

Danseigo and joseigo in the film *Isshuukan Furenzu*

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Abstract

This research is motivated by the characteristics of the Japanese language, which are owned by languages from other countries, namely variations in the gender differences of the speakers. Variations in the gender differences of speakers in Japanese are divided into two, namely, *danseigo* (male language variety) and *joseigo* (female language variety). This language variation research aims to discover what kinds of languages men and women use in a data source, namely the *Isshuukan Furenzu* film. The method used is a descriptive method with a qualitative approach. Data collection was carried out using note-taking techniques. The results of this study found linguistic aspects of the variety of languages based on gender, namely *ninshou daimeishi*, *shuujoshi*, and *kandoushi*. The *ninshou daimeishi* found were *watashi*, *watashitachi*, *ore*, *oretachi*, *anata*, *omae*, *anta*, *aisu*, *aitsura*, and *kanojo*. *Shuujoshi* found include *zo*, *ze*, *sa*, *wa*, *wayone*, *no*, *noyo*, *deshou*, *kashira*, *yo*, and *no*. *Kandoushi* found in the form of *maa* and *hora*.

Kata Kunci:

ragam bahasa pria;
ragam bahasa wanita;
kata seru; kata ganti
orang; partikel akhir

Abstrak

Danseigo dan joseigo dalam film Isshuukan Furenzu

Penelitian ini dilatarbelakangi oleh karakteristik dari bahasa Jepang yang sedikit dimiliki oleh bahasa dari negara lain, yaitu variasi perbedaan gender penuturnya. Variasi perbedaan gender penutur dalam bahasa Jepang dibedakan menjadi dua yaitu *danseigo* (ragam bahasa pria) dan *joseigo* (ragam bahasa wanita). Tujuan dari penelitian variasi bahasa ini untuk mengetahui ragam bahasa apa saja yang digunakan oleh pria dan wanita dalam sebuah sumber data yaitu film *Isshuukan Furenzu*. Metode yang digunakan adalah metode deskriptif dengan pendekatan kuantitatif. Pengumpulan data dilakukan dengan teknik simak catat. Hasil dari penelitian ini ditemukannya aspek kebahasaan dari ragam bahasa berdasarkan gender, yaitu *ninshou daimeishi*, *shuujoshi*, dan *kandoushi*. *Ninshou daimeishi* yang ditemukan yaitu *watashi*, *watashitachi*, *ore*, *oretachi*, *anata*, *omae*, *anta*, *aisu*, *aitsura*, dan *kanojo*. *Shuujoshi* yang ditemukan meliputi *zo*, *ze*, *sa*, *wa*, *wayone*, *no*, *noyo*, *deshou*, *kashira*, *yo*, dan *no*. *Kandoushi* yang ditemukan berupa *maa* dan *hora*.

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1 Introduction

Every language has its own characteristics that represent the nation of that language. These characteristics can be seen in what is spoken, who is speaking, and to whom they speak. This is known as language variation. Language variation can be distinguished based on the language users, usage patterns, formality, social status, gender, ethnicity, and the field in which the language is used (Chaer & Agustina, 2004). One characteristic of the Japanese language not commonly found in other languages is the variation in gendered speech. The variation in gendered speech in Japanese is divided into *danseigo* (male language) and *joseigo* (female language). In formal situations, these language variations are not particularly noticeable. However, when having a close relationship with a Japanese person, these language variations become evident in everyday conversations, both in *danseigo* and *joseigo*. Gender-based language variations have many differences in usage, such as the use of *ninshou daimeishi* (personal pronouns), *shuujoshi* (final particles), *kandoushi* (interjections or exclamations), *doushi* (verbs), and *meishi* (nouns).

Ninshou daimeishi are personal pronouns used to indicate and replace a person's name; (Saifudin, 2019; Syahrial, 2019; Yuana, 2018). Syahrial (2019) states that Japanese personal pronouns differ depending on the speaker and the listener or the speaker and the recipient, both for males and females. *Ninshou daimeishi* (personal pronouns) are divided into three categories: 1) *jishou* or *ichininshou* (first-person pronouns) used by the speaker to refer to themselves, for example, *watashi*, *atashi*, *ore*, *boku*, and *jibun*, 2) *taishou* or *nininshou* (second-person pronouns) used by the speaker to refer to the person they are speaking to, for example, *anata*, *anta*, *kimi*, and *omae*, 3) *tasho* or *sanninshou* (third-person pronouns) used by the speaker to refer to someone other than themselves or the person they are speaking to, for example, *kare*, *kanojo*, *kono kata*, *sono hito*, *aitsu*, and *dare* (Sudjianto & Dahidi, 2009).

Furthermore, the difference between *danseigo* and *joseigo* can be seen from the *shuujoshi* or particles at the end of sentences. Burch (2003) and McGloin (1990) state that in *joseigo*, there are the following elements at the end of the sentence:

1. The particle *~wa* used to express the speaker's feelings such as emotion, surprise, awe, thoughts or opinions, and the speaker's will or desire. The particle *~wa ne* used to ask for approval or to ask for firmness from the other person about the things he said. The particle *~wa yo* used to express firmness or emphasis on opinions, thoughts, or other things that are spoken subtly or gently (Sudjianto, 2007).
2. The particle *~no* used to express opinions or thoughts that are spoken gently and politely, to express an opinion that is not firm so that it is felt necessary to ask for an opinion or assertiveness from the other person.
3. Auxiliary word *~deshou* which means possibility or asking for the other person's approval.
4. The particle *~kashira* which means looks like. The particle *~kashira* is used to smooth out questions or doubts directed at oneself or others, as well as to show desire and soften statements in a request (Kawashima, 1999).

Thus, it can be concluded that the final particles used by women such as *wa*, *no* and *kashira* function to make statements softer and polite (Nursyafani et al., 2018), smooth or weaken opinions, conclusions, decisions, thoughts, or questions of speakers so that they seem friendly and polite (Sudjianto, 1999).

In contrast to the above particles, the final particles associated with men, such as *zo*, *ze*, *sa*, *kana*, and *na* imply confidence, assertiveness, and confirmation (Ide, 1990).

1. Particle *~zo*, indicates an order or threat and can be used to add strength to words to encourage oneself or urge one's self (Chino, 2008).
2. Particle *~ze*, can be used to make a statement to someone or show off ability (Chino, 2008)
3. Particle *~sa*, can be used to emphasize the sentence itself as a way to attract the attention of the interlocutor (Sudjianto, 2007), used in sentences containing interrogative pronouns, emphasizing questions in a fairly rude manner (Kawashima, 1999), to soften an affirmation (Chino, 2008).

In addition, Sudjianto (2007) describes the particles that can be used by both men and women as follows.

1. Particle *~yo*, can be used to express assertiveness, notice, or warn the other person. The particle *~yo* itself can actually be used by both men and women depending on the situation and conditions, which indicates the *~yo* particle *danseigo* is the addition of the word to *dayo*. According to Kawashima (1999) the particle *~yo* is used to express an emotional state.
2. Particle *~ne*, shows firmness of mind or opinion, feelings of awe, surprise and feelings of pleasure, as well as expressions of agreement with other people's statements.
3. Particle *~kana*, is usually used to indicate uncertainty, a question to someone, a hope or an indirect request (Chino, 2008).
4. Particle *~na*, is usually used as an expression of emotion, emphasizing choices, suggestions, and opinions (Kawashima, 1999), to show feelings, soften the effect of an affirmation, and ask others to agree (Chino, 2008).

Another linguistic aspect is *kandoushi* (interjections). *Kandoushi* is a word that expresses an impression or emotion subjectively and intuitively, for example joy or pleasure, admiration, anger, sadness, surprise, surprise, annoyance, confusion, worry, stress, and fear (Abimanyu & Saifudin, 2023; Sutedi, 2011; Takubo, 2005; Yasin et al., 2022). The *kandoushi* that women usually use are *ara* and *iya*. Meanwhile, *maa*, *hora*, *are* can be used by male and female speakers. Then for *hoo*, *yai*, and *ooi* it is usually used by male speakers.

1. *Kandoushi iya*, expresses disapproval or rejection, a more respectful word form than *iya* is *iie*, which when interpreted means no, no, and wrong.
2. *Kandoushi ara*, is used to express surprise (Nursyafani et al., 2018; Sudjianto, 2007), joy and also lamentation. Shibamoto (as cited in Nimas, F & Santoso, 2016), expressed a strange feeling, did not believe, or did not understand. It can mean ah, you know, wow, oh.
3. *Kandoushi maa*, expressed astonishment, surprise, and admiration. It can also mean oh, ouch, my gosh, amboi, wow.

In connection with the variety of Japanese, several studies discuss the linguistic aspects of the variety of languages. First, Hakiki and Masrokhah (2022) found 110 data containing *ninshou daimeishi* in the *Rurouni Kenshin* film, and there were factors behind its use, namely situational factors, soto-uchi factors, age factors, horizontal factors, and vertical factors. Second, Hermawan and Rosliana (2013) found *atashi*, *watashi*, *boku*, *ore*, *uchi*, and *washi* (personal pronouns *jishou*), *omae*, *anata*, *anta*, and *kimi* (personal pronouns *taishou*), *kanojo*, *kare*, and *aitsu* (personal pronouns *tashou*). Third, research conducted by Gapur et al. (2019) discusses the forms of personal

pronoun disphemie and the situations in which they are used by the male character in the comic *Akira no 2* by Hiromasa Okushima.

2 Methods

In this study used a qualitative approach with descriptive analysis. The data analyzed is in the form of dialogue snippets from the film *Isshuukan Furenzu* by Shosuke Murakami in 2018. The dialogue snippets taken relate to the use of *danseigo* and *joseigo*, as well as deviations from the use of the two varieties of language. The data collection in this study was carried out by means of the note-taking technique. Sudaryanto (2015) says that the listening technique is a technique used in language research by listening to the use of language on the object to be studied. Then proceed with note-taking techniques by recording data in data tabulations with certain stationery or instruments. The note-taking technique is carried out by transcribing each utterance containing the use of *danseigo* and *joseigo*, as well as their deviations. Then do the coding like NAME (M/W): 00.02.20 with details NAME is the name of the speaker, M is the gender of the speaker that is male, W is the gender of the speaker that is female, and 00.02.20 represents the second minute of the twentieth second indicates when the speaker started speaking.

3 Results and Discussion

In the film *Isshuukan Furenzu*, we found *ninshou daimeishi*, *shuujoshi*, and *kandoushi*. These data will be analyzed in relation to gender differences. Discussion and data analysis can be distinguished according to the situation based on who is the speaker and the interlocutor. In this case, Japanese speakers, male and female Japanese speakers, when speaking generally use different personal pronouns, final particles, and interjections. The following is a discussion of the relationship between Japanese personal pronouns and gender

3.1 *Ninshou Daimeishi* (Personal Pronoun)

The personal pronouns found in this film consist of first-person pronouns, second-person pronouns, and third-person pronouns. The amount of data found can be seen in the table below.

Table 1: Use of *Ninshou Daimeishi* based on Variety of Speakers

	<i>Ninshou daimeishi</i>	<i>Danseigo</i>	<i>Joseigo</i>
First (<i>Jishou</i>)	<i>Watashi</i>	1	37
	<i>Watashitachi</i>	2	3
	<i>Ore</i>	48	-
	<i>Oretachi</i>	1	-
Second (<i>Taishou</i>)	<i>Anata</i>	3	3
	<i>Omae</i>	15	-
	<i>Anta</i>	-	1
Third (<i>Tasho</i>)	<i>Aitsu</i>	2	-
	<i>Aitsura</i>	3	-
	<i>Kanojo</i>	4	-

Table 1 shows that the most used first-person pronoun is *ore* for male speakers, while female speakers tend to use *watashi*, both addressed to men and women. In the second person pronoun, male speakers tend to use *omae*, while female speakers tend to use *anata*. In third-person pronouns,

kanojo tends to be used by male speakers to talk about the third person in conversation.

3.1.1 The first personal pronoun used by male speakers

(1) 俺

Ore is the first persona form of the Japanese language that is widely used. *Ore* is used in everyday conversation as a substitute for *watashi* in the neutral first-person pronoun. *Familiar peers often use ore*. In the dialogue below, Yuki uses the pronoun *ore* to show that he wants to get along with Fujimiya.

00.08.36

Yuki Hase (M) : 藤宮さん、俺と友達になってください。
Fujimiya san, ore to tomodachi ni natte kudasai.
Fujimiya, please be my friend.

Kaori Fujimiya (W) : 無理。
Muri
Impossible

(2) 俺たち

Oretachi is the plural of *ore*.

01.30.58

Yuki Hase (M) : めちゃくちゃ楽しい学園祭だったなあ。
あっ、俺たちも早く火祭り行こうよ。
Meccha kucha tanoshii gakuen saidatta naa
A, oretachi mo hayaku hi matsuri ikou yo
Really a very fun festival, huh!
A, let's hurry up and join the festival, shall we?

3.1.2 The first personal pronoun used by male and female speakers

(3) 私

The first personal pronoun in Japanese that is widely used by both men and women and whose partners are neutral, is *watashi*. This pronoun can be used in both formal and informal situations. The pronoun *watashi* has a plural form, *watashitachi*. This can be seen from the data below.

00.13.20

Kaori Fujimiya (W) : いい加減にして私に構わないで。
li kagennishite watashi ni kamawanai de.
Stop it already. Don't come near me anymore.

Data (3) occurs because Fujimiya is annoyed with Yuki, who follows her, and Fujimiya uses *watashi* to provide distance between the speaker and the speech partner. Fujimiya did this because she didn't want to be friends with Yuki.

(4) 私たち

00.19.53

Mr. Fujimiya (M) : 月曜日の朝に起きるとやはり. . . 私たち家族のことは覚えてるんですが、

Getsu youbi no asa ni okiru to yahari... Watashitachi kazoku no koto wa oboeterundesuga

When she woke up on Monday morning, it turned out that she was... If his family did remember, however

Mrs. Fujimiya (W) : 友達というかクラスメイトや新しく知り合った子たちのことは覚えていないようです。

Tomodachi to iu ka kurasu meito ya atarashiku shiriatta kotachi no koto wa oboete inai you desu.

Her friends or classmates along with people she just met, she doesn't remember them.

3.1.3 The second personal pronoun used by male speakers

The second personal pronoun men use is *omae* to show familiarity with the speech partner.

(5) お前

00.18.31

Yuki Hase (M) : まあでも俺は絶対に諦めません。だってやらないと何も始まらないじゃないですか。

Maa demo, ore wa zettai ni akiramemasen. Datte yaranai to nani mo hajimaranai janai desuka.

But I still won't give up. Because if you don't try, then nothing will start.

Jun Inoue (M) : そうだな。お前の言う通りだと思うよ。俺も本当なら応援してやりたいでもな。 . . . はせ、お前には話しておいた方がいいのかもしれないな。

Souda na. Omae no iu toori da to omou yo. Ore mo hontou nara ouenshite yaritai demo na... Hase, omae ni wa hanashite oita kata ga ii no kamo shirenai na.

That is true. Your words are true. I also really want to support you, but just so you know... Hase, maybe I should tell you.

Based on dialogue 00.18.31, Inoue, as the teacher, uses *omae* which shows a familiar impression on his student Yuki. During the conversation, Inoue gave a subtle opinion of Yuki's actions in trying to be a friend of Fujimiya. This can be seen in Inoue, who wanted to tell something important about Fujimiya.

3.1.4 The second personal pronoun used by female speakers

The second personal pronoun that is often used by female speakers is *anta*. This is because *anta* is used for people who are very familiar and tends to be used in informal situations for people who are equal or subordinate. This can be seen from the data below.

(6) あんた

00.24.04

Saki Yamagishi (W) : ゆき、あんた心の声漏れてる。

Yuki, anta kokoro no koe moreteru.

Yuki, your heart's voice is slipping away, you know.

Data (6) occurs because Saki reprimands Yuki, who screams during class by using *anta* to designate Yuki. This is because Saki and Yuki are close friends.

3.1.5 The second personal pronoun used by male and female speakers

The second personal pronoun often used by male and female speakers is *anata*. This pronoun is mainly used when a man or a woman replaces the second person, whether the partner is male or female. This can be seen from the following two data.

(7) あなた

00.57.14

Yuki Hase (M)

: はじめまして。俺藤宮さんのクラスメイトの長谷雪です。
Hajimemashite. Ore, Fujimiya san no kurasu meito no Hase Yuki desu.

Nice to meet you. My name is Hase Yuki, Fujimiya's classmate.

Mr. Fujimiya (M)

: あなたが長谷くんですか。藤宮香織の父です。
Anata ga Hase kun desuka? Fujimiya Kaori no chichi desu.
So, your name is Hase? I'm Fujimiya's father.

Based on dialogue 00.57.14, *anata* is used by male speakers. This was said by Fujimiya's father when he first met Yuki, which shows that the situation that occurred was formal.

00.36.20

Kaori Fujimiya (W)

: 私は友達になった人に嫌な思いをさせてしまう。前にあったことや一度話したことをいちいち説明してもらわなくちゃならないから、同じこと何度も言うの。誰だって嫌でしょ。前の学校ではみんなが離れていったみたい。あなたもきっと面倒になる。私と友達になったことが負担になる。
Watashi wa tomodachi ni natta hito ni iyana omoi wo sasete shimau. Mae ni atta koto ya ichido hanashita koto wo ichi ichi setsumeishite morawanakucha naranai kara, onaji koto nan domo iu no. Dare datte iya desho. Mae no gakko de wa minna ga hanarete itta mitai. Anata mo kitto mendou ni naru.
Watashi to tomodachi ni natta koto ga futan ni naru.

I can cause feelings of embarrassment in people who become friends with me. Even things that have just happened or that have been talked about, I have to be told in detail, have to be told repeatedly, even for the same. Anyone would be reluctant to do it, right? At my previous school, it felt like my friends were scattered. In fact, I would definitely trouble you. Then, befriending me is out of the question

Based on dialogue 00.57.14 and 00.57.14, *anata* can also be used by female speakers. Fujimiya makes a statement to Yuki that it will be troublesome to be friends with her. This was stated by Fujimiya after Yuki repeatedly asked her to be friends. The use of *anata* in the data above shows that the situation that occurred was formal or Fujimiya seemed to refuse Yuki's request.

3.1.6 The third personal pronoun used by male and female speakers

(8) あいつ

Persona pronouns *aitsu* are classified as harsh because they demean the person being talked about. *Aitsu* has the plural form, namely *aitsura*.

00.53.24

Hajime Kujo (M) : あいつは? お前と仲の良かった藤宮香織。
Aitsu wa? Omae to na no yokatta Fujimiya Kaori.
If she? The one you are familiar with, the woman named Fujimiya Kaori.

Mayu Kondo (W) : 去年転校しちゃったから、今は会ってないの。気になる?
Kyonen tenkoushichatta kara, ima wa attenai no. Ki ni naru?
Because she moved last year, I haven't met her yet. Are you curious?

Based on dialogue 00.53.24, *aitsu* shows that the speaker belittles the third person being talked about (Fujimiya). This was because Hajime had a past relationship with Fujimiya, whom he considered evil.

(9) あいつら

00.51.16

Yuki Hase (M) : あいつら場所取りしてるから行こう。
Aitsura basho torishiteru kara ikou.
Let's go to the predetermined place.

Based on dialogue 00.51.16, *aitsura* does not mean to demean anyone but to replace the third person plural form. This happened because Yuki and Fujimiya lost track of Shogo and Saki at the festival. After all, the streets were very busy, so Yuki took Fujimiya to a place they had previously determined.

(10) 彼女

Kanojo is a neutral third person pronoun, can be used by male or female speakers, and is addressed to male and female speech partners. This can be seen from the data below, where Yuki uses *kanojo* to describe Fujimiya.

00.08.36

Yuki Hase (M) : その子は一切人と関わろうとせず、いつも一人でいた。
俺はそんな彼女とただ友達になりたいと思った。
Sono ko wa issai hito to kakawarou to sezu, itsumo hitori de ita.
Ore wa sonna kanojo to tada tomodachi ni naritai to omotta.
She is reluctant to mingle with others and is always alone. Then, I just want to be her friend.

3.2 *Shuujoshi* (Final Particle)

The final particles found in this film are classified based on their speakers as follows.

Table 2: Use of *Shuujoshi* based on Variety of Speakers

<i>Shuujoshi</i>	<i>Danseigo</i>	<i>Joseigo</i>
<i>Zo</i>	10	-
<i>Ze</i>	2	-
<i>Sa</i>	8	-
<i>Wa</i>	-	1
<i>Wayone</i>	-	1
<i>No</i>	-	13
<i>Noyo</i>	-	1
<i>Deshou</i>	-	4
<i>Kashira</i>	-	1
<i>Yo</i>	15	13
<i>Ne</i>	5	11
<i>Yone</i>	8	16
<i>Kana</i>	5	5
<i>Na</i>	15	5
<i>Nayo</i>	2	-

Based on Table 2, it can be interpreted that the use of the final particle that male speakers mostly use is *zo*, while female speakers tend to use the final particle *no*.

3.2.1 The final particle used by male speakers

(11) ~ぞ

00.02.25

Shogo Kiryu (M)

: なんかいいいことしたいって時はなんか悪いことしたいと思
ってる時らしいぞ。

*Nanka ii koto shitaitte toki wa nanka warui koto shitai to
omotteru toki rashii zo.*

It is said that good things will happen when we are thinking bad
things.

Based on 00.02.25, the use of *shuujoshi* (~zo) has a final particle function, which is intended to emphasize the meaningful information to be conveyed. This utterance implies that the utterance is emphasized to remind oneself of something. This is the characteristic of *shuujoshi* (~zo) which is firm, tough, and straight to the point.

(12) ~ぜ

00.49.13

Yuki Hase (M)

: みんなで行こうぜ。

Minna de ikou ze.

Come on, go together.

Based on 00.49.13, the use of *shuujoshi* (~ze) has a final particle function, which is intended to make a statement to the interlocutor. In this story Yuki makes a statement to his friends to go together to a festival.

(13) ~さ

01.32.42

Yuki Hase (M) : バカみたいだよな。藤宮さんの一番の友達は何だっとうぬぼれてさ。
Baka mitai da yo na. Fujimiya san no ichiban tomodachi wa ore datte umeborete sa.
I'm such a dumbass, huh. For always thinking that Fujimiya's best friend was me.

01.33.38

Shogo Kiryu (M)

: お前一人で全部抱えてさ。すげーよ
Omae hitori de zenbu kakaete sa. Sugee yo.
You carry all that burden alone.

Based on data (13), the particle ~sa serves to show emphasis on the sentence itself, thereby attracting the attention of the other person. This can be seen from Yuki's words, who said he was stupid because he considered himself Fujimiya's best friend. Then, these words were responded to by Shogo, who showed a refinement of the assertion that Yuki carried the burden alone when being friends with Fujimiya.

3.2.2 The final particle used by female speakers

(14) ~わ

01.02.38

Mrs, Fujimiya (W)

: 香織ね。昔のアルバムをダンボールに入れて、ずーっとしまっていたの。仕方ないわよね。香織にとっては全然知らない子たちと知らない自分が映ってるだけだから。それがね。急に箱を開けたかと思ったらアルバムを見るようになったのよ。嬉しかったわ。だって記憶はないかもしれないけど思い出はどこかに残ってるはずだから。いつの時代もきっかけを作ってくれるのは友達だね。

Kaori ne. Mukashi no arubamu wo danbooru ni irete. Zutto shimatte ita no. Shikatanai wayone. Kaori ni totte wa zenbun shiranai kotachi to shiranai jibun ga utsutteru dake dakara. Sorega ne. Kyuuni hako wo aketa ka to omottara arubamu wo miru youni natta no yo. Ureshikatta wa. Datte kioku wa nai kamoshirenai kedo, omoide wa dokoka ni nokotteru wa hazu dakara. Ichino jidai mo kikkake wo tsukutte kureru no wa tomodachi da ne.

Kaori put her old album in a box, and just kept on letting it go. What else can you do, right? Because for her it was a picture of herself and the people around her that she didn't know at all. But at that time, I wondered why she opened the box, it turns out she was looking at her album, you know. I feel so happy. After all, even though she had no memories of it, the memories still

lingered somewhere within her. In any era, the name of giving opportunity is indeed the duty of a friend, right?

Based on data (14), that particle spoken by Ms. Fujimiya serves to express feelings of emotion and surprise because Fujimiya reopened her old album, which she just left in a cardboard box. Fujimiya's mother was touched when Fujimiya looked at her album, even though she has no memory of it.

(15) ~の

00.35.21

Kaori Fujimiya (W)

: 私は1週間で友達との記憶が消えてしまう。リセットされてしまうの。そういう病気なの。長谷君のことだって多分月曜日には忘れてる。だから、友達にはなれないの。

Watashi wa isshuukan de tomodachi no kioku ga kieteshimau.

Risettosareteshimau no. Sou iu byoukina no. Hase kun no koto date tabun getsu youbi ni wa wasureteru. Dakara, tomodachi ni wa narenai no.

I'm going to forget the memory of my friend that happened in a week. Or rather reset. I have such a disease. Even about you, maybe I'll forget when Monday comes. That's why we can't be friends.

00.35.53

Kaori Fujimiya (W)

: 私は友達になった人に嫌な思いをさせてしまう。前にあったことや一度話したことをいちいち説明してもらわなくちゃならないから、同じこと何度も言の。。。。

Watashi wa tomodachi ni natta hito ni iyana omoi wo sasete shimau. Mae ni atta koto ya ichido hanashita koto wo ichi ichi setsumeishite morawanakucha naranai kara, onaji koto nan domo iu no....

I can cause feelings of embarrassment in people who become friends with me. Even things that have just happened or that have been talked about, I have to be told in detail, have to be told repeatedly even for the same thing....

Based on data (15), the particle *~no* serves to show Fujimiya's firmness when she refused Yuki to be her friend. This can be seen from Fujimiya who gave the reason for the refusal, namely because Fujimiya had memory loss a week later and if he became Fujimiya's friend it would be troublesome because he had to tell her the same thing over and over again.

(16) ~でしょ

00.35.09

Kaori Fujimiya (W)

: 私は友達になった人に嫌な思いをさせてしまう。前にあったことや一度話したことをいちいち説明してもらわなくちゃならないから、同じこと何度も言うの。誰だって嫌でしょ。前の学校ではみんなが離れていったみたい。あなたもきっと面倒になる。私と友達になったことが負担になる。

Watashi wa tomodachi ni natta hito ni iyana omoi wo sasete shimau. Mae ni atta koto ya ichido hanashita koto wo ichi ichi setsumeishite morawanakucha naranai kara, onaji koto nan domo iu no. Dare datte iya desho. Mae no gakko de wa minna ga hanarete itta mitai. Anata mo kitto mendou ni naru. Watashi to tomodachi ni natta koto ga futan ni naru.

I can cause feelings of embarrassment in people who become friends with me. Even things that have recently happened or that have been talked about, I have to be told in detail, have to be told repeatedly even for the same thing. Anyone would be reluctant to do it, right? At my previous school, it felt like my friends were scattered. In fact, I would definitely trouble you. Then, befriending me is out of the question.

Based on data (16), *deshou* used by Fujimiya functions to seek the approval of the speech partner (Yuki) on her opinion about the difficulty of being friends with her. This is supported by several facts described by Fujimiya.

(17) ~かしら

00.30.28

Mrs. Fujimiya (W) : 香織のことなんだけど. . .
Kaori no koto nan dakedo...

It's about Kaori.

Mr. Fujimiya (M) : どうかしたのか?
Doushitanoka?

What happened?

Mrs. Fujimiya (W) : 交換日記したことあるかって聞かれたの。もしかしてするつもりかしら。

Koukan nikki shita koto aru katte kikareta no. Moshikashite suru tsumori kashira.

She asked me whether I had exchanged diaries or not. Could it be that she intends to do that?

Based on data (17), Fujimiya's mother asked her husband for his opinion because there was a feeling of doubt that arose so she used *~kashira* to show this feeling to the question asked by Fujimiya about exchanging diaries.

3.2.3 The final particle used by male and female speakers

(18) ~よ

00.02.20

Yuki Hase (M) : 春休み終わっちゃうよ。なんかいいことないかな。
Haruyasumi owacchau yo. Nanka ii koto nai kana.

Well, spring break is coming to an end. Isn't anything good going to happen?

00.02.33

- Shogo Kiryu (M) : 犯罪者になるなら、俺を巻き込むなよ。
Hanzaisha ni narunara, ore wo makikomuna yo.
If you want to be a criminal, don't involve me, OK?
- 00.25.07
- Saki Yamagishi (W) : いやだ。トラって虎の顔じゃなくてアニマル側だよ。タイが上がるとかヒョウ柄とか大人っぽくていいかな。
Iyada. Toratte tora no kao janakute animaru gawada yo. Tai ga agaru toka hyou gara toka otonappokute ii kana.
No, not from the looks of it know, but from the animal side. The striped pattern looks mature. And they are calm in nature.

Based on data (18), ~yo express an emotional state, a warning to the speech partner, and firmness. Expressing an emotional state seen from Yuki's words about the spring break that is about to end. The warning to the speech partner is shown when Shogo doesn't want to be involved by Yuki if he commits a crime after spring ends. Firmness is shown by female speakers (Saki) who like tigers from their animal side.

- (19) ~かな
00.35.09
Yuki Hase (M) : あれかな。日記のことかな。
Are kana. Nikki no koto kana.
About that huh? About the diary.
- 01.01.43
Yuki Hase (M) : 藤宮さん、これ読んでもらえないかな。読んでくれたら、きっとわかると思うから。
Fujimiya san, kore yonde moraenai kana. Yonde kuretara, kitto wakaru to omou kara.
Fujimiya, would you like to read this? Because you will understand if you read it.

Based on data (19), the particle ~kana can function to ask someone a question. This can be seen from Yuki, who directly asked Fujimiya about the diary.

- (20) ~な/なあ
01.30.58
Yuki Hase (M) : めちゃくちゃ楽しい学園祭だったなあ。あつ、俺たちも早く火祭り行こうよ。
Meccha kucha tanoshii gakuen saidatta naa. A, oretachi mo hayaku hi matsuri ikou yo.
Really a very fun festival, huh! A, let's hurry up and join the festival, shall we?
- 00.28.43
Kaori Fujimiya (W) : 交換日記とかしたことある?
Koukan nikki to kashita koto aru?
Have you ever exchanged diaries?

Mrs. Fujimiya (W) : 交換日記か? 懐かしいな^あ。私も小学生の頃、友達としたことあるな^あ。
Koukan nikkika? Natsukashii naa. Watashi mo shougakusei no koro, tomodachi to shita koto aru naa.
 Exchange diaries, huh? So nostalgic. I was also in elementary school, never did it with friends.

Based on data (20), the particle ~*na* functions as an expression of emotions in the form of joy and nostalgia.

3.3 *Kandoushi* (Interjection)

The interjections found in this film are classified based on the speakers as follows.

Table 3: Use of *Kandoushi* based on Variety of Speakers

<i>Kandoushi</i>	<i>Danseigo</i>	<i>Joseigo</i>
<i>Maa</i>	2	1
<i>Hora</i>	4	2
<i>Ara</i>	1	-

Based on Table 3, it can be concluded that the most used interjection is *hora*, both spoken by male and female speakers. *Kandoushi maa* contained in this film serves to show emotion towards the speech partner's words, while *hora* serves to emphasize the words spoken.

(21) まあ

00.18.31

Yuki Hase (M) : まあでも俺は絶対に諦めません。だってやらないと何も始まらないじゃないですか。
Maa demo, ore wa zettai ni akiramemasen. Datte yaranai to nani mo hajimaranai janai desuka.
 But, I still won't give up. Because if you don't try, then nothing will start.

00.22.32

Yuki Hase (M)

: まあ、そうなんだけどさ。 . . 悩んだ時は悩み続けることだな
Maa, sounandakedo sa... Nayanda toki wa nayami tsudzukeru koto da na.
 Well, that's also true... If it's like this, all you can do is complain.

(22) ほら

00.08.14

Yuki Hase (M)

: 藤宮さん、この前はありがとう。本を落としても拾ってもらって。
Fujimiyasan, kono mae wa arigatou. Hon wo otoshite mo sutette moratte.

Fujimiya, thanks for earlier, for throwing away my missed book.

Kaori Fujimiya (W) : (confused)

- Yuki Hase (M) : ほら駅で。
Hora eki de.
The one at the station, you know.
- 00.14.47
- Yuki Hase (M) : ほら!
Hora!
See!
- Yamada (M) : いいんですか落書きして? それ図書室の本ですよ。
lin desuka rakugakishite? Sore toshoushitsu no hon desu yo ne.
Isn't it a problem if you scribble like that? It's a library book, right?
- Yuki Hase (M) : 山田こうすれば、俺の漫画がコースまで伝わるだろ。
Yamada, kou sureba, ore no manga ga koosu made tsutawaru daro.
Yamada, at this rate, the message from the comic will definitely get across, right?
- 00.11.11
- Friend 1 (W) : 藤宮さん、私ノート忘れちゃったから先生に言うに言っ
といてくんない?
Fujimiya san, watashi nooto wasurechatta kara, sensei ni iu ni itte to ite kunnai?
Fujimiya, because I forgot to bring my book, so could you please tell Mr. Jun Inoue?
- Kaori Fujimiya (W) : 無理。
Muri.
No.
- Friend 2 (W) : ほら、やっぱり. . .
Hora. Yappari...
See, that's right...
- Friend 1 (W) : 藤宮さんって冷たいよねー
Fujimiya san tte tsumetai yo nee
Fujimiya is a really cold person, isn't she?

4 Conclusion

Language variations can be distinguished based on language users, how to use it, formality, social position in society, gender, ethnicity, and in what field the language is used. One of the characteristics of the Japanese language that is owned by languages from other countries is the variation in the gender differences of the speakers. Variations in the gender differences of speakers in Japanese are divided into two, namely *danseigo* (male language variety) and *joseigo* (female language variety). The two varieties can be identified by looking at the personal pronouns used by speakers, final particles, and interjections.

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