusts the usage of vocabulary depending on whom the listener is, while Indonesian does not have that system although polite expression is commonly used. This article aims to resolve those differences and compares the expression of prohibitions signs, especially in train stations, which displayed many prohibited signs from cautions, and manners expressions. The data in this study were collected at Tokyo station-Tokyo and Osaka station-Osaka in Japan, and Gambir station-Jakarta and Gubeng station-Surabaya in Indonesia. The results found that the prohibition signs at railway stations in Indonesia used prohibitive expressions with and without honorific expressions almost equally. On the other hand, Japan’s railway stations used more prohibitive expressions with honorifics on their prohibition signs. In Japan railway stations, the use of honorific expressions on prohibition signs is part of their service and to appeal that they are a railway company with good service.

KEYWORDS

Linguistic landscape; Pragmatics; Prohibitive expressions; Prohibition signs; Attitudinal expression.

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INTRODUCTION

From the point of view of the politeness theory of Brown & Levinson (1987), “prohibited acts” that restrict the behaviour of the other party in face-to-face communication are likely to be acts that threaten the negative face of the other party (FTA),

and careful consideration is required and necessary. It is often said that prohibition signs are also made by signboards of language landscapes that are intended for an unspecified number of people. Still, the location and content of prohibition signs indicate what kind of person the reader is predictable. This research examines what

kind of expressions are used by using prohibition signs at railway stations and also attempts to compare prohibition signs at stations in Japan and Indonesia, which have different cultural backgrounds. Japan is basically a “monolingual country”, while Indonesia is a multilingual country. In addition, the Japanese have an honorific system, but the Indonesians do not have a corresponding honorific system. Such differences may lead to differences in communication methods between Japanese and Indonesian. If so, the results of this research will open up the possibility of teaching Indonesian learners of Japanese a communication style in Japanese that is different from Indonesian.

Japan is a country with a total population in 2021 is 125.52 million, according to data from the Statistics Bureau of Japan’s Ministry of Internal Affairs and Communications. Japanese exists as the official language of Japan and is used as the national language (2021). The Tokyo dialect, especially the language of Yamanote, is used as a common language. Japanese has a form of honorific, and the Japanese Agency for Cultural Affairs (2007) stated that honorifics are “words that are used properly with consideration for the face”. In other words, it is a term used by the speaker to express respect and social relations to the person they are talking to or who is in the discussion.

Meanwhile, Indonesia’s total population in 2020 was 270.2 million, the fourth largest in the world, according to data from the Indonesian Bureau of Statistics (2020). Indonesia is called a multi-ethnic country because there are more than 1,340 ethnic groups in it. In addition, since each ethnic group has its own language (local language or ethnic language), it is said to be a multilingual nation. Historically, Indonesian was originally the Malay language of Sumatra and was used as the ancient lingua franca of merchants. Then, the day after Indonesia declared its independence (August 17, 1945), Indonesian was officially established as the official language of Indonesia in the constitution. However, in everyday communication, the usage rate is considerably lower than the use of local languages (ethnic languages) (19.9% Indonesian, 79.5% local languages, and 0.35% foreign languages).

The Definition of Prohibition Sign

In this study, prohibitive signs are defined not only as “signs for commanding, requesting, or doing not

to do something”, but also as “signs that limit the behaviour of the other party”. See the following Figures 1, 2, and 3.



Figure 1: The use of a negative request expression.



Figure 2: The use of a positive imperative expression.



Figure 3: The use of statement expression.

The above three prohibition signs are treated as the subject of this study. The prohibition sign in Figure 1 states 「この前に荷物を置かないで下さい」 “*kono mae ni nimotsu wo okanaide kudasai*” (Please do not place your luggage in front of this) and uses a negative request expression such as 「しないで下さい」 “*shinaide kudasai*” (Please do not). On the other hand, Figures 2 and 3 respectively show 「線路に物を落とされた場合

は駅係員にお申し出ください」 “*senro ni mono wo otosareta baai wa eki kakariin ni omoushide kudasai*” (If you drop something on the line, please report it to the station staff) which both used affirmative command expression, and 「福祉・許可車両専用」 “*Fukushi kyoka sharyou senyou*” (For welfare/permit vehicles only) which shows statement expression, and it does not use negated prohibition as in Figure 1. However, the two signs restrict the reader’s behavior in the affirmative form of “If you drop something on the road, do not pick it up yourself” and “Please do not park vehicles other than welfare or permitted vehicles” seem to produce the same result as using the negative form. In other words, it encourages opposite behavior. For this reason, those that use the positive form are also subject to this research.

One prohibition sign may contain several pieces of information. In this research, each piece of information described in the prohibition sign is distinguished as shown in Figure 4.

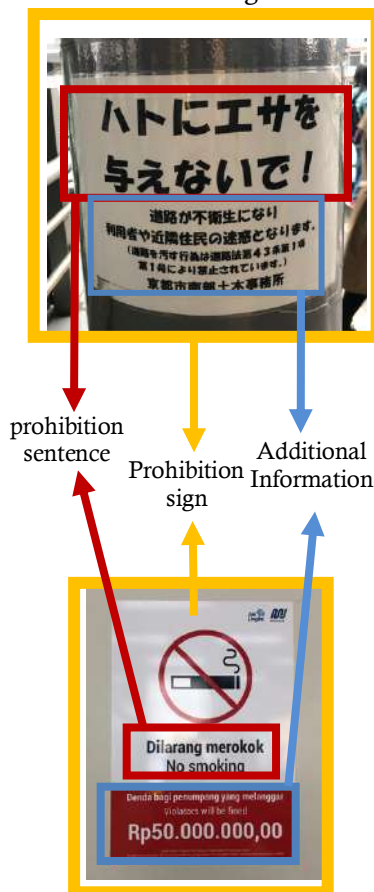


Figure 4: Japanese prohibition sign and Indonesian Prohibition sign.

Literature Review

Nakazaki (1999, p.183) suggests that since many of the prohibition signs are based on social rules, common sense, and popular support, it is not necessary to express them with consideration, and gives three reasons.

1. It is tacitly understood by the authors and readers of prohibition signs that the situation is urgent and efficiency takes precedence over face-saving.
2. Faith is less likely to be threatened because it benefits the reader of the forbidden sign.
3. The author of the prohibition sign has more power than the reader, and people around him support him to threaten the face.

However, Kishie (2011) and Kurabayashi (2020) have different opinions. Kishie (2011) argued that while there are signs that directly issue warnings, there are also various expressions, such as those that avoid direct expressions and use ingenious expressions. Kurabayashi (2020) selects an expression that can maintain the recipient’s face in a place where the recipient of the forbidden sign is considered a customer. Still, the university’s forbidden sign points out that the risk of infringing on the recipient’s face is low because it is conscious that the sender is the university and the recipient is the student. Kurabayashi (2020) also argued that the no-discretionary baring language is used to avoid life-threatening behavior. In other words, in the research of Kishie (2011) and Kurabayashi (2020), there are prohibition signs that use considerate expressions in the expression of prohibition signs in Japanese, which is inconsistent with Nakazaki’s (1999) assertion.

Meanwhile, Safriyah (2015) studied prohibition signs in Indonesia. As the results, prohibition signs in student dormitories around the university, she found that more prohibitive signs used request expressions than prohibitive expressions as follows.

- a. Prohibition sign that uses “*Terima kasih*” (thankyou)

Example:

Terimakasih anda membuang sampah pada tempatnya.

its place

(Thank you for dispose trash in its place)

- b. Prohibition sign that uses “*Tidak boleh*” (should not)
Example:
Tidak boleh merokok di ruangan ini.
Not should smoke in room this
(Should not smoke in this room)
- c. Prohibition sign that uses “*Jangan*” (don’t)
Example:
Jangan buang sampah sembarangan
Don’t dispose trash carelessly
(Don’t dispose trash carelessly)
- d. Prohibition sign that uses “*Dilarang*” (Prohibited)
Example:
Dilarang menginjak rumput.
Prohibited stepping grass
(Prohibited stepping on the grass)
- e. Prohibition sign that use “*Mohon tidak*” (Please do not)
Example:
Mohon tidak merokok di ruangan ini.
Please not smoking on room this
(Please do not smoke in this room)
- f. Prohibition sign that uses “*Sebaiknya tidak*” (better not)
Example:
Sebaiknya tidak diminum bersama-sama
It’s better not taken together
dengan obat lain.
with drugs other
(It’s better not to be taken together with another drugs)
- g. Prohibition sign that uses threatening language
Example:
Kena panas bisa meledak.
Contact hit can explode
(May explode on contact with heat)
- h. Prohibition sign that uses statements
Example :
Ruangan khusus petugas.
Room staff
(Staff room)
- i. Prohibition sign that uses interrogative sentences
Example:
Apakah anda bisa diam sejenak.
Does you can silent a moment
(Can you be quiet for a moment)

From the previous studies mentioned above, this research tried to focus on linguistic expression that plays an important role in communication and explores sign communication between the Japanese and Indonesian, which have different

linguistic and cultural backgrounds. This research also explores what kind of expression the Japanese and Indonesian use to convey the prohibition information to the reader.

Hypothesis

Based on the above problems, this study set the following three hypotheses.

1. (Hypothesis 1) About the two types of prohibition signs: There are two types of prohibition signs: a without honorifics type that prioritizes information transmission and with honorifics type that prioritizes showing or giving honour.
2. (Hypothesis 2) Presence or absence of an honorific system: The way of consideration differs depending on the presence or absence of the honorific system.
3. (Hypothesis 3) Presence or absence of commercial competition: The preference for prohibition signs that prioritize attitudinal is related to commercial competition and the dignity of the artist.

METHOD

This study focuses on prohibition signs in Japanese and Indonesian at railway stations in both countries. At railway stations, while prohibition signs are installed for acts that endanger life, many prohibition signs are also installed for other non-threatening acts, such as nuisances. In addition, the presence or absence of an attitudinal expression may be related to which side has more power, the passenger side as the receiver of the signboard, or the railway company side as the sender. The railway stations in Japan and Indonesia each have their own unique characteristics. Japanese and Indonesian railway companies have in common that they have been privatized, but while Japanese railway companies are competing with multiple companies, there is only one Indonesian railway company. Also, in Japan, railways are used as the main means of transportation on a daily basis, but in Indonesia, there are only local railways in the Jakarta area and large cities, and long-distance railways are only available in Java and Sumatra. Therefore, the railway cannot be said to be the main mode of transportation. Based on this background, the data collection locations and periods were set as follows. Pictures of the prohibition signs were taken at the location.

Data collection sites are the station parking lot, in front of the ticket gate, on the campus area in Japan, conducted from March until April 2020 in Tokyo Station and Osaka Station. While the data collection in Indonesia was conducted in February 2020 and March 2021, in Capital Jakarta's Gambir Station and Surabaya's Gubeng Station.

The prohibition sign was collected as the data in the form of the photograph as many as 2774 photos were taken in Japan, and 514 photos were taken in Indonesia. These photographs were copied into Excel and converted into data.

FINDINGS AND DISCUSSION

Classification of Prohibitive Expressions in Prohibition Signs

Using the collected data, we categorized the expressions used in the prohibited sentences of Japanese and Indonesian prohibition signs into the following four categories.

1. Prohibitive expressions without honorifics
2. Non-prohibitive expressions without honorifics
3. Prohibitive expressions with honorifics
4. Non-prohibitive expressions with honorifics

Representation of Prohibition Signs in Japanese

Takiura and Ohashi (2015) found that some of the prohibitive expressions used in Japanese prohibition signs encourage prohibition with negative expressions, while others use positive expressions to encourage prohibition. Therefore, in the classification of prohibitive expressions in Japanese in this research, we called those that use negative expressions as "prohibitive expressions" and positive expressions as "non-prohibitive expressions". In addition, Kurabayashi (2020) states that the prohibitive expressions of prohibition signs include those that use "attitudinal expressions" and those that use "non-attitudinal expressions". A detailed description of each category is provided as follows.

Prohibitive expressions without honorifics

These expressions show barely prohibitive expressions and are expressed openly.

Example:

- 1) [～しない] → 「歩かない 走らない」
"～shinai" "Arukanai Hashiranai"
(Don't walk Don't run)
- 2) [～しないで] → 「ドアに触れないで！」
"～shinaide" "Doa ni hanarenaide!"
(Don't touch the door!)
- 3) [～しないこと] → 「手すりから体を乗り出さないこと」
"～shinai koto" "Tesuri kara karada o nori dasanai koto"
(Do not lean over the railing)
- 4) [～禁止] → 「ゴミ捨て禁止」
"～kinshi" "Gomi sute kinshi"
(Do not litter)
- 5) [～厳禁] → 「解放厳禁」
"～genkin" "Kaihou genkin"
(Strictly forbidden to open)
- 6) [～な] → 「わたるな！」
"～na" "Wataru na!"
(Don't cross!)



Figure 5: 「たてかけない のりださない かけこみ禁止」 (Do not lean Do not climb Do not run) of [～しない].

Non-prohibitive expressions without honorifics

These expressions clearly limit the reader's actions without using prohibitive expressions.

Example:

- 1) 「手すりにつかまる 歩かず立ち止まる」
<Support>
"Tesuri ni tsukamaru arukazu tachidomaru"
(Hold on to the railing Stop without walking)
- 2) 「幼児を乗せるときは保護者が手をつなぐこと」
<Support>
"Yōji o noseru toki wa hogo-sha ga te o tsunagu koto"
(Parents should hold hands when carrying an infant)



Figure 6: 「手すりにつかまる」(Hold on to the railing)
「あらかず立ち止まる」(Stop without a hitch) 「黄色い線の内側に立つ」(Stand inside the yellow line)
「荷物をしっかりもつ」(Hold your luggage firmly).

Prohibitive Expressions with honorifics

These expressions are using honorifics and polite prohibitive expressions.

Example:

- 1) [～おやめください] “~oyamekudasai”
→ 「駆け込み乗車はおやめください」
“Kakekomi jōsha wa o yame kudasai”
(Please stop rushing to board)
- 2) [～お断り致します] “~okotowari itashimasu”
→ 「長大荷物持ち込みはお断りさせて頂きま
す。」
“Chōdai nimotsu mochikomi wa okotowari sa sete
itadakimasu”
(We do not allow oversized luggage)
- 3) [～ご遠慮ください] “~Goenryo kudasai”
→ 「ペットの同伴はご遠慮ください」
“Petto no dōhan wa goenryo kudasai”
(Please refrain from bringing pets)
- 4) [～しないでください] “~shinaide kudasai”
→ 「ペットボトル 缶・ビンは捨てないで下
さい」
“Petto botoru kan/bin wa sutenaide kudasai”
(Please do not throw away cans and bottles)



Figure 7: 「ペットボトル 缶・ビンは捨てないで下さい」(Please do not throw away cans and bottles) of 「～しないでください」.

Since the expression of “prohibition” is one of the “nominalizations” in Brown & Levinson’s negative politeness strategy, in this study, “prohibition” was included in the classification of attitudinal-type forbidden expressions.

Non-prohibitive expressions with honorifics

These expressions restrict the reader’s actions with honorifics and polite expressions without using prohibitive expressions. These expressions also use anything other than polite positive imperatives and other negative imperatives that require pragmatic interpretation. Not using negative prohibitive expressions will achieve the same result.

Example:

- 1) 「出入り口につきドアが開くことがございます。もたれかかると危険です」 <Reason>
“Deiriguchi ni tsuki doa ga hiraku koto ga gozaimasu. Motarekakaruru to kiken desu”
(The door may open at the entrance/exit. Leaning is dangerous.)
- 2) 「従業員専用」 <permissible limits>
“Jūgyōin sen’yō”
(Employees only)
- 3) 「ありがとう 自転車降りてね! 7時~22時まで」
“Arigatō jitensha orite ne! 7-Ji ~ 22-ji made”
(Thank you, get off your bike! From 7:00 to 22:00)
- 4) 「下記の時間帯は自転車を押してご通行いただくこととなります。」
“Kaki no jikantai wa jitensha o oshite go tsūkō itadaku koto ni narimasu.”
(During the following hours, you will be asked to push your bicycle through.)
- 5) 「ヒトと間隔を開けよう、マスクをつけよう、手洗いうがいをしましょう」
“Hito to kankaku o akeyou, masuku o tsukeyou, tearai u gai o shimashou”
(Keep your distance from other people, wear a mask, wash your hands, and gargle)



Figure 8: 「自転車は降りて、押して下さい」(Please get off the bicycle and push it).

Representation of Prohibition Signs in Indonesian

Prohibitive expressions used in Indonesian prohibition signs are the same as in Japanese. Some use negative expressions (prohibitive expressions) to urge prohibition, but also use positive expressions (non-prohibitive expressions) to urge prohibition. However, concerning attitudinal expressions, the Indonesian language does not have an honorific system for expressing attitudinal expressions as in Japanese, but have expressions for showing respect such as hedges (called “*penanda kesantunan*” in Indonesian). Prohibitive expressions when requesting other people not to do something include adding “*Tolong*” (a word that corresponds to the English meaning of ‘please’), which becomes a polite expression by adding the suffix “*-lah*”, and the prefix “*di-*”. Details are explained in sub-sections below.

Prohibitive expressions without honorifics

These expressions barely used prohibitive expressions, expressed openly.

Indonesian prohibition signs that fall into this type are basic Indonesian prohibition expressions using “*Jangan*” (do not) and “*Tidak*” (not). Sasanti (2013) taxonomy stated that the use of “*Jangan*” and “*Tidak*” expressly express prohibition.

Example:

- 1) [*Jangan*~] (~しないで “*Shinaide*”)
 - *Jangan meninggalkan kartu tanda parkir / barang berharga di kendaraan anda*
valuables on vehicle your
(Do not leave parking tickets/valuables in your car)
- 2) [*Tidak*~] (~ない “*nai*”)
 - *Tidak Mengibaskan tangan yang masih basah ke Lantai*
Not flick hand wich still wet to floor
(No Flicking wet hands on the floor)



Figure 9: *Jangan meninggalkan kartu tanda parkir/ barang berharga di kendaraan anda* (Do not leave your parking pass/valuables in your vehicle).

Non-prohibitive expressions without honorifics

These expressions are prohibited explicitly without using prohibitive expressions. Indonesian prohibition signs that fall into this type use directives to restrict the reader’s actions. The use of referential expressions has the purpose of forbidding doing the opposite of what is being indicated.

Example:

- 1) *Jaga jarak 1 meter* <Instruction>
Keep distance 1 meter
(Keep a distance of 1 meter)



Figure 10: *Jaga jarak 1 meter* (Keep a distance of 1 meter).

Prohibitive expressions with honorifics

These expressions used to express prohibition politely. Indonesian prohibition signs use “*dilarang*” (~forbidden) included in this type. A study by Sasanti (2013) states that the use of “*dilarang*” is an explicitly prohibitive expression, so it is an overt expression and not a polite prohibitive expression. However, the meaning of “*dilarang*” in Indonesian grammar (Dedi, 2006, p.309), which the verb “*larang*” is prefixed with “*di-*” (hereafter referred to as *di-verb*), is a passive verb that has the function of expressing politeness. Therefore, in this

research, Indonesian prohibition signs that use “*dilarang*” are included in the “attitudinal-type prohibitive expressions” that use polite prohibitive expressions.

Example:

- 1) 「*Dilarang*」 (Forbidden)
→ *Dilarang merokok*
Forbidden smoking
(Forbidden to smoking)



Figure 11: *Dilarang merokok* (Forbidden to smoking).

Non-prohibitive expressions with honorifics

These expressions show prohibition by polite expressions without using prohibitive expressions. Forbidden signs in Indonesian that can be included in this type are those with the “*lah*” suffix and the “*mohon*” (please) verbs in the basic imperative sentences. Indonesian forbidden signs that use verbs in basic imperative sentences are included in (2) untreated non-prohibitive expressions.

Example:

- 1) *Buanglah sampah pada tempatnya*
<Request>
Trow-lah trash on its place
(Throw garbage in its place)
- 2) *Mohon tidak menggunakan alas kaki karet/ bahan elastis di escalator*
Please do not use footwear rubber/ material elastic on the escalator
<Demand>
(Please fold your bicycle before entering the train station)



Figure 12: *Mohon tidak menggunakan alas kaki karet/ bahan elastis di escalator* (Please do not use rubber/elastic footwear on the escalator).

Figures 13 and 14 are the results of analysis of how much each of the above categories is used in the data collected. There are two types of prohibited signs: singular use of prohibitive expressions and combined use of prohibitive expressions.

Figure 13 (number by difference) and Figure 14 (total number) show the percentage of expressions used in prohibition signs at stations in the target area. Since Figure 13 counts the number of differences, it shows which expressions are used more often except for the same ones, while Figure 14 is the total number. Even if it is exactly the same, it does not count duplicates and shows how many prohibitive expressions are used, but how often they are visible in the linguistic landscape.

First, look at the analysis of the number of differences in Figure 13. Forbidden signs using non-attitudinal and attitudinal expressions can be seen in both languages. In addition, it was found that both languages used prohibitive expressions with honorifics the most. And although the percentages differ greatly, non-prohibitive expressions with honorifics are the second most common, accounting for 27.27% at Osaka Station and only 7.27% at Tokyo Station. However, from this result, it can be seen that many expressions of the attitudinal type are used for prohibition signs at Japanese railway stations.

However, there is a slight difference in Indonesian prohibition signs in Gambir station and Surabaya station. At Gambir Station in Jakarta, 60% of the trains used the prohibitive expressions with honorifics, but at Gubeng Station in Surabaya, only 43.48% used prohibitive expressions with honorifics. Prohibitive expressions with honorifics was not the most frequently used expression at Gubeng Station in Surabaya, but it is the second most frequently used expression. There is no significant difference in the use of non-prohibitive expressions without honorifics. However, looking at the ratio of with and without honorifics prohibition signs at Gubeng Station in Surabaya, the use of honorifics accounts for 65.64%, while the use of non-honorifics was only 39.13%.

From these results, it is known that prohibitive expressions with honorifics is the most used in prohibition signs at any station in Japan and Indonesia, and all of them show a ratio of higher than half of overall use. On the other hand, the prohibition signs without honorifics type are used only at Gubeng Station in Surabaya at a mere 10%.

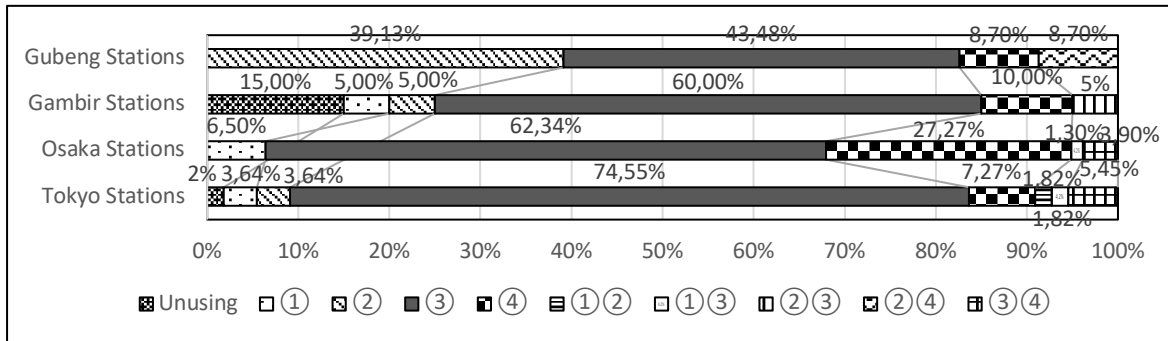


Figure 13: Expressions used in prohibition signs at stations (different numbers).

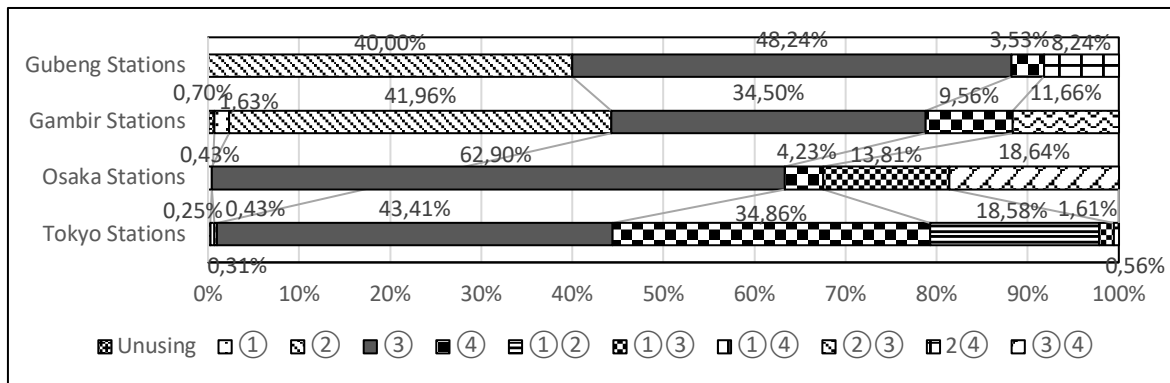


Figure 14: Expressions used in prohibited signs at stations (total number).

Kurabayashi (2020) points out that in the case of Japan, prohibition signs posted at railway stations tend to use honorifics because they are conscious of readers as the customers. However, judging from the result of this study, not only in Japan but also in Indonesia tends to use honorifics for prohibition signs. On the other hand, since need to convey information to the reader outweighs the need to use prohibition without honorifics (Takiura & Ohashi, 2015), clear and direct expressions also used to avoid misunderstandings. For example, Kurabayashi (2020) stated that prohibition signs that prevent danger are used without honorifics and bare prohibition expressions because there is a high need to convey prohibition information to the reader.

Let's take a look at what kind of prohibited contents the prohibition signs used without honorific expression as seen in the data of this research. In the case of the Japanese, all of Tokyo Station has dangerous behavior prevention, and Osaka Station has only one of five that does not prevent dangerous behavior. On the other hand,

the prohibition signs that use honorific expressions seen at Gambir Station and Gubeng Station in Indonesia do not contain any content to prevent dangerous behavior. In other words, it is in line with Kurabayashi's (2020) opinion above regarding Japanese prohibition signs at railway stations but disagrees with Indonesian prohibition signs.

Next, we examine what kinds of expressions are used for prohibition signs to prevent dangerous acts and examine what kinds of prohibition expressions are used for prohibition signs to prevent dangerous acts seen at railway stations. Figure 15 shows what expressions are used in prohibition signs related to "prevention of dangerous behavior".

As seen in Figure 15, in the case of Japanese, more than 70% use honorific expressions, while in the case of Indonesian, it seems that all of them use honorific prohibitive expressions. In other words, it was found that many of the prohibition signs to prevent dangerous behavior at railway stations use honorific expressions.

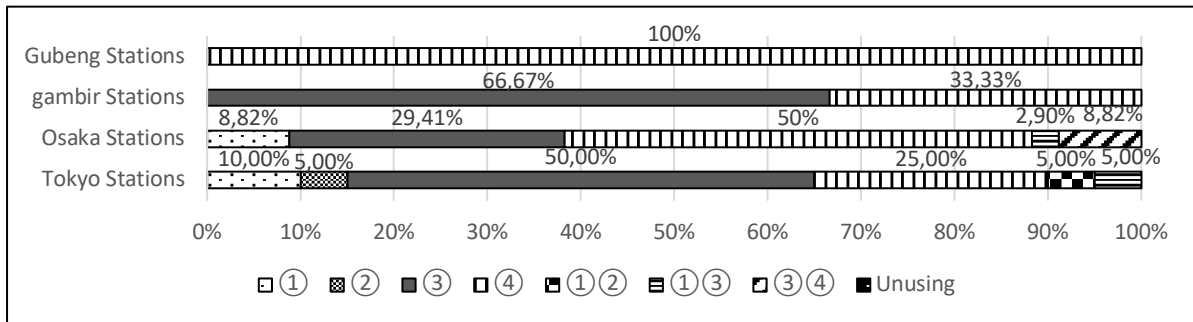


Figure 15: Percentage of expressions used for prohibition signs for “prevention of dangerous behavior” at railway stations (number of differences).

In summary, both languages appear to have the most prohibition signs used with honorific expressions, regardless of content. This result is inconsistent with Nakazaki’s (1999) assertion that “prohibition signs do not require consideration expressions.”

The above results so far have clarified what expressions are most frequently used in the study area of each railway station. However, it is not yet clear what prohibited content those expressions are used for. In order to see the above results in more detail, it is necessary to analyze the expressions used in prohibition signs and their contents concerning each other.

In the case of the Japanese, there are three possible reasons for this. One is related to the “honorific (*keigo*)” system that exists in Japan. However, Nakazaki’s (1999) claim is based on a general politeness theory and does not apply to the use of honorifics in Japanese. The Japanese honorific has the function of “indicating a hierarchical relationship” rather than “protecting the other person’s face” in the theory of politeness, so we use honorifics to represent the station side, who is the sender, and who is the receiver. It is thought that it shows that they place value on the hierarchical relationship with customers.

The second reason is also related to the Japanese honorific system. Honorifics have the function of expressing “oneself who has common sense as a member of society” (Cultural Council, 2007, p. 34). In addition, Ide (2006) stated that honorifics have the function of expressing the speaker’s social status (dignity). In other words, by using polite language, railway companies are thought to use honorifics to “create a good corporate image with common sense”. In other words, it is related to maintaining a positive face of the railway company (the sender).

A third reason concerns commercial competition among railroad companies. If it is run by a single company (government, administration), because it is a single management company, the railway company has power over passengers, and the expressions used in the prohibition signs are efficiency-oriented rather than consideration-oriented, even there is no problem if there are more consideration-oriented signs are used. However, railways in Japan are run by multiple railway companies, and these railway companies aim to provide the best possible service to their customers through a competitive relationship. Therefore, the customer has power from the viewpoint that customer can select the railway company. As a result, it is thought that the consideration-prioritized type will be used more often than the efficiency-prioritized type in the form of customer service.

On the other hand, the same three reasons are conceivable in the case of Indonesian. First, Indonesia does not have a system of honorifics like Japanese, but linguistic considerations and linguistic manners are important in speech acts in Indonesian communication. These linguistic considerations and linguistic manners are determined by three factors: the age of the interlocutor, intimacy of the relationship, and social position (Amelin, Syahrul, & Erizal, 2019). Prohibition signs in the linguistic landscape are said to target an unspecified number of people, but in actual situations, the intended audience is predictable. Therefore, in order to maintain the relationship with the reader of the prohibition sign, it can be said that consideration is also important in the expression of the prohibition sign.

For the second reason, it is said that it is important to express written words such as signs in Indonesian as short and clear as possible. Using

Sasanti's (2013) "*Mohon tidak*" (please do not) and the one using "*Sebaiknya tidak*" (better not), the adverbs "*Mohon*" and "*Sebaiknya*" would have to be added, making the prohibition sentence longer. In addition, there is a risk of causing misunderstandings by readers due to roundabout expressions. However, the use of the passive verb "*Dilarang~*" makes it both polite and explicit to avoid misunderstandings.

The third reason is that, unlike Japan, railways in Indonesia are privatized, but are operated by only one railway company. Buses are the main means of transportation rather than trains. In other words, Indonesian railway companies are not in competition with the same railway company, but in competition with other means of transportation such as buses. So, the railway company needs to get more people to use it to increase sales. For that reason, it is thought that the consideration-prioritized type will be used more often than the efficiency-prioritized type in the form of customer service, aiming to provide the best possible service to the customer.

Since Japanese has a system of honorifics to create polite expressions, one chooses vocabulary from the honorific set and incorporates it into the utterance. On the other hand, in languages like Indonesian that do not have honorifics to create polite expressions, we use hedges and choose ways of speaking that are not rude to the other party. According to Ito (2004), Japanese honorifics tend to have strong negative politeness due to the background of わきまえ文化 "*wakimae bunka*" (*wakimae* culture), whereas Indonesian, which does not have an honorific system, uses implicit imperative expression such as "*Terimakasih anda membuang sampah pada tempatnya.*" (Thank you for throwing the trash in the trash bin), and has a strong tendency to be positive and polite.

CONCLUSIONS

This article examined the use of prohibitive expressions in the prohibition signs, analyse the reason behind the application of polite expressions on prohibitions signs, and compares their use in Japan and Indonesia which have different language cultures. Further, this study also successfully verified the following hypothesis. Verification of Hypothesis 1: There are two types of prohibition signs, type that prioritize

information transmission and type that prioritizes showing or giving honor in prohibition signs. As hypothesized, we found that there are two types of prohibition signs in Japanese and Indonesian, namely "Signs that prioritize efficiency" and "Signs that prioritize consideration."

Verification of Hypothesis 2: Since Japanese has a system of honorifics to create polite expressions, vocabulary is selected from the honorific set and incorporated into the utterance. On the other hand, in languages like Indonesian that do not have honorifics system, to create polite expressions, we use hedges and choose ways of speaking that are not rude to the other party.

Verification of Hypothesis 3: Preference for prohibition signs that give priority to consideration is related to commercial competition and the dignity of the creator. Unlike Japan, railways in Indonesia are privatized but are operated by only one railway company, and there is no competition between railway companies, but railways are not the main means of transportation in Indonesia. Buses are the main means of transportation rather than trains. In other words, Indonesian railway companies are not in competition with the same railway company, but in competition with other means of transportation such as buses. On the other hand, in the case of Japan, railways are operated by multiple railway companies, so there is a competitive relationship among railway companies. Therefore, railway companies in Japan and Indonesia have different social backgrounds, but as part of their service, they use expressions that give priority to prohibition signs so that they can be selected by customers who have the right to choose.

In this study, only the prohibitive sentence part of the prohibition sign was targeted, but to conduct a deeper analysis, it is necessary to analyze the additional information part as well. In addition, due to the difference in railway usage between Japan and Indonesia, there is a large difference in the amount of data collected. To make a more valid analysis, it is necessary to study prohibition signs not only for railways but also for "transportation-related" as a whole, and not limited to railway stations. Prohibition signs may also differ depending on where they are placed. Therefore, it will be necessary to analyze prohibition signs in different places (tourist areas, commercial areas, etc.), explore the characteristics and differences of each place, and try to compare them. Finally, although the non-verbal aspects of

prohibition signs (style, color, image, etc.) carry messages as well as the linguistic aspects, many studies of the linguistic landscape have so far focused only on the linguistic aspects. There are only a few works that focused on and analyze the style, color, image, etc. Therefore, as a future task, it is necessary to analyze not only the linguistic aspects such as the expressions analyzed this time but also the non-linguistic aspects.

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**Conceptual Metaphors in Reporting on the COVID-19 Pandemic
in Japan's NHK Newspaper**
A Cognitive Semantics Analysis

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ABSTRACT

This research is a cognitive semantic study using qualitative methods on conceptual metaphors used in reporting on the COVID-19 pandemic in Japan. The theory used is conceptual metaphor theory by Lakoff and Johnson (2003) and image schema theory by Croft and Cruse (2004). The data collection method used was the method of free-living and proficient viewing, while the data review method used was the referential equivalent method. The data was taken from six online news articles in the Japanese-language NHK newspaper. This study aims to describe the classification of conceptual metaphors and image schemes that appear in the news regarding the handling of the COVID-19 pandemic in Japan. There were 13 data found, which were divided into 3 structural metaphors, 4 orientational metaphors, and 6 ontological metaphors. Based on the image schema, the data is also divided into 5 forces, 4 scales, 1 space, 1 existence, and one schemes container. The concept mapping of the metaphor in this study is the depiction of COVID-19 as an enemy, government policies as medicine, and the process of handling COVID-19 as a way forward on the road. In terms of image schema, the metaphor used tends to be a force, depicting COVID-19 as an opponent or obstacle.

KEYWORDS

Cognitive semantics; Conceptual metaphor; COVID-19.

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INTRODUCTION

The COVID-19 pandemic is a crisis that has affected all aspects of human life in today's world. Of course, in a crisis like that, language plays an

essential role as a communication tool to understand and solve problems. One of the ways we can see how language shapes our understanding of the COVID-19 pandemic is

through a cognitive semantic approach to the metaphors used to describe COVID-19.

Cognitive linguistics is a paradigm in linguistics that examines language as a form of expression of thought (Wen & Taylor, 2021). According to Saeed (2016), cognitive semantics is a semantic approach that understands the meaning of language as knowledge that cannot be separated from conscious processes in general. Therefore, the cognitive semantic approach can be used to understand linguistic phenomena born of conceptual structures, one of which is a metaphor. According to Ullman (2014), metaphor is a figurative language that uses similarities between meanings. Metaphors talk about one thing by using another thing as a comparison. The thing being discussed is called the tenor, while the thing being compared is termed the vehicle. The metaphor does not explicitly state that the tenor resembles discourse, but it is a vehicle used as a verbal shortcut to say something about the tenor. Meanwhile, Keraf (2004) defines metaphor as an analogy that compares two things directly in a short form. Metaphors do not use conjunctions such as like or like. This distinguishes the metaphorical language style from the simile language style which also compares two meanings but uses a conjunction between the two meanings. Metaphors stand alone as words, while similes depend heavily on context to support their meaning.

In view of cognitive semantics as explained by Lakoff and Johnson (2003), metaphor is a way to understand and experience a concept by using terms from other concepts. A metaphor is understood as a linguistic expression that originates from the human cognitive conceptual system. Kövecses (2021) reveals that metaphor is a thinking tool that can define reality for humans. In other words, humans use metaphorical expressions to understand the world around them. This theory is known as the conceptual metaphor theory.

One of the events that have dominated public discussion over the past two years has been the COVID-19 pandemic. Since the beginning of 2020, COVID-19 has spread around the world. Therefore, there is a lot of news covering the impact of the spread of the disease, as well as the handling of COVID-19 carried out by the governments of these countries. From a cognitive linguistics point of view, it is of course important to examine what kind of metaphors appear in the news about handling COVID-19, because by researching this issue we can find out how the

media and society talk about an event that has a major impact on human life. This research is expected to be able to answer the following questions: What concepts are used in metaphors about COVID-19, and how are these concepts mapped to human cognition?

This study aims to describe the classification of conceptual metaphors and image schemes that appear in the news regarding the handling of the COVID-19 pandemic in Japan. The research was conducted on the news of the Japanese language NHK newspaper which covered the handling of COVID-19 using the conceptual metaphor theoretical framework of Lakoff and Johnson (2003) and the image schema theory by Croft and Cruse (2004).

Several previous studies have been conducted on the use of metaphors on the topic of COVID-19. Herwan and Devi (2020) discuss metaphors in Indonesian poetry with the theme of COVID-19 using Ullman's theory of metaphor classification (2014). The research found that the most widely used metaphor in poetry on the theme of COVID-19 is the anthropomorphic metaphor. Sarjono and Bram (2021) discuss the metaphors that describe COVID-19 in mass media headlines. The theory used is the conceptual metaphor theory by Lakoff and Johnson (2003). The results of this study indicate that the conceptual metaphor that appears in the English headlines of COVID-19 is as an enemy or as a war. Ibrahim (2021) discusses structural and ontological metaphors in reporting COVID-19 which is also in English using Lakoff and Johnson's (2010) theory as well as a critical discourse analysis approach, finding metaphors that describe COVID-19 as "robbers."

The difference between this study and previous research is the language studied because previous research has focused on metaphors that appear in Indonesian and English-language discourse. In addition, in contrast to previous research which only used Lakoff and Johnson's (2003) conceptual metaphor theory for data analysis, this study also used image schema theory by Croft and Cruse (2004) as a supporting theory. Apart from adding an explanatory theory to fill the research gap, the image schema theory was also chosen because this theory can explain how metaphor relates to human sensory experience (Tay, 2021).

LITERATURE REVIEW

According to Lakoff and Johnson (2003, p.10-32), conceptual metaphors are formed from inner

constructs based on analogy principles that conceptualize one thing in another. The conceptual metaphor covers the transfer from the source domain or source domain (vehicle) to the target domain or target domain (tenor). The aspects contained in the transfer are only certain aspects that are emphasized from the source domain, while other aspects of the domain are hidden. In conceptual metaphors, generally, the source domain is more concrete, while the target domain is more abstract. That way, the source domain is used to more easily understand the target realm.

The metaphor exemplified by Lakoff and Johnson (2003) is a structural metaphor ARGUMENT IS WAR or “argument is war.” This metaphor is realized through the use of vocabulary such as “I won that argument” and “He attacked every weak point in my argument.” In this example, the language used is not the language that is considered figurative, but the language that is used in everyday life. This does not mean that arguments are part of the war, but that the target domain in the form of an argument is understood and described through the concept of the source domain in the form of war (Lakoff & Johnson, 2003, p.2-3).

According to Lakoff and Johnson (2003: 10-32) metaphor consists of three types, namely structural metaphors, orientational metaphors, and ontological metaphors. Lakoff and Johnson (2003, p.11) define structural metaphors as metaphors that construct a concept based on aspects of other concepts. The source and target domains are connected through an emphasized similarity in an aspect.

Meanwhile, orientational metaphors use concepts that are systematically organized toward one another. This type of metaphor is generally paired and related to the concepts of space and direction: up-down, inside-out, front-back, inside-shallow, and center-around. Metaphors that use one direction have opposite directions and their meanings are contradictory. A metaphor UP-DOWN can be mapped as HAPPY IS UP; SAD IS DOWN or “Happy is up; sad is down” as in the following expressions: “My spirits rose” and “My spirits sank” (“my spirits are up,” “my spirits are down”) (Lakoff & Johnson, 2003, p.11).

Ontological metaphors are metaphors that describe events, emotional states, or abstract ideas as concrete entities or substances. An example is the metaphor “THE MIND IS A MACHINE” which is expressed in the sentence “My mind just

isn't operating today” (today my brain really isn't working/ today I really can't think). Ontological metaphors can also presuppose something abstract as a substance, entity, space, or container (Lakoff & Johnson, 2003, p.21).

Image schema is also an important framework in metaphorical analysis. According to Tay (2021), image schemes are schemas that arise from human sensory experience, such as container, path, force, and so on, which are then used in language to express abstract concepts. Saeed (2016, p.366) also emphasizes the image scheme as an important part of the cognitive semantic conceptual structure resulting from the way the human body interacts with the world. One of the image schema classification models developed by Croft and Cruse (2004). The image schematic is divided into seven sections which are listed in Table 1 below.

Table 1: Image Schematic of Croft and Cruse (2004).

Space	Up-Down, Front-Back, Left-Right,
	Near-Far, Center-Periphery, Contact
Scale	Path
Container	Containment, In-Out, Surface,
	Full-Empty, Content
Force	Balance, Counterforce, Compulsion,
	Restraint, Enablement, Blockage,
	Diversion, Attraction
Unity/Multiplicity	Merging, Collection, Splitting,
	Iteration, Part-Whole, Mass-Count,
	Link
Identity	Matching, Superimposition
Existence	Removal, Bounded Space, Cycle,
	Object, Process

RESEARCH METHOD

This research is qualitative research with a descriptive method. At the data collection stage, the method used is the method of listening to the

note-taking technique (Neumann, 2014). According to Mahsun (2012), the listening method is a method with basic tapping techniques used to obtain data by listening to the use of language, while the note-taking technique is an advanced technique for recording data that has been obtained.

The data is taken from the online circular of the NHK newspaper (www3.nhk.or.jp) which is sorted by the keyword *shingata corona* or COVID-19. Thirteen pieces of data were collected from six news articles.

During the data analysis phase, the referential equivalent method was used with a determinant in the form of elements outside of language, namely the reality designated by language (Djajasudarma, 2010, p.66) to determine metaphorical data based on a transfer of meaning. The determining tool used is referential discernment, namely, the reality referred to by language, to determine the source and target domains of metaphorical data. The data are then grouped based on conceptual metaphor categories by Lakoff and Johnson (2003), namely structural metaphors, orientational metaphors, and ontological metaphors. Finally, the data were also analyzed using image schema theory by Croft and Cruse (2004).

FINDINGS AND DISCUSSION

The metaphorical data that has been collected from news on the handling of COVID-19 in Japan are grouped into three types according to Lakoff and Johnson's (2003) conceptual metaphor theory.

Structural Metaphor

Data in the form of structural metaphors were found in three pieces of data. The following is an analysis of the data that has been collected.

(1) 新型コロナという見えない敵との戦い *Shingata-korona to iu mienai teki to no tatakai*
COVID-19 is the invisible **enemy** and **against**

“**Fight against the enemy** invisible that is COVID-19”
Source domain: 敵 (*puzzle, enemy*)
Target realm: 新型コロナ (*Shingata-corona, COVID-19*)

In data (1), the source domain is a puzzle or “enemy” while the target domain is *shingata corona* or COVID-19. The word *tatakai* which means “against” which originally colloquial with

“enemy” and was borrowed to describe efforts to prevent the spread of COVID-19. The “enemy” resource domain is used to describe COVID-19 which is considered harmful and must be fought. The imaging scheme in data (1) is a force, namely, counterforce, related to the force that is reciprocated with equal force (“against”).

This metaphor is strengthened by the reuse of the word “against” in data (2) as follows.

(2) 就任して1年新型コロナとの戦い
Shuuninshi-te ichinen shingatakorona to no tatakai
Serving for 1 year COVID-19 **opponent**
に明け暮れた日々だった
ni akekureta hibi da-tta
devoted period

“One year serving **against** COVID-19.”
Source realm: 戦い (*tatakai, fight*)
Target realm: 新型コロナ (*shingata-korona, COVID-19*)

The similarity drawn between COVID-19 and the “enemy” is that both must be fought so as not to harm themselves or themselves. The imaging scheme that appears is a force, namely counterforce, by describing COVID-19 as a force that must be fought with equal force.

Meanwhile, data (3) describes a structural metaphor used to describe government policies toward the spread of COVID-19 infection.

(3) 『緊急事態宣言』という薬をばらまいても
'Kinkyuujitai-sengen' to iu kusuri o baramaite mo
'Declaration of emergency' that **will** spread too
ウイルスが退いたわけではなかったと思う
uirusu ga shirizoita wake de wa nakatta to omou
virus backward does not mean

“I don't think the virus has receded even if the **drug** 'Emergency Declaration' was distributed”
Source domain: 薬 (*kusuri, medicine*)
Target realm: 緊急事態宣言 (*kinkyuujitai-sengen, emergency declaration*)

The target realm “Declaration of emergency” is likened to the realm of sources of “medicine” that can repel the spread of COVID-19. The similarity emphasized is the nature of drugs that can cure disease, so that an emergency declaration can be said to “cure” the spread of disease in society. The imaging scheme in this data is a force, namely enablement, which describes something that can empower people to defeat COVID-19.

In structural metaphor data, the source domains found are “enemy” and “medicine.” The spread of COVID-19 itself is described as something that must be “fought.” The use of the concept of “medicine” to discuss Japanese government policies is not literal, because the purpose of the emergency declaration is not to cure COVID-19 patients directly, but to help the government deal with social problems that arise around the spread of the virus, such as a lack of beds in hospitals and making health protocol regulations that must be obeyed by the public to prevent the spread of COVID-19. The formulation of concepts that can be formulated after seeing the use of the source domain is “COVID-19 is the ENEMY” and “POLICY is MEDICINE.”

Oriental Metaphors

Data in the form of orientational metaphors have collected as many as four pieces of data. The following is an analysis of the data.

(4) 各国がワクチン接種を進めるため

Kakukoku ga wakuchin-sesshu o susumeru tame
Each country's vaccination number will advance for
の対策を強化しています
no taisaku o kyoukashite-imasu
response strengthens

“Each country strengthens response to advance vaccination.”

Source domain: 進める (*Susumeru*, advancing)

Target realm: ワクチン接種 (*wakuchin-sesshu*, vaccination)

In data (4), the source domain of *Susumeru* or “advanced” is used to describe the target domain of vaccination. The imaging scheme used is a scale, namely a path, depicting the progress of the vaccination as the path being traversed, with a starting point and an ending point. The same metaphor is also used in the following data (5).

(5) 菅政権が進めてきたワクチン接種

Suga-seiken ga susumete-kita wakuchin-sesshu
Government advanced vaccination

“Vaccinations that have been advanced by Suga prime minister's government.”

Source domain: 進めてきた (*Susumete*, forward)

Target realm: ワクチン接種 (*wakuchin-sesshu*, vaccination)

In contrast, data (6) uses the opposite metaphor of the two data above.

(6) 『緊急事態宣言』という薬をばらまいても

'Kinkeyuujitai-sengen' to iu kusuri o baramaite mo
'Declaration of emergency' which is medicine will spread too

ウイルスが退いたわけではなかったと思う

uirusu ga shirizoita wake de wa nakatta to omou
virus retreat does not mean suspected

“It is suspected that even by spreading the so-called ‘declaration of emergency’ medicine does not mean that the virus will retreat.”

Source realm: 退いた (*shirizoita*, backward)

Target realm: ウイルス (*uirusu*, virus)

source realm *shizoku* used to describe the target domain of the COVID-19 virus. The imaging scheme used is the *scale*, namely *path*, in this case, it describes the lost progress as a “setback” from a journey.

(7) 時間の経過とともに抗体の値が

Jikan no keika to tomo ni koutai no chi ga
passage of time at the same time antibody gene level

将来的に 下がる可能性が高く

shouraiteki ni sagaru kanousei ga takaku
in the future is down probability high

“As time passes, highly likely that the antibody level will decrease.”

Source realms: 下がる (*sagaru*, down) and 高く (*takaku*, up)

Target realms: 抗体の値 (*koutai no chi*, antibody level) and 可能性 (*kanousei*, presumably)

Data (7) shows one of the metaphors exemplified by Lakoff and Johnson (2003, p.12) namely “MORE IS UP; LESS IS DOWN” or “More is up; less is down.” A decrease in antibody is described as a “decrease” in antibody, while an increase in probability is described as an “increase” in probability. The image schema that appears in data (7) is a spatial schema, namely up-down because it describes the level of quantity as a space that has an up-down direction

In the orientational metaphor data, the domain of the source of direction, especially in data (4), (5), and (6), is used to describe aspects of the government's handling of COVID-19. Vaccination is described as something that can be “advanced,” while viruses are described as something that can be “regressed” (prevented from spreading).

Therefore, the use of orientational metaphors on data can be formulated as “HANDLING is FORWARD, PREVENTION is REVERSE.”

Ontological Metaphors

Data grouped into ontological metaphors are six pieces of data.

(8) デルタ株による感染拡大の中でも、
Deruta-kabu ni yoru kansen-kakudai no naka de mo, delta variant ratio of infection inside
2回接種を済ませた方の感染は、接種してない方
Nikai sesshu o sumaseta kata no kansen wa, sesshushitenai kata
Second vaccine is people who have received people who have not been vaccinated
の13分の1だった。
no 13bun no 1 datta.
1 in 13

“Inside the spread of infection due to the delta variant, the ratio of infection in people who have received the second vaccine to people who have not been vaccinated is 1 in 13.”

Source domain: 中 (*naka*, in)

Target realm: 感染拡大 (*kansen-kakudai*, spread of infection)

In data (8), *naka* or “in” source domain is used to describe the target domain of the Delta variant infection. The population of people who have received the second vaccine and the population of people who have not been vaccinated is likened to being in the same room, namely the Delta variant infection spread category. The image schema in data (8) is a container, namely content because it describes the space that holds something.

(9) 年内には全人口のおよそ4分の1にあたる Nen-nai *ni wa zenjinkou no oyoso 4bun no 1 ni ataru*
In the year total population quarter
1400万人近くが追加の接種を終える
1400ban-nin chikaku ga tsuika no sesshu o oeru
14 million people about additional vaccines get

“In the year this 14 million people, about a quarter of the total population, will get additional vaccines.”

Source realm: 内 (*nai*, deep)

Target realm: 年 (*nen*, year)

In data (9), the source domain *nai* or “in” is used to describe the target realm of *nen* or “year.” The one-year period is likened to a container that accommodates a quarter of the total population

who will receive additional vaccines. The image schema used is the container, namely content, describing something that is accommodated in a container.

(10) 早い段階で接種を終えた高齢者などの間

Hayai kaidan de sesshu o oeta koureisha nado no aida

Early stages of vaccination for the elderly, etc. middle

“In the middle early stages of vaccination of the elderly and so on”

Source domain: 間 (*aida*, middle)

Target realm: 接種を終えた高齢者 (*sesshu o oeta koureisha*, vaccination of the elderly)

In data (10), source domain *aida* depicts the target area of the elderly’s vaccination progress as the path being traversed, with a scale namely path, describing the journey being traveled (has a starting point, midpoint, and end).

(11) 各国がワクチン接種を進めるため

Kakukoku ga wakuchin-sesshu o susumeru tame

Each country's vaccination advancing

の対策を強化しています

no taisaku o kyoukashite-imasu

response strengthens

“Each country strengthens response to advancing vaccination.”

Source realm: 強化しています (*kyoukashiteimasu*, strengthen)

Target realm: 対策 (*taisaku*, response)

In data (11), the source realm *kyoukashiteiru* or “amplify” is used to describe the target realm of *taisaku* or “response.” The imaging scheme in data (11) is a force, namely, enablement, which describes the response to COVID-19 as a force that can be strengthened.

(12) 私がやるべきことは、危機を乗り越え、安心

Watashi ga yarubeki-koto wa, kiki o norikoe, anshin

The thing I have to do to overcome this crisis

とにぎわいのある日常を取り戻す道筋を

to nigiwai no aru nichijou o torimodosu michisuji o

peaceful and prosperous daily life takes back way

つけることだ

tsukeru koto da

make

“The thing I have to do is make a way to overcome this crisis and take back peaceful and prosperous daily life.”

Source domain: 乗り越え (*norikoe*, overcome)

Target realm: 危機 (*kiki*, crisis)

In data (12), the source domain *norikoe* or “overcome” is used to describe the source domain *kiki* or “crisis.” The imaging scheme used is a force, namely diversion, because it likens a crisis to an obstacle that can be “overcome” or bypassed by taking another path (going up or climbing).

(13) 国民の命と暮らしを守る、
Kokumin no inochi to kurashi o mamoru.
life of the people and daily life **protection**
この一心で走り続けてきた。
kono isshin de hashiritsuzukete-kita.
This is all my heart with do

“For the sake of **protection** the daily life and life of the people, I do this with all my heart.”

Source domain: 守る (*mamoru*, protect)

Target realm: 暮らし (*kurashi*, every day)

In data (13), the source domain *mamoru* or “protect” is used to describe the target realm of *kurashi* or every day. Data (13) shows an existence namely an object because it describes everyday life as an item that must be protected so that it is not taken or confiscated.

CONCLUSION

This study analyzes conceptual metaphors and image schemes in reporting on COVID-19 in the NHK newspaper to be able to describe the concepts used to talk about the COVID-19 pandemic. After analyzing the types of metaphors found in the news on COVID-19 in the NHK newspaper, it was found that the conceptual metaphors that emerged could be divided into 3 structural metaphors, 4 orientational metaphors, and 6 ontological metaphors. Based on the image scheme, the data is also divided into 5 forces, 4 scales, 1 space, 1 existence, and one schemes container.

The concept mapping of the metaphor in this study is the depiction of COVID-19 as an enemy, government policies as medicine, and the process of handling COVID-19 as a way forward on the road. In terms of image schema, the metaphor used tends to be a force, depicting COVID-19 as an opponent or obstacle.

Further research can focus on more specific concepts, for example, metaphors that describe government policies against the spread of COVID-19, so that the mapping of metaphors in these concepts can become more comprehensive.

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Japanese Accent Pronunciation Error by Japanese Learners in Elementary and Intermediate Level

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ABSTRACT

This research discusses errors in the pronunciation of Japanese accents by Japanese learners. This study aims to determine the forms and causes of accents pronunciation errors in Japanese learners as well as Japanese learners' comprehension of Japanese accent. The data used are speech data (word and sentence) of 18 people who are students of Japanese literature at a private university in Jakarta, in their 3rd and 4th years (hereafter written as respondents). As comparison data, this research uses Japanese native speaker data from Tokyo and electronic speech data from OJAD (Online Japanese Accent Dictionary). This research used a qualitative research method. Praat application also used to get a detailed visual description of Japanese speech from respondents. The results of this research found a form of error in the form of accent changes that do not match the speech data per word and sentence. The cause of accent errors was the lack of attention to the accent and the lack of learning about accents in the respondent's learning environment. It was also found that 80% of respondents had minimal understanding of Japanese accents.

KEYWORDS

Accent; Japanese Learning; Praat; Pronunciation.

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INTRODUCTION

In the process of learning Japanese, accent is an important aspect of fulfilling Japanese speaking skills. When speaking Japanese, speakers must give attention to the accent, intonation, length of pronunciation, or pronunciation of multiple consonants (Dahidi & Sudjianto, 2004; Setiawan & Artadi, 2018).

Tjandra (2004) described that phonetic data shows that the Japanese accent type is a tonal accent. There are only two tones used, namely high

notes and low notes. Tonal accents can serve as a differentiator of meaning.

According to Yoshida (1997), based on research on the needs of Japanese learners while studying Japanese, several facts are known, namely, regarding the desire to "speak with natural pronunciation and intonation" which ranks top as something that wants to be studied and trained more thoroughly. On the other hand, the answer that "I have learned about the above matters" is at the lowest rank.

The condition of Japanese language education in Indonesia is still at the stage of increasing the

passing rate on the Japanese language proficiency test resulting in minor attention to learning accents or intonations in Japanese to improve communication skills using Japanese.

To see that the passing rate is still low, it is reasonable that grammar is the most concerning subject by the learners. The condition of Japanese language education in Indonesia is still at the state of increasing the passing rate on the Japanese language proficiency test so that there is minor attention to learning accents/intonations in Japanese to improve the ability to communicate using Japanese.





LITERATURE REVIEW

Japanese Accent

According to Tjandra (2004), phonetic data indicates that the Japanese accent type is a pitch-accent. There are only two tones used, namely high notes and low notes (Ikeda, 2000). Pitch-accents can distinguish the meanings between similarly pronounced words (Kumi, 2020).

Table 1 below show some example of Japanese language accent.

Table 1: Example of Japanese language accent.

Words	Romaji	Accent	Meaning
雨	/ame/		Rain
飴	/ame/		Candy
菓子屋	/kashiya/		Confectionary
貸家	/kashiya/		Rental house

Tsujimura (2013), stated that languages with pitch-accent are similar to tonal languages, each *mora* in a word is associated with a certain tone, such as high tone, low tone, and decreased tone. *Mora* is the smallest speech unit that contains one high or low tone of a tonal accent. In Bahasa, the separation of words based on sound is called syllables, but in Japanese, the separation of words based on sound is called *mora*. Table 2 is an example of the difference between syllable and *mora*.

Table 2: Example of the difference between syllable and *mora*.

a	Bahasa	<i>makan</i>	ma · kan (2 syllables)
b	Japanese	<i>mikan</i>	mi · ka · n (3 <i>mora</i>)

Widjaja (2005), stated that Tokyo dialect is used as a representation in the Japanese dialect because Tokyo dialect is considered a standard Japanese dialect and therefore Tokyo accent is also considered a standard accent. This is because Tokyo is the centre of Japanese culture and Tokyo accent is the most widespread accent throughout Japan.

According to Kindaichi (1992), one thing to watch out for in any Tokyo accent pattern is the importance of a place where the notes are high and drop to low notes. Where the drop started is very important. If we can be careful in pronouncing it then everything else can be ignored. The drop in the tone is said to be a *taki* rather than an accent, which translates to waterfall.














Below are pitch-accent characteristics that areas in Tokyo have:

- There are only 2 tones, which is high and low tones.
- Each *mora* only has one tone. There are no *mora* consists of two tones.
- Initial and second *mora* had to be different in tone.
- There is no low tone between high tones.
- There are no accents consists of only low tones.

Based on Japanese Accent Dictionary by NHK (1998), in Tokyo accent, the accent pattern can be determined by the formula of $n + 1 =$ the number of accent patterns, where n is the number of *mora* in a word. Based on this formula, noticeably that one *mora* has two patterns, two *mora* has three patterns, and so on. In one *mora* accent pattern, the pattern can be seen if the *mora* is followed by a particle.

Japanese accent patterns are as seen in Table 3 as follows.

Table 3: Japanese accent patterns.

<i>Mora</i>		1 <i>Mora</i>	2 <i>Mora</i>	3 <i>Mora</i>	4 <i>Mora</i>
<i>Heibangata</i>		葉が /ha ga/ leaf 	うしが /u shi ga/ cow 	きまえが /ki ma e ga/ generosity 	スタジオが /su ta ji o ga/ studio 
<i>Kifuku</i>	<i>Odakakata</i>		うまが/u ma ga/ horse 	おとこが /o to ko ga/ man 	いもうとが /i mo u to ga/ sister 
	<i>Nakadaka</i>			いとこが /i to ko ga/ cousin 	いねむりが /i ne mu ri ga/ dozing 
<i>Atamadaka</i>		歯が /ha ga/ teeth 	かばが /ka ba ga/ birch 	いのちが /i no chi ga/ life 	けんぼうが /ke n bo u ga/ fencing 

Japanese Accent in Phrase

According to Takemura (2008), accents are found at the high or low tone of a word. If there are two or more words, *taki* position can be changed. Here are the rules for changing position of *taki* at the phrase level and its examples.

- If the word at the front of the phrase has a *Heiban* pattern, the next word tends to carry on with a high note.
 - さくらが+さいた→さくらがさいた
/sa^hkuraga/ + /sa^hita/ → /sa^hkuragasaita
 - とりが+ないた→とりがないた
/to^hriga/ + /na^hita/ → /to^hriganaita/
- If the word at the front has a *Kifuku* pattern, the initial high note of the next

word tends to disappear and become a low note.

- はなが+さいた→はながさいた
/hana^hga/ + /sa^hita/ → /hana^lgasaita/
- うぐいすが+ないた→うぐいすがないた
/ugu^hisuga/ + /na^hita/ → /ugu^lsuganaita/
- たべて+みたい→たべてみたい
/ta^hbete/ + /mi^htai/ → /ta^lbetemitai/

Previous Research on Japanese Accent Pronunciation Errors

There are relevant studies related to this study such as Widjaja (2005), Rismayanti, Morita, and Kazuhide (2015), and Malayu (2016).

Rismayanti, Morita, and Kazuhide (2015) studied on characteristics of Japanese accent by Indonesian, and its teaching method. This study assumes that Indonesian pronunciation and accent vary depending on the origin region of the speaker, and this has a significant influence on Indonesians in speaking Japanese. The result of this study found that studying Japanese accent is difficult for Indonesian's Japanese learners, even for learners at an advanced level. The percentage of respondents who can pronounce words in the correct accent is relatively low.

Malayu (2016) studied Accent Pattern and Tone Flow in Japanese by Japanese language learner's in Medan. The result of this study also found that Japanese language learner in Medan (a city in Indonesia), most of the respondents were also cannot pronounce Japanese words' in the correct accent pattern.

Studies mentioned before focused on accent patterns in word-level. This research intends to study on Japanese learner's accent patterns in sentence-level using accent phrase theory by Takemura (2008). Furthermore, this research also aims to determine the cause of Japanese language accent pattern mispronunciation by its learners.

RESEARCH METHOD

Research Objects and Data Collection Method

In this study, an error analysis was conducted on the pronunciation of Japanese accents from 3rd and 4th-year students of Japanese Literature at a private university in Jakarta who had completed the elementary and intermediate level of the Japanese language learning process. The accent that was analyzed is in the form of word and sentence.

The data in this study were obtained from records of text-reading and interviews with respondents, which are students of Japanese literature at a private university in Jakarta in semesters 6th, 8th, and 10th. Respondents who participated in this research were 18 respondents who were randomly selected using simple random sampling technique.

The reading text instrument for tapping records consists of nine words and sentences which are divided into five parts.

1. The first part consists of four words and sentences in the form of the *Heibangata* accent pattern.
2. The second part consists of two words and a sentence in the form of the *Atamadakagata* accent pattern.
3. The third part consists of two words and sentences in the form of a *Nakadakagata* accent pattern.
4. The fourth part consists of one word and sentence in the form of an *Odakagata* accent pattern.

Along with tapping respondents' text-reading records, interviews were also conducted with respondents. This interview aims to determine the causes of errors.

As reference data, tapping records were also conducted with a native Japanese speaker and uses of OJAD (Online Japanese Accent Dictionary). OJAD is an online Japanese accent dictionary for Japanese learners and teachers. OJAD has a feature called *Suzuki-kun* in which with this feature we can listen and visualize the accent patterns of certain words or sentences in Japanese.

Analysis Method

In this research, an application called Praat is used to analyzes the mistakes made by Japanese learners in pronouncing Japanese accents (Jin, 2019). Praat is a software developed by Paul Boersma and David Weenink used for phonetic research. By using Praat, it is possible to match the tone of the recorded data for Japanese native speakers and learners. The data analyzed were interpreted by looking at the pitch pattern that had been described on the separation of each *mora* in the words or sentences displayed by Praat. Figure 1 and 2 are the examples of the data shown from Praat.

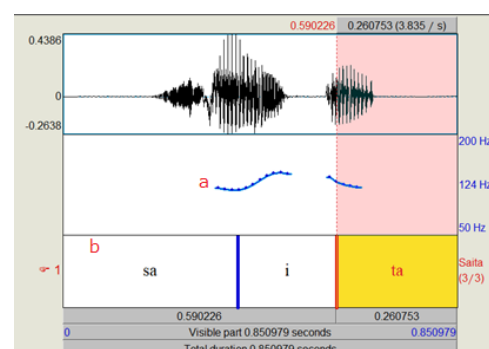


Figure 1: Examples of pitch-pattern analysis interface on Praat.

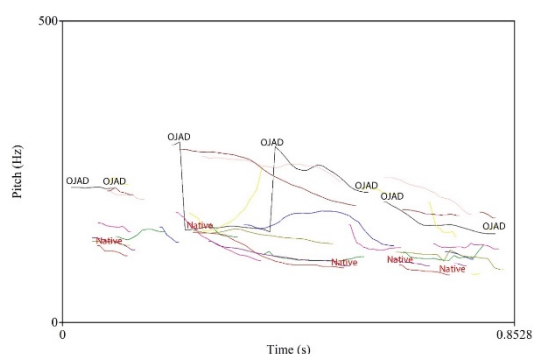


Figure 2: Examples of reference and respondents pitch-pattern comparison data.

After recording the respondents, accent accuracy grade was checked and calculated each of the 18 respondents with reference data from native Japanese speakers and OJAD. The calculation of accuracy grade uses the following formula:

$$\text{Score} = \frac{\sum \text{Accurate accent score}}{\sum \text{Total accurate score}(9)} \times 100$$

After the score is calculated, passing rate graph of the respondent's score was made with the following score classifications.

- A = 100-85 (Very Good)
- B = 84-75 (Good)
- C = 74-60 (Enough)
- D = 59-50 (Not Good)
- E = 49-0 (Bad)

RESULTS AND DISCUSSION

Records Analysis Results

Table 4 and 5 are the results of record analysis of the respondent Japanese accents pronunciation.

Table 4: Respondent's Japanese words accent scores.

Code (R = Respondents)	Accuracy (Words)	Score (Words)
R1	5	56
R2	7	78
R3	5	56
R4	1	11
R5	2	22
R6	4	44
R7	6	67
R8	4	44
R9	4	44
R10	7	78
R11	5	56
R12	3	33
R13	6	67
R14	5	56
R15	2	22
R16	7	78
R17	2	22
R18	4	44
Average	48.7	
Highest Score	78	
Lowest Score	11	

Table 5: Respondent’s Japanese sentences accent scores.

Code (R = Respondents)	Accuracy (Sentences)	Score (Sentences)
R1	6	67
R2	4	44
R3	3	33
R4	4	44
R5	4	44
R6	6	67
R7	5	56
R8	5	56
R9	4	44
R10	4	44
R11	5	56
R12	4	44
R13	5	56
R14	5	56
R15	4	44
R16	6	67
R17	5	56
R18	5	56
Average		51.8
Highest Score		67
Lowest Score		33

From Table 4 and 5, it can be seen that the average score of 18 respondents in the word pronunciation section is 48.7, with the highest score 78 and the lowest grade 11. In the sentence pronunciation section, the average score of 18 respondents is 51.8 with the highest score 67 and the lowest score 33. The average value of the respondents in pronouncing words and sentences can be seen as having a relatively low score.

Based on Table 4 and 5, the passing rate graph of the respondent’s score was made with the following score classifications, as shown in Figure 3 and 4.

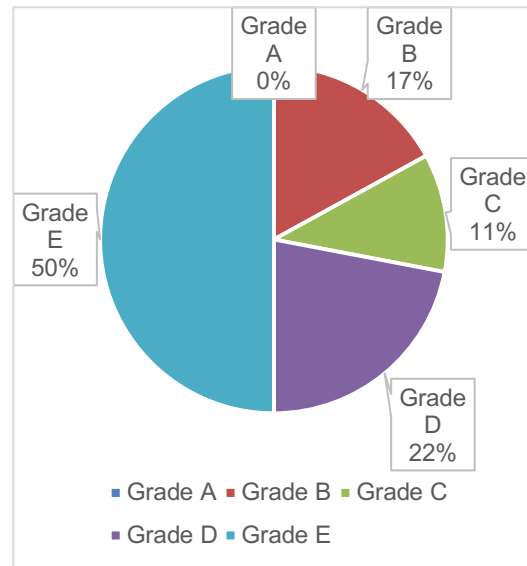


Figure 3: Respondents’ score graph on Japanese accents words pronunciation error.

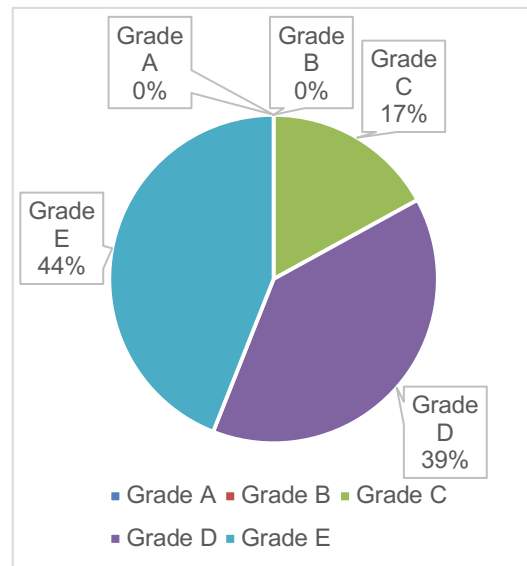


Figure 4: Respondents’ score graph on Japanese accents sentences pronunciation error.

In Figure 4, if the “C” score is the passing standard, then 72% of the respondents did not pass the word accent pronunciation section. In Figure 4, if the “C” score is the passing standard, then 83% of the respondents did not pass sentence accent pronunciation. These findings agree with Malayu (2015) and Rismayanti, Morita, and Kazuhide (2015)’s research. Japanese learners in Indonesia have difficulty in pronouncing the Japanese language with the correct accent pattern.

From the analysis, it was found that the respondents tend to make several mistakes in their pronunciation of Japanese accents in pronouncing words with a *Heibangata* pattern, respondents tend to make mistakes by pronouncing the word with the *Atamadaka* pattern; in pronouncing sentences with *Heibangata* pattern, respondents tend to pronounce the first words in the sentence with *Atamadaka* pattern; in pronouncing words with the *Atamadaka* pattern, respondents tend to make mistakes by pronouncing the word with the *Heibangata* pattern; in pronouncing sentences with the *Atamadaka* pattern, respondents tend to make mistakes by pronouncing the word in the sentence with *Heibangata* or *Odakagata* patterns; in the pronunciation of words in the *Nakadakagata* pattern, respondents tend to make mistakes by pronouncing the word in the *Heibangata* or *Atamadakagata* pattern; in the pronunciation of sentences with *Nakadakagata* pattern, respondents tend to make mistakes by pronouncing the words in the sentence with *Atamadakagata* pattern; in pronouncing words with the *Odakagata* pattern, respondents tend to make mistakes by pronouncing the word with the *Atamadakagata* pattern, and in pronouncing sentences in the *Odakagata* pattern, respondents tend to make mistakes by pronouncing the words in the sentence with the *Heibangata* pattern.

The following Table 6 and 7 are the summary of respondents' error in Japanese accents pronunciation.

Table 6: Summary of respondent Japanese accent words error.

Correct	Mistake
<i>Heiban</i>	<i>Atamadaka</i>
<i>Atamadaka</i>	<i>Heiban</i>
<i>Nakadaka</i>	<i>Heiban/Atama</i>
<i>Odaka</i>	<i>Atamadaka</i>

Table 7: Summary of respondent Japanese accent words error.

Correct	Mistake
<i>Heiban</i>	<i>Atamadaka</i>
<i>Atamadaka</i>	<i>Heiban/Odaka</i>
<i>Nakadaka</i>	<i>Atamadaka</i>
<i>Odaka</i>	<i>Atamadaka</i>

Interview Results

Interviews with respondents were conducted to determine the respondent's background, understanding, and opinion of respondents regarding Japanese accents. Questions in the interview consisted of five questions, which is regarding respondent's living environment, respondent's local language, respondent's Japanese language ability based on their Japanese Language Proficiency Test certificate and length of studying Japanese, the difficulty in pronouncing the text during recording related to tone or accent and respondent's opinion about Japanese accent. Below are the results of interviews with respondents.

Living environment and spoken local language

The respondents generally lived in the area around Jabodetabek. 2 respondents have lived in Japan for one year, R2 and R8 in the Kansai area. Then, 1 respondent who has lived in Japan for 3 months, which is R7. 3 respondents were in Japan, R3 in Kansai, R11 in Hachioji, and R16 in Hiroshima.

2 respondents speak Javanese language, which are R3 and R13. Then, 4 respondents could speak local Sundanese language, which are R5, R14, R15, and R18. Then, R1 can speak local Betawi language and R9 can speak local Palembang language.

Respondent's Japanese language ability based on their Japanese Language Proficiency Test and length of time studying Japanese

In terms of length of studying Japanese, there were 4 respondents with 3 years of study, R12-R15. 2 respondents with 4 years of study, R1 and R10, and the other 12 respondents have a length of learning Japanese over 4 years.

3 respondents already have JLPT N2 which is R2, R8, and R11. Then, 9 respondents have JLPT N3, 2 respondents who have JLPT N4, namely, R5 and R12. Then, R13 has JLPT N5 and 3 respondents do not have JLPT certificates which are R6, R9, and R15.

Difficulty pronouncing text instrument at the time of recording regarding tone or accent

9 respondents did not find it difficult to pronounce accent tones when reading text, which are R1, R2, R5, R7, R9, R10, R11, R12, and R17. The others 9 respondents found it difficult to pronounce the accent tone when reading the text.

Respondent's opinions regarding Japanese accent

13 respondents think that learning Japanese accents is important. Then, 5 respondents thought that learning Japanese accents was important under certain conditions. According to R1, learning about Japanese accents is not critical if you only want to learn Japanese (grammatically). According to R2, learning about Japanese accents is essential if needed, for example in translation works according to respondents, accent learning is needed because when translating, accent can help to fit translation into the right context. According to R11, the urgency to learn Japanese accents is needed if you are in an environment that uses Japanese fully. This is because if the accent is pronounced incorrectly, then there is a possibility that the intended words/sentences are not well delivered, and this also gives a good impression, especially for native Japanese speakers. According to R13 and R16, for Japanese language learners who are just learning Japanese, the accent is not crucial because the first thing that essential in learning Japanese is the language itself (grammatically) or vocabulary first. Accent is essential to learn at an intermediate level so that you can have a better understanding when talking to Japanese speakers.

In their learning environment, 12 respondents felt that their learning environment is lacking in Japanese accent learning. 2 respondents felt that there was no Japanese accent learning in their learning environment. 4 respondents felt that learning about accents in their learning environment was enough. For R13, the respondent is taking a course on accents in the student exchange program that the respondent is currently participating in when this interview is conducted. In learning Japanese accents in R13's environment, the respondent stated that they used a separate module, used the accent mark, then depicted the accent using a line. R13 also already know about an online accent dictionary called OJAD. R13 also stated that in the test in his learning environment, the respondent was tasked

to make a speech and then read it with the correct accent by looking for the correct accent patterns in the OJAD dictionary per word of the contents of the speech.

3 respondents participated in the Japanese Theatre activities in Jakarta, which are R10, R15, and R16. According to R16, the application of the Japanese accent is only focused on the stage, because the application of the Japanese accent according to the respondent is very difficult, thus for daily conversations speaking with the right accent is rather difficult for the respondent.

There are 4 respondents, which are R3, R5, R11, and R15 who have experienced miscommunication when having conversations with native Japanese speakers' due to errors in the pronunciation of Japanese accents.

CONCLUSIONS

In this study, the Japanese accents pronunciation of the Japanese Literature students at one of the private Japanese Language University in Jakarta was analyzed. The results found a form of error in the form of accent changes that do not match the speech data per word and sentence. In the interview, questions about the respondent's background both regarding language skills (regional language, foreign language learning) and the environment where the respondent lived were asked. From the results of the interviews, it was found that the respondents had studied Japanese for 3 years or above. Then, there are respondents who are currently or have lived in Japan by the time the interview was conducted. However, this background cannot be proven as the cause of mispronunciation of Japanese accents because it does not have a major effect on the results of data collection in the accuracy of Japanese accent pronunciation.

From the results of the interviews, it was also found that there was a possibility that Japanese accent pronunciation errors occurred due to several reasons, which are the number of respondents who felt that they had no difficulty pronouncing words and sentences in the reading text but made several mistakes in pronouncing Japanese accents, it can be assumed that this indicates a lack of attention to accents when speaking in Japanese, and many respondents feel that learning about Japanese accents in their learning environment is still lacking or even non-existent.

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A Contrastive Analysis of Emotive Interjection (*Kandoushi*) in Japanese and Indonesian

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ABSTRACT

Kandoushi is a word that expresses an impression, also called “interjection” in Indonesian, and is one type of emotive interjection. This study examines the meaning and use of emotive interjection, and its similarities and differences in Japanese and Indonesian. The method in this study used a descriptive contrastive analysis method with the note-taking technique. The data is taken from the dialogue in the Japanese anime “ReLIFE” and the Indonesian TV series “*Tetangga Masa Gitu*” and “*Bajaj Bajuri*”. The results of the study showed that the emotive interjection in Japanese and Indonesian had several similar meanings, particularly expressing feelings of pleasure, admiration, annoyance, confusion, and distress. Then, both of them have the same use, which is used to confirm the speech partner’s expression, is used to conclude something, is used to protest against the speech partner, is used to show approval, and is used to realize something. Interjection comprehension is very important in understanding an utterance intent in a conversation so that communication can take place with native speakers or fellow foreign students. This study only examines the interjections in terms of the emotive feeling/impression of being surprised. Therefore, for future research, it is expected to research form, meaning, and the use of other interjections in terms of phonology.

KEYWORDS

Contrastive analysis; Emotive Interjections; *Kandoushi*; SPEAKING Hymes Theory.

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INTRODUCTION

In learning a foreign language, students often encounter difficulties because of the difference between the mother tongue (L1) and the foreign language (L2) (Breadsmore, 1982; Qomariana, Puspani, & Rahayuni, 2019). Likewise, when Indonesians who learn Japanese as a foreign language will assuredly encounter difficulties, and one of them is when studying *kandoushi*. *Kandoushi*

is a word that expresses an impression or emotion subjectively and intuitively. For example, joy or pleasure, anger, sadness, surprise, worry, or fear (Takubo, 2005; Sutedi, 2011). In Indonesian, an interjection is used to express the speaker’s feelings, and syntactically, it is not related to other words in the utterance. Interjections are extra-sentential and always precede utterances as separate or independent screams (Kridalaksana, 1994).

This study will examine the emotive interjection of feeling surprised in terms of pragmatics and semantics. The research question that was built is 1) to know the meaning and use of emotional interjection in Japanese and Indonesian interjections, and 2) to analyze their similarities and differences. Conversational context is very decisive in this study, such as finding meaning and using surprising interjections in conversation. There are many aspects involved in communication based on the use of language in society. Hymes (1972) argues that communication in speech events is closely related to factors outside of languages, such as where, when, who the speakers and interlocutors are, the content of speech, the purpose of the speech, and speech intonation including language. In short, five factors must be considered, such as 1) who is speaking, 2) in what language, 3) to whom, 4) when, and 5) for what purpose (Fishman, 1967). Thompson (1997) also states that pragmatic competency materials are knowledge of the structure and form of language; various exchanges of vocabulary, registers, and formulas; and knowing how to behave in a given social context.

Several previous research studies show that Japanese *kandoushi* and interjection in Sundanese have similarity that the emotive interjection in Japanese and Sundanese shows other feelings (Natasya, 2019), and Djomi's (2017) study found that *kandoushi* feelings of surprise often appear in comics. Moreover, Isnavia's (2019) study, examined *kandoushi yobikake* and recommended other types of *kandoushi* for study.

Considering the classification of *kandoushi* based on its use as a sign of feelings (*kandou*), this study will focus on expressions of surprise in terms of its meaning and usage. This study aims to analyse from a pragmatic perspective where the data is not only taken from comics and novels but will also be taken from TV shows and short films where some direct dialogues or conversations have direct speaker expressions, to make it easier to understand the use of *kandoushi* and interjections.

METHOD

The method used in this research is a descriptive method which is a combination of two types of methods, namely descriptive analysis, and contrastive analysis.

The source of the data in this study is the interjection of the feeling of surprise that exists in one Japanese *anime* and two Indonesian television series. The samples in this study are sentences or expressions in the *anime* "ReLIFE" episodes 1, 2, and 3, which contain Japanese *kandoushi*, and the TV series "Tetangga Masa Gitu" episodes 2, 3, and the TV series "Bajaj Bajuri" episode 223 and 226 which contains Indonesian interjections. ReLIFE (リライフ, *Riraiifu*) is a Japanese manga series in webtoon format written and illustrated by Yayoiso. The individual chapters were released by NHK Japan on the *Comico website* (October 2013) and an *anime* television series adaptation animated by TMS Entertainment was announced in February 2015. The TV series "Tetangga Masa Gitu" is a sitcom genre soap opera that aired on the NET from 2014-2017. This series shows the daily life of two married couples who live as neighbours. The series was nominated twice at the Asian Television Awards for the Best Comedy Program category. And TV series "Bajaj Bajuri" is a leading Indonesian sitcom (Live-Action Cinema) and the longest-running *Ramadan* soap opera. This soap opera was aired on Trans TV (2002-2006).

This study uses Hymes' theory regarding the factors that mark a speech event which consists of SPEAKING (Settings and Scenes, Participants, Ends, Act Sequences, Keys, Instrumentalities, Norms of Interaction and Interpretation, and Genre) and *Kandoushi* study by Masuoka and Takubo (1989), Namatame (1996), and Takano (in Sudjianto, 2003). Then, to examine Indonesian language interjections, this study uses the theory of interjections by Kridalaksana (1994) and Alwi, Darjowidjojo, Lapoliwa, and Moeliono (2000).

The data collection technique used was a literature study, namely finding and collecting reference books and literature relevant to *kandoushi* in Japanese and interjections in Indonesian; and observation, namely observing by watching *anime* and TV series where there is data that the writer will examine. To take dialogues that contain *kandoushi* and interjections, the writer listens and reads the dialogue text several times by repeating it many times, then writes the dialogue into a book and turns it into a written transcript.

The data analysis techniques are (1) collecting *jitsurei* from various sources using the note-taking technique; (2) making data classification; (3) analyzing data with Hymes' theory regarding the factors that mark a speech event which consists of SPEAKING (Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norm

of Interaction and Interpretation, and Genre); (4) comparing the use and meaning with the replacement and insertion techniques; (5) concludes inductively about the use and meaning of *kandoushi* in Japanese and interjections in Indonesian.

FINDINGS AND DISCUSSION

Kandoushi was analysed using the theory of Masuoka and Takubo (1993), and Namatame (1996) and Terada (in Sudjianto, 2003). Based on the results of data analysis, the meaning and use of the interjection of feeling surprised were found in several conversations in the anime "ReLIFE", and showed the use of *kandoushi* of feeling surprised.

The Meaning and Use of the Emotive Interjection in *Kandoushi* Japanese

In the anime "ReLIFE" there were several conversations that contains *kandoushi*. The following are some words of Japanese Emotive Interjections (*kandoushi*) along with direct sentences in the form of a conversation with an explanation of the situation as well as an analysis of the use and meaning of *kandoushi* using the *kandoushi* classification theory of Masuoka and Takubo (1993), Namatame (1996), and Terada (in Sudjianto, 2003, p. 110) in analysing the data and classifying the use of *kandoushi* is a feeling of surprise and its meaning in terms of feelings or emotions. Here's one example of his analysis of Data 1.

Data 1 (anime 'ReLIFE')

Situation:

On his way home from drinking with his friends, Kaizaki suddenly got a call from his mother from his hometown. With a very loud voice without asking about Kaizaki's condition at first, his mother called intending to ask about the results of the job interview that Kaizaki participated in. However, feeling lazy and tired, Kaizaki told his mother that he had failed the job interview. Suddenly, his mother was shocked and asked why it failed to be like that. But Kaizaki replied casually that if it fails, it means it's a failure. Her answer also made Kaizaki's mother respond in surprise and surprise at her answer. Moreover, Kaizaki has been unemployed for a long time since he

graduated from college and depends on remittances from his parents and irregular part-time jobs.

(1) 海崎 : もしもし

母 : どげんやったんな就職試験の結果は!?

海崎 : だめちゃった。

母 : はー! ? なんで?

海崎 : 知らんが、落ちたもんは落ちたんじゃけえ

母 : へー

(ReLIFE, eps. 1, 00:01:44)

Kaizaki: *Moshi moshi*

Haha: *Dogen yattanna shuushoku shiken no kekka wa!?*

Kaizaki: *Damechatta.*

Haha: **Haa!?** Nande?

Kaizaki: *Shiranga, ochita mon wa ochitamnjakee*

Haha: **Hey**

Kaizaki: "Hello."

Mother: "How was the result of the job interview!?"

Kaizaki: "Failed."

Mother: "**Huh!?** Why?"

Kaizaki: "How would I know, failure is a failure."

Mother: "**Uhhh.**"

Analysis:

Settings and Scenes

The setting of place and time (setting) of the conversational data (1) is at night on Kaizaki's way home from a drinking party with his friends. The conversation took place verbally over the phone.

Participants

In data (1), Mrs. Kaizaki is the speaker (participant 1) and Kaizaki is the speech partner (participant 2). The relationship between mother and Kaizaki is that of mother and son.

Ends: purpose and goal

The intent and purpose (ends) of this conversation is that Kaizaki's mother asks about the results of Kaizaki's job interview.

Act Sequence

The form of speech (act sequence) in the conversation above is a form of locutionary act because this utterance has a meaning according to the phrase or sentence. During the conversation, Kaizaki's mother asks about the results of Kaizaki's job interview.

Key

The tone used in the conversation here is Kazuki's mother as the speaker utters in a high tone which shows the speaker is surprised at the speech partner's expression. Then, Mrs. Kaizaki responded to Kaizaki's answer in a tone that

indicated that Mrs. Kaizaki, as the speaker, was astonished and surprised at his partner's words.

Instrumentalities

The variety of language (instrumentalities) used in the conversation above is non-formal. This can be seen from the relationship between Kaizaki and his mother, as mother and son. This can be seen from the examples, namely "*shuushoku shiken no kekka wa!?*", "*dame chatta*" and sentences that do not use polite form (*teineigo*) or the ending *-desu* or *-masu*.

Norms of Interaction and Interpretation

The norm or rule in the conversation (Data 1) is the relationship between mother and son.

Genres

The delivery used in the data (Data 1) is an ordinary telephone conversation.

Meaning and usage

In conversation Data (1) that two interjections appear, namely *kandoushi* "*haa*" and "*hee*" which were said by Mrs. Kaizaki. Then the *kandoushi* has their uses based on the conversation (Data 1), *Kandoushi* "*haa*" can be translated as "*hah*", "*what*", or "*ah*" in Indonesian. *Kandoushi* "*haa*" shows feelings of protest, doubt, and suspicion as he is surprised by the speech and appearance of the other person and asks back what the other person said. During the conversation, Kaizaki's mother was shocked and surprised at the news that Kaizaki failed the job interview. This can be seen with the word "*nande*". In the case of Data 1, *kandoushi* "*haa*" is an interjection of feeling surprised that expresses surprise at the speech partner's expression and *kandoushi* "*haa*" is used to reconfirm the speech partner's expression.

Kandoushi "*hee*" in Indonesian can be translated into "*hah*", "*what*", and "*eh*". *Kandoushi* "*Hey?*" expresses feelings of surprise and astonishment at the answers or remarks received. During the conversation, Kaizaki's mother was surprised at Kaizaki's answer when asked why he failed. In the case of Data 1, *kandoushi* "*hee*" is an interjection of a feeling of surprise that expresses surprise at the speech partner's expression.

From the results of the data that has been analysed, it is found that the emotive interjection (*kandoushi*) of Japanese showed meanings that expressed a feeling of surprise, pleasure, admiration, astonishment, annoyance, confusion, and distress.

The Meaning and Use of Eotive Interjections in Indonesian Interjections

In the Indonesian TV series "*Tetangga Masa Gitu?*" and "*Bajaj Bajuri*" there were found several conversations to be interjected with the feelings of surprise. Here are some words of emotive interjection based on Alwi et al.'s theory (2000), and the classification of the interjection of Kridalaksana (1994). The use of emotive interjections and their meanings in terms of feelings or emotions were also classified.

Data 38 (TV Series '*Bajaj Bajuri*')
Situation:

During a day in the month of *Ramadan*, Oneng had a customer visiting his salon. The customer is Mila, who is also Oneng's neighbour. During the service, Mila asked Oneng to use a cream bath made from avocado. However, Oneng was confused about how to know which ingredients were made or tasted like avocado. Mila tells Oneng that there is writing on the package and you don't need to taste it, which Oneng forgets and remembers because it already has already written, praising Mila's intelligence.

Mila : "*Mpok, Mila nanti Cream bathnya pake sari alpuket yah.*"
Oneng : "*Emang lu gak puasa?*"
Mila : "*Puasa, Mpok.*"
Oneng : "*Terus siapa yang mau nyobain?*"
Mila : "*Nyobain apaan?*"
Oneng : "*Ya entu nyobain cream bathnya mana yang alpuket mana yang bukan.*"
Mila : "*Kan, ada tulisannya.*"
Oneng : "*Oh, iye lu pinter Mil. Gue lupa.*"
(Oneng takes a cream bath)
Oneng : "*Ah... Gua ga punya cream bath alpuket. Punya ini nih, lu mau nggak?*"
"Tuh A-VO-CA-DO."
Mila :

(TV Series '*Bajaj Bajuri*', eps 226, 00:09:55)

(38)
Mila : "Mom, Mila will use avocado juice for Cream bath later."
Oneng : "Are you not fasting?"
Mila : "Fasting, Mpok."
Oneng : "Then who wants to try it?"
Mila : "What are you trying?"
Oneng : "Yes, of course, try the cream bath, which one is the avocado, which one isn't."
Mila : "Well, there is written."

Oneng : “Oh, yes, you are smart. I forgot.”
(Oneng takes a cream bath)
Oneng : “Ah... I don't have avocado cream
bath. Have this, do you want it or
not?”
“That's A-VO-CA-DO.”
Milla :
(TV Series *'Bajaj Bajuri'*, eps 226, 00:09:55)

Analysis:

Settings and Scenes

The setting of place and time (setting) of the conversation data (38) is during the afternoon in the month of *Ramadan* at Oneng's house, which also opens a salon business at his house. The conversation took place orally.

Participants

In the data (38), Mila is the speaker (participant 1) and Oneng is the speech partner (participant 2). The relationship between them is that of friends and neighbours at the same time.

Ends: purpose and goal

The intent and purpose (ends) of this conversation is that Mila, who visited Oneng's salon as a customer, wants to do a cream bath using avocado cream bath.

Act Sequence

The form of speech (act sequence) in the conversation above is a form of illocutionary act, because this utterance has a specific purpose or function that makes the speech partner do something. The utterances here are direct because Mila as a speaker conveys something to Oneng as her speech partner.

Key

The tone of voice said by Oneng above shows that Oneng both concluded and was surprised at the words of the speaker, namely Mila. Oneng realized that to know the taste of her product, she could just look at the packaging without having to taste it directly. After that, Oneng's other words showed that she was troubled and surprised at the existing situation, namely, there was no avocado-flavoured cream bath, because the packaging said “avocado”, which means avocado in English.

Instrumentalities

The variety of language (instrumentalities) used in the conversation above is non-formal. This can be seen from the relationship between Mila and Oneng as neighbours and friends, even though they are also salon owners and customers. This can be seen from the language used, which is slang and

non-formal, for example, the use of “*elu*” and non-standard language.

Norms of Interaction and Interpretation

The norms or rules in the conversation data (38) are the norms used in the neighbourhood.

Genres

The delivery used in the data (38) is an ordinary direct conversation.

Meaning and usage

In conversation (38), two interjections appear, namely “*oh*” and “*ah*”. Then the interjections data (38) have their uses based on the conversation including, Interjection “*oh*”. The interjection “*oh*” can be translated as “*aa*”, “*maa*”, “*oo*”, “*yaa*”, or “*ara*” in Japanese.

The interjection “*oh*” expresses the expression of knowing something. Here Oneng realizes something after hearing Mila's words. In the case of Data (38), the interjection “*oh*” is an emotive interjection that expresses admiration, and the interjection “*oh*” is used to conclude something about the speech partner's expression. The interjection also expresses bewilderment if it is not received well. For mishearing, difficulty, ambiguity, and ambiguity in speech. Because the basic principle of “relevance” must be met by utterances, it is the target of the other party Sperber & Wilson, 1986; Kohno, 2019).

The interjection “*ah*” can be translated as “*yaa*”, “*maa*”, “*aa*”, “*ara*”, or “*oo*” in Japanese. The interjection “*ah*” expresses difficulty. In addition, “*ah*” also shows when someone thinks he is unable to do something. For example, Oneng is having a hard time here because the product Mila wants doesn't exist, and is at the same time surprised by the situation. In the case data (38), the interjection “*ah*” is an interjection of a feeling of surprise which expresses distress over the speech partner's expression.

From the results of the data that has been analysed, it is found that emotive interjection in Indonesian has the meaning of expressing a feeling of pleasure, admiration, annoyance, sympathy, and relief, and also reveals astonishment and confusion.

Similarities and Differences of Japanese and Indonesian Interjection (*Kandoushi*)

The following is an example of an interjection expressing feelings of joy in Data (8) (*anime*

'ReLife') and Data (26) (TV Series 'Tetangga Masa Gitu?').

Example:

Data 8 (*anime* 'ReLIFE')

Situation:

When recess started, Kaizaki was suddenly invited by Onoya to have lunch together. Then, Ooga, who also wanted to join them, discussed the study plan together. Then, Ooga asked Karui to have lunch together too, but Karui couldn't because he was about to eat with his volleyball club friend, Tamarai.

大野：海崎くん、もしかして学食？お昼一緒に食べない？ (1)

海崎：えっ？ えっと。
(海崎の考えで)

海崎：こういう事態は、俺はぼっち飯回避できてありがたいけど、高校生が男女二人で飯って、小野屋さんからかわれたりしちゃうんじゃ・・・？

大賀：オレも一緒にいい？せっかくだし、さっそく再試対策でもする？

小野屋：おお、いいね。助かる。

海崎：ナイスだ、チャラ大賀。

大賀：おお、狩生も一緒に行かない？

狩生：あたし、ほのか... たまらいさんと食べるから。

大賀：おお、バレー部の。残念。

Ooga: "Kaizaki, are you going to the cafeteria? Let's have lunch together, shall we?"

Kaizaki: "Eh? Hmmm." (In Kaizaki's heart)

Kaizaki: "In a situation like this I'm glad I don't have to eat alone. But if I'm alone with high school students, it could be that Onoya just wants to tease me."

Ooga: "Can I come too? We all make a study plan for the remedial test."

Onoya: "Oh, good. So, help."

Onoya: "That's great, Ooga."

Ooga: "Ah, Karui wants to come too?"

Onoya: "I, already want to eat with Honoka... with Tamarai."

Ooga: "Oh, volleyball club. Too bad."

(ReLIFE, eps. 2, 00:05.30)

Analysis:

Settings and Scenes

The setting of place and time (setting) of the conversation data (8) is during the lunch break in the classroom. The conversation takes place orally.

Participants

In data (8), Onoya is the speaker (participant 1) and Kaizaki (participant 2), Ooga is the third speaker (participant 3), then Karui is the fourth speaker (participant 4). The relationship between the four of them was that of classmates.

Ends: purpose and goal

The intent and purpose (ends) of this conversation is that Onoya invites Kaizaki to have lunch together, followed by Ooga who wants to join them.

Act Sequence

The form of speech (act sequence) in the conversation above is a form of the illocutionary act, because this utterance is in the form of a statement that has the objective of making the interlocutor perform an activity. And this remark was commissioned because it was Onoya who invited Kaizaki to have lunch together. Kaizaki's response to Onoya's invitation was surprised at the woman's invitation to lunch.

Key

The tone used in the conversation here is that Kaizaki as the speaker, shows a tone saying that he is surprised and amazed at being invited to lunch by a woman, then Onoya as the speaker shows that he is enthusiastic about the idea of his speech partner, namely Ooga.

Instrumentalities

The variety of language (instrumentalities) used by Kaizaki, Ooga, and Onoya is non-formal language or dictionary form (*futsukei*). This can be seen from the use of sentences that form the ending -da for non-formal language and also the use of foreign languages, namely "naisu".

Norms of Interaction and Interpretation

The norms or rules in the conversation above are norms that are only used in the school environment.

Genres

The delivery used in the data above is an ordinary conversation that is carried out orally.

Meaning and usage

In conversation (Data 8), four *kandoushi* appear, namely “*e*”, “*etto*”, “*oo*” and “*o*”. Then the *kandoushi* have their uses based on the conversation.

Kandoushi “*e*” can be translated as “*eh*”, “*what*”, or “*yah*” in Indonesian. *Kandoushi* “*e*” expresses surprise because of something that doesn’t make sense. Here Kaizaki is surprised at Onoya who suddenly ask to have lunch together and Kaizaki feels weird about just eating alone with women. In this case, *kandoushi* “*e*” is an interjection of feeling surprised which expresses surprise at the attitude of the speech partner.

Kandoushi “*etto*” can be translated as “*hmmm*” in Indonesian. *Kandoushi* “*etto*” expresses the condition that the speaker thinks about something. In Kaizaki’s conversation, it feels strange to just eat together so it makes Kaizaki think first. In this case, *kandoushi* “*etto*” is an interjection of feeling surprised that is used to conclude something.

Kandoushi “*oo*” can be translated into “*oh*”, “*ah*”, and “*ouch*” in Indonesian. *Kandoushi* “*oo*” expresses a deep feeling toward a matter, situation, or event. *Kandoushi* “*oo*” which Onoya uttered shows that Onoya is very enthusiastic about deep things or in the conversation there is Ooga who joins in and talks about studying together. In this case, *kandoushi* “*oo*” is an interjection of feeling surprised to express feelings of pleasure and *kandoushi* “*oo*” is used to show approval.

Kandoushi “*o*” can be translated as “*oh*” or “*ah*” in Indonesian. *Kandoushi* “*o*” has the meaning of realizing something, feeling surprised, feeling happy, surprised, and unexpected. In conversation, Ooga didn’t expect that Karui would already be eating with someone else. In this case, *kandoushi* “*o*” is an interjection of feeling surprised that is used when realising something.

Data 26 (Indonesian TV Series *‘Tetangga Masa Gitu?’*)

Situation:

In the morning, Bintang woke Bastian who was still sleeping in the morning. Bintang deliberately prepares breakfast for Bastian. Bastian woke up and saw the food prepared was spicy food, which Bastian didn’t like.

Bintang: “Bass!! Bass!! Bastian”

Bastian: “*Apa sih, Bi? Ini kan hari libur.*”

Bintang: “*Aku nyiapin sarapan nih buat kamu, tuh!*”

Bastian: “*Hah?*”

Bintang: “*Aku nyiapin sarapan buat kamu, bangun!*”

Bastian: “*Wih!*”

“*Wah, kamu tuh bener bener istri idaman. Pagi pagi udah buatin sarapan buat suaminya. Baik banget sih kamu. Makasih yah sayang yahh.*”

Bintang: “*Aku masak semua ini sendiri, lho. Semoga kamu suka yah.*”

Bastian: “*Yaelah, Bi. Apapun masakannya kalo kamu yang masak, aku pasti suka. Kan, kamu tahu pemakan segala. Asal jangan yang pedes aja.*”

Bintang: “Bass!! Bass!! Bastian”

Bastian: “What’up, Bi? It’s a holiday.”

Bintang: “I prepared breakfast for you!”

Bastian: “Hah?”

Bintang: “I prepared breakfast for you, wake up!”

Bastian: “Wih!”

“Wow, you are the ideal wife. You made breakfast for your husband in the early morning. You’re so good. Thank you dear..yahh.”

Bintang: “I cook all of this myself, you know. I hope you like it.”

Bastian: “Well, Bi. Whatever you cook, I will like it. I know you..you can eat everything, but just don’t be spicy.”

(*‘Tetangga Masa Gitu?’*, eps. 2 part 1, 00:00:00)

Analysis:

Settings and Scenes

The setting of place and time (setting) of the conversational data (40) is during the day at Bastian and Bintang’s new home after they just got married and decided to live in their new house. The conversation takes place orally.

Participants

In the data above, Bastian is the speaker (participant 1) and Bintang is the speech partner (participant 2). The relationship between Bastian and Bintang is a husband and wife relationship.

Ends: purpose and goal

The intent and purpose of this conversation are that Bastian surprises Bintang, although it is not surprising or Bintang already knows about it.

Act Sequence

The form of speech (act sequence) in the conversation above is a form of the illocutionary act, because this utterance states something for the hearer to do something for the purpose of the speaker. Bintang woke Bastian up so he would wake up and eat the breakfast he had made. Bastian was surprised and at the same time surprised why he woke up so early on Sunday, but

followed by Bastian, who was happy because Bintang prepared breakfast for him.

Key

Bastian's tone of voice showed that he was surprised and annoyed at Bintang's attitude when he woke up very early on Sunday. But Bastian becomes happy with Bintang who has prepared him breakfast and admires Bintang as his wife.

Instrumentalities

The variety of language (instrumentalities) used in the conversation above is non-formal. The husband-and-wife relationship makes the language used not standard or informal. It can be seen from the non-standard vocabulary, namely "really".

Norms of Interaction and Interpretation

The norms or rules in the conversation above are the norms used in the family environment, between husband and wife.

Genres

The delivery used in the data above is an ordinary direct conversation.

Meaning and usage

In conversation (Data 26), four interjections appear, namely "hah", "wow", "wah", and "what the heck" uttered by Bastian. Then the interjections have their uses based on the conversation, including the interjection "hah" which can be translated as "ee" in Japanese. The interjection "hah" expresses a feeling of surprise and shows a situation when someone does not believe in something that is seen or that doesn't make sense. For example, Bastian is surprised and feels strange when Bintang wakes him up so early on a holiday. In this case, the interjection "hah" is an interjection of feeling surprised which is used to reconfirm the speech partner's expression.

The interjection "wih" can be translated as "uwaa" in Japanese. The interjection "wih" expresses a feeling of surprise which shows a feeling of pleasure. Here Bastian is surprised and happy to see the breakfast that is directly in front of him. In this case, the interjection "wih" is an interjection of feeling surprised which expresses feelings of pleasure towards the attitude of the speech partner.

The interjection "wah" can be translated as "maa" in Japanese. The interjection "wow" expresses a feeling of surprise which shows an emotive interjection of awe. Here Bastian is amazed at Bintang who has deliberately prepared breakfast and wakes him up. In this case, the

interjection "wow" is an interjection of feeling surprised which expresses admiration for the attitude of the speech partner.

The interjection "what the hell" actually comes from a simple interjection, namely "what", and if translated into Indonesian, it becomes "nani". This interjection is included in the derivative interjection. During the conversation, Bastian was surprised and annoyed that Bintang had woken him up so early during the weekend. In this case, the interjection "what the hell" is an interjection of feeling surprised which expresses annoyance at the attitude of the addressee. Table 1 shows findings of the meaning and usage of emotive interjections in Japanese *kandoushi*.

Table 1: Meaning and Usage of Emotive Interjection in Japanese *Kandoushi*.

No	Meaning	Usage
1	Express feelings of pleasure	To confirm a statement
2	Express admiration	To conclude something
3	Express astonishment	To protest against the speech partner
4	Expressing annoyance	To realize something
5	Expresses confusion	To show approval
6	Reveals trouble	To attract the attention of the speech partner

The TV series 'Tetangga Masa Gitu?' and 'Bajaj Bajuri' found several conversations that contained the interjection of feelings of surprise. In analysing the interjections, the theory of the types of interjections put forward by Alwi, et al. (2000), the classification of interjections according to Kridalaksana (1994). The following are the findings about the meaning and use of emotive interjections in Indonesian in Table 2.

Table 2: Meaning of Emotive Interjection in Indonesian Interjection.

No	Meaning	Usage
1	Express feelings of pleasure	To ensure to return to a statement
2	Express admiration	To conclude something
3	Express astonishment	To protest against the speech partner
4	Expressing annoyance	To realize something
5	Expresses confusion	To show approval
6	Reveals trouble	To express gratitude

A comparison of the meaning and use of the emotive interjection in Japanese *kandoushi* and in Indonesian interjection which have similarities in Table 3.

Table 3 shows that in Japanese *kandoushi* and the Indonesian interjection of the feeling of surprise, other impression meanings exist in the interjection of the feeling of surprise, such as feelings of joy, admiration, astonishment, annoyance, confusion, and distress.

Table 3: Equation of the meaning of the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

Equation of meaning	Japanese <i>kandoushi</i>	Indonesian interjection
Express feelings of pleasure	○	○
Express admiration	○	○
Express astonishment	○	○
Expressing annoyance	○	○
Expresses confusion	○	○
Reveals trouble	○	○

Besides the similarity between the use of emotive interjections in Japanese *kandoushi* and Indonesian interjections in Table 4.

Table 4: Equation of the usage of the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

Usage Equation	Japanese <i>kandoushi</i>	Indonesian interjection
To make sure to return to a statement	○	○
To conclude something	○	○
To protest against the speech partner	○	○
To realize something	○	○
To show approval	○	○
To make sure to return to a statement	○	○

Table 4 Japanese *kandoushi* and Indonesian interjection. The feeling of surprise is used for something other than expressing a feeling of surprise by the speaker. The similarities of use found in the data that have been analyzed are to reconfirm a statement, to conclude something, to protest against the speech partner, to understand something, and to show approval.

In addition, it was found that there are other similarities between the emotive interjection in Japanese *kandoushi* and Indonesian interjection as follows.

1. Expressing expressions in the form of impressions or feelings of surprise and other feelings.
2. Used to express the impression of surprise, as well as being used for other things.
3. The meaning of an interjection is influenced by accent and intonation.
4. Can stand alone, not included in the subject, predicate, or object.
5. Can be used as a question sentence without adding a question word
6. Free morphemes can be formed.

After discussing the similarities of the interjections of the feeling surprised in Japanese *kandoushi* and Indonesian interjections, it was found that both of them have differences in terms of meaning as seen in Table 5 and terms of usage in sentences as seen in Table 6.

Table 5: The difference in the meaning of the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

Meaning	Japanese <i>kandoushi</i>	Indonesian interjection
Express sympathy	×	○
Reveals relief	×	○

Other than the similarity of meaning in the Japanese *kandoushi* and Indonesian interjection, both also have different meanings. For example, in Indonesian, some interjections express sympathy and a sense of relief, but in Japanese there are no surprised interjections that express sympathy and relief.

The difference of usage of emotive interjection in Japanese *kandoushi* and Indonesian interjection are as shown in Table 6.

Table 6: The difference in usage of the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

Usage	Japanese <i>kandoushi</i>	Indonesian interjection
To attract the attention of the speech partner	×	○
To express gratitude	×	○

In addition to the similarity of use in the Japanese *kandoushi* interjection of feeling surprised and the Indonesian interjection, both of them have different uses, particularly that in the Indonesian interjection there is an interjection used to express gratitude, while no Japanese *kandoushi* showed to express gratitude.

It was found that there are other differences between the emotive interjection in Japanese *kandoushi* and the Indonesian interjection as seen in Table 7.

Table 7: Difference between the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

No	Japanese <i>kandoushi</i>	Indonesian interjection
1	<i>Kandoushi</i> only stands alone and cannot be put together in other words or there are no derivative interjections.	In the interjection, there is a derivative interjection, in which the interjection is a mixture of two words.
2	There is no <i>kandoushi</i> feeling surprised using borrowed words from any language.	There is an interjection of a feeling of surprise that comes from a foreign language, for example, Arabic.

The results of the data analysis show that learning language through pragmatics can have advantages, such as understanding the intent of the speaker's spoken meaning, the speaker's assumptions, the speaker's goals, and what the speaker does when carrying out the utterance (Yule, 1996). This is reinforced by Hayashi's opinion (2013) which mentions pragmatics or *goyouron*, a branch of linguistics that examines scientifically the real problems of how humans use language.

CONCLUSIONS

In this study regarding the contrastive interjections of feeling surprised in Japanese *kandoushi* and Indonesian interjections, similarities and differences in meaning and usage were found. Among other things, both of them can express feelings of pleasure, surprise, annoyance, confusion, and distress. Then both of them have

the same use, which is used to confirm the speech partner's expression, to conclude, to express protest against the speech partner, to be aware of something, and to show approval.

The limitation of this study is that the data studied is very limited and only examines the interjection in terms of feelings/impressions of surprise. Therefore, for further research, it is expected to research form, meaning, and the use of other interjections. Then in terms of phonology, this study was not studied, so it is recommended to examine the meaning or sound of a *kandoushi* and interjections. The data sources used only use *anime* and TV series whose stories are only set in time and place and the conditions of the speakers are limited. For further research, it is expected to be able to retrieve the interjection data contained in conversations that have varied stories.

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