



An Analysis of Honorific Language Found in Comic Book the Ninja Hattori-Kun Serries 2

Marly C. A. Masoko^(✉) and Indria Mawitjere

Pendidikan Bahasa Jepang, Fakultas Bahasa dan Seni, Universitas Negeri Manado, Tondano, Indonesia

marlymasoko@unima.ac.id

Abstract. The variety of honorific language in Japanese is called keigo. Keigo is used to honor the interlocutor or a third person. Keigo is one of the characteristics of the Japanese language that is quite difficult to learn and use by Japanese language learners who speak Indonesian as their mother tongue. This is because the variety of honorific languages, such as in Japanese, does not appear in Indonesian. The purpose of this study is to describe the variety of Japanese honorific language in the Ninja Hattori-Kun comic book series 2, and classify them according to their type. This study uses qualitative research with a qualitative descriptive approach. Data were obtained through expressions containing keigo in the comic book Ninja Hattori-Kun 2. Data collection was limited to Chap. 1–Chap. 7 of the entire chapter, which was 22 chapters. From the results of data analysis, it was found that there were 15 kinds of Japanese honorific language keigo which were then classified according to their type, so that 5 data were obtained for sonkeigo, 4 data for kenjoogo, and 6 data for teineigo. Sonkeigo found in data sources, namely kudasaru, ~sama, osaki ni, otaku and kudasai. The kenjoogo found in the data source are sessha, mousu, choudai and mairu. Meanwhile, the teineigo found in the data sources are otsukai, ~de gozaru, kisama, gokurou, tabemasu and mamorimasu.

Keywords: Analysis · Variety of Respectful Language · Japanese

1 Introduction

The Big Indonesian Dictionary (KBBI) Online defines language as a system of arbitrary sound symbols used by members of a society to work together, interact, and identify themselves. In addition, language is also defined as good conversation (words); good behavior; manners: good manners -- nya; -- shows the nation, PB manners or temperament and speech shows a person's character and character (good and bad behavior shows high and low origin or descent). Meanwhile, conversational language is defined as the variety of language used in daily conversation.

According to KBBI Online, language variety is a variation of language according to usage, which varies according to the topic being discussed, according to the relationship between the speaker, interlocutor, and the person being discussed, and according to the

medium of conversation. Meanwhile, the variety of respect is the variety of language used when the interlocutor is a respected person, for example parents, superiors. So, based on the opinion above, it can be concluded that the variety of respectful language is the variety of language used to the interlocutor or respected person.

The variety of honorific language in Japanese is called *keigo*. *Keigo* is used to honor the interlocutor or a third person. *Keigo* is one of the characteristics of the Japanese language that is quite difficult to learn and use by Japanese language learners who speak Indonesian as their mother tongue. This is because the variety of honorific languages, such as in Japanese, does not appear in Indonesian. Therefore, it is considered necessary to carry out research on *keigo* and its types, in order to facilitate understanding of the variety of honorific languages in learning Japanese.

Previous research related to this research, namely Prahesti and Supriatnaningsih (2020) entitled "Analysis of the Use of *Keigo* in Drama in Autumn Kounodori Season 1", which aims to describe the forms of honorific in Japanese, based on the type of *keigo* and situations of using *keigo* in drama in the fall of "Kounodori Season 1". The results of this study are the use of *keigo* in the drama Kounodori Season 1 is classified based on three types of *keigo*, namely the type of *sonkeigo*, type of *kenjougo* and type of *teineigo*, 45 data were found with *sonkeigo* type 19 data, *kenjougo* type 6 data and *teineigo* type 20 data. From these data, it is known that the use of *keigo* in the drama Kounodori Season 1 which is often used is the type of *keigo teineigo* by paying attention to several aspects such as familiarity, age, and status. The difference between this study and the research of Prahesti and Supriatnaningsih, is the data source. The data sources for this research are comic books, while the research from Prahesti and Supriatnaningsih uses drama data sources.

Definition of Keigo

Terada (1984: 238) in Sudjianto and Dahidi (2014: 189) mentions a variety of honorific language, which in Japanese is called *keigo* as a language that expresses respect for the interlocutor as well as a third person. Similarly, Nomura (1992: 54) in Sudjianto and Dahidi (2014: 189) explains that *keigo* is a term of linguistic expression that raises the degree of listeners or people who are the subject of conversation.

Ogawa (1989: 227) in Sudjianto and Dahidi (2014: 189) argues that *keigo* is a polite expression used by speakers or writers by considering the listeners, readers, or people who are the subject of conversation. Iori (2000: 314), argues that *keigo* is a language that expresses respect for the interlocutor or the person who is the topic of conversation.

Toshio in Sudjianto and Dahidi (2014: 189), explains the parameters of *keigo* are as follows:

1. Age: old or young, senior or junior.
2. Status: superior or subordinate, teacher or student.
3. Gender: male or female (women use *keigo* more).
4. Familiarity: insiders or outsiders (to outsiders using *keigo*).
5. Language style: everyday language, lectures, lectures.
6. Private or public: what kind of meeting, ceremony, or activity.
7. Education: educated or not (the educated use *keigo* more).

Table 1. Sonkeigo

No	Sonkeigo	Regular Form	Meaning
1	なさる	する	Do
2	いらっしゃる、おいでになる	行く、来る、居る	Go, Come, Exist
3	おっしゃる	言う	Said
4	召し上がる	食べる、飲む	Eat, Drink
5	ごらんになる	見る	See
6	お召しになる	着る	Wear
7	下さる	くれる	Giving
8	ご存知だ	知っている	Know

Types of Keigo

Nomura and Koike (1992: 54) in Sudjianto and Dahidi (2014:190), divide *keigo* into 3 types, namely *sonkeigo*, *kenjoogo*, and *teineigo*.

Hirai (1985: 132) in Sudjianto and Dahidi (2014:190, 192, 194), defines *sonkeigo* as a way of speaking that directly expresses respect for the interlocutor. Sudjianto and Dahidi, (2007: 190), explain that *sonkeigo* is used for everything related to superiors as people who are older in age or higher in position, related to guests or related to the other person (including activities and everything related to with him).

Hiroshi (2006: 426) in Prahesti and Supriatnaningsih (2020: 12), states the special verb *keigo* of the *sonkeigo* type as shown in Table 1.

In addition to specific verbs, as described in Table 1, other forms of *sonkeigo* are also patterned verbs (*O + Verba + Ni Naru*), for example *Okaeri ni naru* from the root word *kaeru* in the form of *-masu* by omitting *-masu*; passive/*ukemi-kei* verbs, for example *derareru* from the root word *deru* as an auxiliary verb *-reru* in the form I verb and *korareru* from the base word *kuru* as an auxiliary verb *-rareru* in the verb form II; and also by adding *O + Verba + Kudasai*, for example *Ohairikudasai* from the root *hairu*.

Hirai (1985: 132) in Sudjianto and Dahidi (2014: 190, 192, 194), defines *kenjoogo* which is also referred to as *kensongo* as a way of speaking that expresses respect for the other person by humbling oneself.

Hiroshi (2006: 426) in Prahesti and Supriatnaningsih (2020: 12), states *keigo* verbs specifically for the *kenjoogo* type into Table 2.

Apart from specific verbs, as described in the table above, other forms of *kenjoogo* are also patterned verbs (*O + Verba + Shimasu*), such as *Otsuki shimasu* from the root *tsuku* form *-masu* by omitting *-masu*; and also *shieki* pattern verbs (exclamation/*saseru*), by changing the verb into the form *shieki + teitadaku*, for example *saseteitadaku* from the root word *suru* is changed to the *shieki* form to become *saseru* and *yasumaseteitadaku* from the root word *yasumu* is changed to the *shieki* form to *yasumaseru*.

Table 2. Kenjoogo

No	<i>Kenjoogo</i>	Regular Form	Meaning
1	いたす	する	Do
2	おる	いる	There is
3	まいる	行く、来る	Go, come
4	申す	言う	Say
5	うかがう	聞く	Ask
6	うかがう	訪問する	Visit
7	存じる	思う、知る	Think, know
8	いただく	食べる、飲む	Eating and drinking

Table 3. Teneigo

No	<i>Teineigo</i>	Regular Form	Meaning
1	ございます	ある	Be
2	でございます	である	Be, Is

Hirai (1985: 132) in Sudjianto and Dahidi (2014: 190, 192, 194), defines *teineigo* as a polite way of speaking used by speakers with mutual respect or respect for each other's feelings. Meanwhile, Danasasmita in Sudjianto, 2004:134 says that *teineigo* is a honorific language used to smooth the words spoken by the speaker to others. Table 3 showing *keigo* verbs specific to the *teineigo* type:

Apart from special verbs, as described in the table above, other forms of *teineigo* are also auxiliary verbs *-masu* and *desu*, for example *tabemasu* and *takai desu*; and also prefixes *O* and *Go*, for example *Otearai* from the root *tearai* and *Gokurou* from the root *kurou*.

2 Methods

This study uses qualitative research with a qualitative descriptive approach. Sugiyono (2005), states that the descriptive method is a method used to describe or analyze a research result but is not used to make broader conclusions. A qualitative approach was used because the data in this study were in the form of sentences, not numbers, so they did not need to be processed using statistical methods. The data used are in the form of words, sentences, expressions of various honorific languages (*keigo*) based on the type, such as *sonkeigo*, *kenjoogo* and *teineigo*. The data source in this study was taken from a comic book entitled *Ninja Hattori-Kun 2*.

Listening and note-taking techniques were used in this study for data collection. According to Sudaryanto (1993: 41), listening technique is a technique that works by listening. Then, according to Mastoyi (2007), the note-taking technique is a technique of capturing data by recording the results of listening to data on a data card. Data were collected by listening to expressions containing *keigo* in the comic book *Ninja Hattori-Kun 2*, then noting the *keigo* contained in the comic book. The collected data were analyzed and then grouped based on the type of *keigo*, which is included in *sonkeigo*, *kenjoogo* or *teineigo*.

3 Results and Discussion

Based on the results of research conducted through data sources, namely the comic book *Ninja Hattori-Kun 2*, the results obtained were 15 *keigo* recorded with 5 data of *sonkeigo* classification, 4 data of *kenjoogo*, and 6 data of *teineigo*.

Table 4 shows research results identified as *keigo* and their types.

Below is an explanation of expressions using *sonkeigo* type *keigo* found in the data source:

1) *Kudasaru*

Ninja Hattori: では、しばらくおまちください。

Dewa, shibaraku omachi *kudasare*.

Please wait a moment.

(*Ninja Hattori-Kun 2*, Chap. 1 Page 7)

In the conversation above, the word (*Kudasare*) is included in the special type of verb *keigo sonkeigo* which comes from the word (*Kureru*) which means to give.

Table 4. Kind Keigo

No	<i>Keigo</i>	Kind of <i>Keigo</i>
1	おつかい	<i>Teineigo</i>
2	〜でござる	<i>Teineigo</i>
3	くださる	<i>Sonkeigo</i>
4	せつしゃ	<i>Kenjoogo</i>
5	〜さま	<i>Sonkeigo</i>
6	きさま	<i>Teineigo</i>
7	ごくろう	<i>Teineigo</i>
8	おさきに	<i>Sonkeigo</i>
9	おたく	<i>Sonkeigo</i>
10	もうす	<i>Kenjoogo</i>
11	ちょうだい	<i>Kenjoogo</i>
12	まいりました	<i>Kenjoogo</i>
13	ください	<i>Sonkeigo</i>
14	たべます	<i>Teineigo</i>
15	まもります	<i>Teineigo</i>

2) *~Sama*

Kenichi's mother: あの～どちらさまで？
 Ano, dochira **sama** de?
 Um, who are you sir?
 (Ninja Hattori-Kun 2, Chap. 1 Page 8)

In the conversation above, the situation is that Ninja Hattori has transformed into an old geezer. The expression (*~sama*) is included in the *sonkeigo* type of *keigo* as a form of respect for *~san* by placing it after the person's name, position, etc., which means Mr/Mrs~.

3) *Osaki ni*

Ninja Hattori: おさきにごめん！
Osaki ni gomen!
 Sorry, me first!
 (Ninja Hattori-Kun 2, Chap. 3 Page 41)

In the conversation above, the situation is that Ninja Hattori wants to precede Kemumaki when skiing, and uses the expression *keigo* type *sonkeigo* (*osaki ni*) with the root word *saki* which means first/first by adding the prefix *-O* and the auxiliary *-ni*.

4) *Otaku*

Ninja Hattori: タラコ氏のお宅はこのマンションの四階でござる。
 Tarako-uji no **otaku** wa kono manshon no yonkai de gozaru.
 Mr. Tarako's house is on the fourth floor of this apartment building.
 (Ninja Hattori-Kun 2, Chap. 4 Page 55)

In the sentence above, there is an expression of *keigo* type *sonkeigo* (*Otaku*) which comes from the word (*Taku*), which means house by adding the prefix *-O*.

5) *Kudasai*

Man: どうぞここにおすわりください。
 Douzo koko ni **osuwari kudasai**.
 Please sit down here.
 (Ninja Hattori-Kun 2, Chap. 1 Page 21)

In the sentence above, there is an expression of *keigo* type *sonkeigo* (*Kudasai*) which means a request for help to do something. This expression is placed after a verb that is prefixed with (*O*) or (*Go*). Like the example above, namely (*Osuwari Kudasai*), which means please sit down from the root word *suwaru* which means sit down.

Below is an explanation of expressions that use the *kenjoogo* type *keigo* found in the data source:

1) *Sessha* and *Mousu*

Ninja Hattori: せっしやはハットリカ
ンゾウと申す者!
けっしてあやしい
者ではござらぬ!

Sessha wa Hattori Kanzou ***mousu*** mono! Kesshite ayashii mono dewa gozaranu!
I'm the person called Hattori Kanzou! I'm not a suspicious person at all!
(Ninja Hattori-Kun 2, Chap. 4 Page 50)

In the conversation above, the expression *Sessha*, which means me, is a *keigo* type of *kenjoogo* as the language used by men, especially used by the *samurai*. Also, there is the expression *mousu* which means to be called or called, derived from the word *iu*, which is a special *keigo* verb of the *kenjoogo* type which refers to oneself by lowering oneself to an older, respected or higher position interlocutor.

2) *Choudai*

Kemumaki: おじさん二百円ちょうだい。
Ojisan ni hyaku-en ***choudai***.
Uncle give me 200 yen.
(Ninja Hattori-Kun 2, Chap. 6 Page 76)

In the sentence above, the expression *choudai* which means to accept or to get is a type of *keigo kenjoogo* that humbles oneself to the older interlocutor.

3) *Mairu*

China's Ninja: まいったぼくの負けであります!
Maitta boku no make de arimasu!
Come on, it's my loss!
(Ninja Hattori-Kun 2, Chap. 7 Page 101)

In the sentence above, the expression *maitta/mairimashita* is a special *keigo* verb of the *kenjoogo* type from the root word *mairu* which is a derogatory form of the word *kuru* which means to come.

Below is an explanation of expressions that use the *teineigo* type *keigo* found in the data source:

1) *Otsukai*

Kenichi's Mother: ちょっとお使いに行ってきてほしいの。
Chotto ***otsukai*** ni itte kite hoshii no.
I want you to go run an errand for a while.
(Ninja Hattori-Kun 2, Chap. 1 Page 6)

In the sentence above, the expression *otsukai* from the origin of the word *tsukai* which is given the prefix *-O* which means to assign/assign, is a type of *keigo teineigo*

used by a mother to her child as polite language without anything to do with demeaning one's position.

2) *~de gozaru*

Ninja Hattori: なかなかうまいものでござる！

Naka naka umai mono ***de gozaru!***

It's pretty good!

(Ninja Hattori-Kun 2, Chap. 3 Page 34)

In the sentence above, *~de gozaru* is a type of *keigo teineigo* which is the polite form of *~desu* to smooth the sentence.

3) *Kisama*

Man: なんだ!? きさまは!?

Nanda!/? ***Kisama*** wa!/?

What!/? You are!/?

(Ninja Hattori-Kun 2, Chapter 1 Page 14)

In the sentence above, the expression *kisama* which means you, is a *keigo* type *teineigo* as a polite form of *anata*.

4) *Gokurou*

Kemumaki's Cat: しかしご苦労だ。

Shikashi ***gokurou*** da.

But it's hard work.

(Ninja Hattori-Kun 2, Chap. 1 Page 18)

In the sentence above, the expression *gokurou*, which means hard work, is a type of *keigo teineigo* which comes from the word *kurou* which is given the prefix *-Go* as respect for the other person.

5) *Tabemasu*

Kemumaki: 枝から枝へ飛びうつってエサを食べます。

Eda kara eda e tobi utsutte esa o ***tabemasu***.

It eats food by jumping from branch to branch.

(Ninja Hattori-Kun 2, Chap. 6 Page 74)

In the sentence above, the expression *tabemasu* is a type of *keigo teineigo* which comes from the word *taberu* which means to eat, which is changed to the form of *~masu* to smooth the sentence.

6) *Mamorimasu*

Kemumaki: 夢子さん! いっしょに鳥を愛し自然を守りましょう。

Yumeko-san! Issho ni tori o aishi shizen o ***mamorimashou***.

Yumeko! Let's love birds and protect nature together.

(Ninja Hattori-Kun 2, Chap. 6 Page 75)

In the sentence above, the expression *mamorimashou* is a *keigo* type *teineigo* from the origin of the word *mamoru* which is changed into the form *~masu* which means to protect which is used to smooth the sentence.

4 Conclusion

From the results of the analysis, it can be concluded that there are 15 *keigo* found in the data source, namely the book *Ninja Hattori-Kun 2*. By classifying the types of *keigo* as follows, there are 5 *sonkeigo* data, 4 *kenjoogo* data, and 6 *teineigo* data. *Sonkeigo* found in data sources, namely *kudasaru*, *~sama*, *osaki ni*, *otaku* and *kudasai*. The *kenjoogo* found in the data source are *sessha*, *mousu*, *choudai* and *mairu*. Meanwhile, the *teineigo* found in the data sources are *otsukai*, *~de gozaru*, *kisama*, *gokurou*, *tabemasu* and *mamorimasu*.

Bibliography

- Ali, Muhamad. 1985. *Penelitian Kependidikan dan Strategi*. Rineka Cipta: Jakarta.
- Arikunto, Suharsimi. 1983. *Prosedur Penelitian*. Rineka Cipta: Jakarta.
- Badudu, J. S. 1996. *Cakrawala Bahasa Indonesia*. Balai Pustaka: Jakarta.
- Chandra, T. 2000. *Kursus Bahasa Jepang Evergreen*. Evergreen: Jakarta.
- Kanemoto, S. 1983. *Nihongo Shoho*. The Japan Foundation: Jakarta.
- Nelson, Andrew. 1997. *Kamus Kanji Modern*. Kesaint Blanc: Jakarta.
- Prahesti, Natya Yoga & Supriatnaningsih, Rina. 2020. *Analisis Penggunaan Keigo dalam Drama di Musim Gugur Kounodori Season 1*. Chi'e: Jurnal Pendidikan Bahasa Jepang Vol. 8 (1), hal. 10–17.
- Samsuri. 1981. *Analisis Bahasa*. Erlangga: Jakarta.
- Sudjianto & Dahidi, Ahmad. 2014. *Pengantar Linguistik Bahasa Jepang*. Jakarta: Kesaint Blanc.
- Suparwati, Ni Luh. 2019. *Ragam Hormat dalam Bahasa Jepang dan Bahasa Bali Suatu Analisis Kontrastif*. Jurnal Bahasa Jepang Taiyou, Vol. 2 (1), hal. 132–153.
- Surakhmad, Winarno. 1980. *Pengantar Penelitian Ilmiah; Dasar, Metode dan Teknik*. Tarsito: Bandung.
- Sutedi, Dedi. 2004. *Dasar-Dasar Linguistik Bahasa Jepang*. Bandung: Humaniora.
- Tanuguchi, Goro. 1995. *Kamus Standar Bahasa Jepang-Indonesia*. Jakarta: PT. Dian Rakyat.
- Yasuo Yoshida. 1996. *Bahasa Jepang Modern*. Jakarta: Erlangga.
- Zandy, Marita Purnama. 2014. *Penggunaan Ragam Bahasa Hormat (Keigo) dalam Drama Attention Please Karya Sato Yuichi*. Jurnal Universitas Brawijaya Jurnal Ilmiah Mahasiswa FIB Vol. 3 No. 3.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

