



The Use of Verbal Politeness in Japanese Communication

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Abstract. The politeness in Japanese verbal language is called *Keigo*. *Keigo* is a level of respectful speech acts in Japanese consisting of *sonkeigo*, *kenjougo*, and *teineigo* with usage procedures based on conditions and relationships between speakers and speech partners. This research is motivated by how important the use of *keigo* is for foreign students studying Japanese. Given the complexity of *keigo*, Japanese language learners are likely to struggle understanding its form and function. To know the real use of *keigo*, one of them can be done through the study of *anime*. The objectives of this study are 1) to explain the form of *sonkeigo* and *kenjougo* found in the anime 英國戀物語エマ (*eikoku koi monogatari ema*), and 2) to explain the function of *sonkeigo* and *kenjougo* in the anime *eikoku koi monogatari ema*. The method deployed in this research is descriptive qualitative. Qualitative method is a method used to seek a deep understanding of a symptom, fact, or reality. The data source of this study is the anime *eikoku koi monogatari ema* episode 1-3. The findings of this study are in the form of the use of *sonkeigo* amounted to 67 data and *kenjougo* totaled 16 data, which function to express respect, formality, distance, dignity, and affection. The formation of *sonkeigo* and *kenjougo* occurs through the use of patterns, special forms, and affixation. Due to social interactions between subordinates to superiors, *Keigo* forms dominate the results in this study.

Keywords: Japanese Verbal Politeness, *Keigo*, *Sonkeigo*, *Kenjougo*.

1 INTRODUCTION

In communication, language is the means used to convey messages in the form of thoughts, ideas, and feelings. However, the meaning of the message cannot be determined solely from the lexical meaning of the language, but also other determining factors involved in the communication, such as context and situation.

Pragmatics is the study of contextual meaning. This type of study involves interpreting what people mean in a particular context and how that context affects what is said. As stated by Yule [10] that pragmatics is a scientific field in the realm of

language that studies the meaning of an utterance involving context, understanding the meaning of the utterance more than what is spoken, or other meanings than the meaning of the words spoken.

In Japanese, there are strata of politeness that arise due to external linguistic factors such as the speaker's relationship with his/her speech partner, the context, and the situation. This is closely related to the Japanese principle of 上下関係 (*jougekankei*). In language, *jougekankei* means vertical relationship or hierarchy. Japanese people, who are known for their workaholic nature, have a high regard for their superiors. To express respect for people of higher rank, Japanese people use *keigo*. **Keigo itself in 日本語大辞典 (*nihongo daijiten*) is 「けいご-[敬語]=待遇表現。相手や話に登場する人に敬意を表すために用いる語・言い方。尊敬語。対義尊大語・卑罵語では、②一般に尊敬けんそん・丁寧などの気持ちを表す語・言い方。敬語法。」 [11] "Keigo is the language used by the speaker or writer to express respect for the person being spoken to or the person being spoken about - it is the language of respect and expression that expresses treatment/action. Words and phrases used to pay homage to others. Honor. In a language that is anti-rude language. (2) Generally, words and expressions that express feelings such as respect and politeness. A respectful mood, either honoring the interlocutor or humbling the interlocutor".**

Keigo is a fundamental aspect of Japanese speech. For Japanese learners who only know *keigo* from textbooks, without any real experience of being in an environment that uses *keigo*, the theories of *keigo* in it have the potential to make them misunderstand. This is because the concept of using *keigo* is so complex and requires 常識 (*joushiki*) or general knowledge of Japanese culture. "Caution is advised regarding the overuse of polite language, as it can create a sense of distance between the speaker and those being addressed" in Masahiro [4]. If someone uses too much *keigo*, the effect is actually bad because it seems to take too much distance from the interlocutor.

One of the media that can be used to find out the application of *keigo* is anime. This is because the dialog in anime does not escape the use of *keigo*. Therefore, the researcher intends to explain the real use of *keigo* through the study of the anime 英國戀物語エマ (*eikoku koi monogatari ema*).

This anime tells a love story of different strata between Emma who is a maid and William Jones who is a nobleman. The selection of this anime as a data source is based on its theme that includes strata differences, so that the use of *keigo* will naturally be more prevalent. In addition, before being adapted into an anime, the *manga Emma* was awarded the *Excellence Prize* at the 2005 Japan Media Arts Festival.

Regarding previous research or theoretical studies on *keigo*, Kikuchi in Barešova [1] divides *keigo* into three types, namely 尊敬語 (*sonkeigo*) or respectful language, 謙讓語 (*kenjougo*) or condescending language, and 丁寧語 (*teineigo*) or refined language. This study will focus on the study of *sonkeigo* and *kenjougo* only.

1.1 尊敬語 (*Sonkeigo*)

Sonkeigo means to position the interlocutor above and respect him/her. In 国語辞書 (*kokugo jisho*), *sonkeigo* is defined as 「敬語の一。話し手が聞き手や話題の主、また、その動作・状態などを高めて待遇することを言い表すもの」 "One of the *keigo*. To express that the speaker is exalting the action/state of the speech partner, the subject being discussed".

Sonkeigo is used to express the action of the respected person or the action of the interlocutor, as stated by Ogawa and Maeda in Barešova [1] 「 {敬意を示す相手・話して} の行為に対して使われる」. By using *sonkeigo*, a speaker can express respect for the action or state of the subject element. There are several ways to make an utterance into *sonkeigo*, including the following (Ogawa & Maeda, in Barešova [1]):

- 1) Using the *ukemi* form or (ら)れる

For instance, in 「中村先生は7時に来られます」 "Mr. Nakamura will come at 7 o'clock". 「来られます」 is the *ukemi* form of 「来る」. The politeness level of this pattern is lower than that of お・ご+〇〇ます+になる and is more common.

- 2) Using the pattern お・ご+〇〇ます+になる

For example, in 「社長はもうお帰りになりました」 "The director is back". In general, 大和言葉 (*yamato kotoba*) or words native to Japan are affixed with 「お」 to express respect. For example 「お話」, 「お手紙」, 「お掃除」. Whereas 漢語 (*kango*) or Chinese loanwords are affixed 「ご」. Such as 「ご熱心」, 「ご住所」, 「ご意見」. This pattern is more polite than the *ukemi* form above and is widely used in the business world.

- 3) Using the pattern お・ご+〇〇ます+ (中) だ/のN/ください

For instance, in 「今お仕事中です」 "Now at work". Compared to the two patterns in 1) and 2), this pattern is more widely used in daily life.

- 4) Using special *sonkeigo*, according to Bernabe [2].

Some words have special *sonkeigo* forms that are not expressed by the patterns mentioned above. The special *sonkeigo* is presented in the following table.

Table 1. Special *Sonkeigo*

普通形	尊敬語
する	なさる
いる	いらっしゃる
行く・来る	いらっしゃる
食べる・飲む	召し上がる
見る	ご覧になる
知っている	ご存知だ

死ぬ	お亡くなりになる
言う	おっしゃる
くれる	くださる

The points above are the basis for expressing an utterance in *sonkeigo*. Beyond that, there are many variations of words that exist as *sonkeigo* forms of the base word. For example, the word 「よろしい」 which is a *sonkeigo* form of 「いい」, the honorific 「様」 which is a *sonkeigo* form of 「さん」, etc.

1.2 謙讓語 (*Kenjougo*)

In 国語辞書 (*kokugo jisho*), *kenjougo* is defined as 「敬語の一。話し手が、自分または自分の側にあると判断されるものに関して、へりくだった表現をすることにより、相対的に相手や話中の人に対して敬意を表すもの」 "One of the *keigo*. The speaker denigrates something done either by himself or someone close to him, so that he can express respect for the interlocutor or the interlocutor's relatives". By using *kenjougo*, one implies humility in order to respect the other person. Basically, *kenjougo* can be applied with:

- 1) Using the pattern お・ご+○○ます+する/いたす
For instance, in the sentence 「コーヒーをお入れします」 "I will make coffee".
- 2) Using special *kenjougo* (Bernabe [2])
Some words have special *kenjougo* forms. The list is presented in the table below.

Table 2. Special *Kenjougo*

普通形	謙讓語
する	いたす
いる	おる
行く・来る	参る・伺う
食べる・飲む	いただく
見る	拝見する
借りる	拝借する
知っている	存じている
言う	申す・申し上げる
あげる	さしあげる
もらう	いただく

The role of *keigo* in society is stated by Shigeo (in Febrianty [3]) as follows.

1. Respect
Addressed to elders or people of higher social status..
2. Formal situations
Keigo is used in formal situations such as in wedding ceremonies, meetings, etc. as social etiquette.
3. Distance
Keigo used to express distance, especially when talking to new people.
4. Dignity
The use of *keigo* also expresses the education or dignity of the speaker.
5. Affecton
The use of *keigo* by parents or kindergarten teachers to children is a role of *keigo* to express affection.
6. Innuendo, reproach, or mockery.

Keigo can also be used to express the opposite as sarcasm and the like. For example, in the sentence 「はい、今月のお金をさしあげます」 which is spoken by parents to their children who have been unemployed for a long time. The existence of this research cannot be separated from the role of previous research entitled "Analysis of the Use of *Keigo* in the Drama *Nihonjin No Shiranai Nihongo* by Yoshihiro Izumi". The scientific work is a thesis by Arif Setiawan [7]. In the study, it was discussed about the forms of *keigo* and its role in the drama that was used as a data source. As a result, three types of traditional *keigo* (*sonkeigo*, *kenjougo*, *teineigo*) can be found in the data source. The variety of *keigo* is driven by the factors of situation, age, social status, familiarity, and education. While this article analyzes the Use of Respectful Language Variety (*Keigo*) in Anime 英國戀物語エマ (*Eikoku Koi Monogatari Ema*) by 森 薫 (Kaoru Mori) is intended to discuss the formation of *keigo* and its functions focused on *sonkeigo* and *kenjougo* only.

2 METHOD

The method used in this research is descriptive qualitative method. This method can be understood as a technique in solving problems by providing a description of a problem, symptom, fact, event and reality broadly and deeply so that a new understanding is obtained. This understanding is in line with Creswell's opinion (in Raco [6]) regarding qualitative research as an approach or search to explore and understand a central symptom. The qualitative descriptive method was chosen because the data studied was in the form of words or text that could not be measured.

Source data taken from anime 英國戀物語エマ (*eikoku koi monogatari ema*). The *Anime* tells a love story of different strata between Emma, a maid, and William Jones, a nobleman. Since the research emphasizes on the depth of information, the sample is purposive, meaning that it is in accordance with the purpose and objectives of the research. In this study, the criteria for representative samples are that they contain *keigo*. The samples taken were episodes 1-3. The selection of this anime as a data source is

based on its theme which includes differences in strata, so that by itself the use of *keigo* will be more common.

To collect the data, the researcher used technique of listening and note-taking which was carried out by recording the object of research followed by Sudaryanto's classification and grouping [8]. In its implementation, the researcher will download the episodes that have been determined as a sample of data sources, then use technique of listening and note-taking to write down the conversations that occur in the form of documents.

The data analysis technique used is the Miles and Huberman model data analysis technique which is divided into three stages, namely data reduction, data display, and conclusion drawing. Miles and Huberman in Sugiyono [9] stated that the stages in qualitative data analysis are carried out interactively and take place continuously until the data is saturated. In the data reduction stage, the researcher selects data containing *keigo* from the data that has been obtained by listening and note-taking method. In the data display stage, the researcher classified the data containing *keigo* into a table while describing the context and situation behind the use of *keigo*, with the composition of the data obtained as follows: 67 data of *sonkeigo* and 16 data of *kenjougo* which function to express respect, formality, distance, dignity, and affection.

3 RESULTS AND DISCUSSION

From the results of the research on the *anime eikoku koi monogatari ema* episodes 1–3 (successively entitled: 「贈り物」 「二つの世界」 and 「告白」) which has been determined as a sample, the data is collected in the form of dialog containing 尊敬語 (*sonkeigo*) amounted to 67 data, and 謙讓語 (*kenjougo*) totaled 16 data, so the overall data obtained is 83 data. Here are the details;

Table 3. Data obtained from dialogue in the *anime*

No	<i>Keigo form</i>	Total	Description
1.	<i>Sonkeigo</i>	67	<ul style="list-style-type: none"> • いらっしゃい (4) • いらっしゃいます • いらっしゃいませ (2) • お帰りなさいませ (2) • お帰りになる • お帰りなつた • お呼びです (2) • おっしゃる (2) • お求めで

			<ul style="list-style-type: none"> • お伝えてください • おいでなした • ご存じ • お出かけになられまして • お掛けになっていてください • お相手してやってください • Others <ul style="list-style-type: none"> • 坊ちゃま (9) • お父様 (2) • お母様 • 方です • 旦那様 (4) • 神様 • お客様 (3) • 兄様 (9) • 姉様 • よろしければ (2) • よろしかった • よろしいでしょうか • The use of suffixes様 in persona (9) • Sufix usage氏 in persona
2.	<i>Kenjougo</i>	16	<ul style="list-style-type: none"> • お会いして • お取り置きしていた • 申しまして • 伺おう • お返ししないと • お見かけしない • お相手していただけますか • 使っていただけませんか • いただいた • いただきます

		<ul style="list-style-type: none"> • 失礼いたします • 聞いております • お越しいただきたい • お引き立ていただき • おうかがいしておりました • お届けに上がった
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From the table, it is known that *sonkeigo* & *kenjougo* found in the *anime eikoku koi monogatari ema* are formed from the use of patterns, special forms, and affixation. Here are the details.

3.1 Formation of *sonkeigo* and *kenjougo* from the use of patterns

Using the forms お . . . になる and *ukemi* or (ら) れる. 二重敬語とは一つの語について同種の敬語化を二重に行ったもの、と定義するのだ。過剰な印象を与える。

(1) Episode 3 12:53 minutes

ウイリアム：あれ？誰か出かけてるのか？

William: What? Is someone out of the house?

御者：はい先ほどお客様がお出かけになられまして

。

Coachman: Yes, just a moment ago your guest left the house.

ウイリアム：ハキムが？

William: Hakim left the house?

William, the host, noticed that his carriage was incomplete and asked the coachman about it. The coachman replied that Hakim, William's friend, had come out in a horse-drawn carriage. The coachman used *sonkeigo* to express Hakim's action because Hakim was within the scope of his master's *uchi*, so he used *sonkeigo* to show his respect.

Using the pattern お・ご+○○ます+になる

(1) Episode 1 21:39 minutes

テレサ：坊ちゃま、またそんな変な物をお帰りにな
ったんですか。毎日、そんなお店に通いつめて。

Teresa: Young master, Did you come home with such strange stuffs again? Every day you visit that shop.

ウイリアム：いや。

William: That's not it.

Here, Teresa, who is one of the servants working for William, reprimands her master who has recently come home with something she finds strange. Even so, she still uses the *sonkeigo* pattern in the underlined sentence to maintain dignity and show respect for her master.

Using the pattern お・ご+〇〇ます+ (中) だ/のN/ください

- (1) Episode 1 12:58 minutes

店の人：いらっしゃいませ！ジョーンズ様、本日は
何をお求めで？

Shopkeeper: Welcome! Mr. Jones, what can I get for you
today?

ウィリアム：別に。

William: Nothing.

The use of *sonkeigo* in the excerpt above is influenced by the difference in status between William Jones as a customer and the shopkeeper. To show his respect, the shopkeeper used *sonkeigo* with the underlined sentence pattern.

Using the pattern お・ご+〇〇ます+する/いたす

- (1) Episode 1 06:15 minutes

ウィリアム：これ...僕だ。懐かしいな。僕ですよ。

William: This... Me. I've missed you. It's me.

エマ：ええ、面影あります。

Emma: Yes, I have a face.

ウィリアム：えっ、知ってたんですか。

William: Oh, you knew?

エマ：奥様からお話が時々。お会いして、すぐにわかりました。

Emma: Your wife told me about you from time to time. I met with her and immediately recognized her.

In the dialogue above, William finds his childhood photo displayed in the living room. Ema then tells that she immediately realized that the little boy in the photo was William as soon as she met him. Ema states her action of meeting William by using *kenjougo* to humble herself and honor William. The figure of William by using *kenjougo*. He uses it because he feels that his interlocutor is in the same honorable status as himself, namely as a nobleman.

3.2 Formation of *sonkeigo* and *kenjougo* from the use of special forms

A. The Use of special *sonkeigo*

- (1) Episode 1 07:21 minutes

ケリー：隠居生活にも毎日の予定というものはあるのよ。今度からは手紙かなにかで連絡をよこしてからいらっしやい。それがマナーというものよ。

Kelly: Even retired people have daily schedules. Next time, you should contact me with a letter or something. It's good manners.

The use of *sonkeigo* in some cases like this is also useful to express the speaker's status as someone who is educated. In the excerpt, Kelly who is William's teacher advises him because his student came without telling him first. Kelly's use of *sonkeigo* is driven by her background as someone who is educated.

(2) Episode 1 09:22 minutes

エマ：あつ、お帰りなさいませ。

Emma: Oh, welcome back.

ケリー：お茶を入れてくれる？

Kelly: can you make me a cup of tea?

エマ：はい。

Emma: Yes.

In this excerpt, Ema welcomes her new employer home. She chose to use the *sonkeigo* 「お帰りなさいませ」 **rather than the basic form** 「お帰り」 **to show respect for her employer. The word** 「お帰りなさいませ」 **is derived from the word** 「お帰りになさる」, **so it belongs to the special *sonkeigo* usage group.**

(3) Episode 1 10:17 minutes

テレサ：坊ちやま、旦那様がお呼びですよ。

Teresa: Young master, the master is calling for you.

ウイリアム：その坊ちやまというのいい加減やめてくれないか。

William: Will you please stop calling me that “young master”?

テレサ：なにをおっしゃるんですか。坊ちやまは坊ちやまでございますよ。

Teresa: What are you talking about? The young master is a young master.

In the excerpt, William asks Teresa, his servant to stop calling him 'young master'. Teresa refuses, but uses *sonkeigo* 「おっしゃる」 **to still show respect to her employer.**

(4) Episode 1 12:58 minutes

店の人：いらっしやいませ！ ジョーンズ様、本日は何をお求めで？

Shopkeeper: Welcome! Mr. Jones, what can I get for you today?

ウイリアム：別に。

William: Nothing.

「いらっしやいませ」 comes from the word 「いらっしやる」 which is an expression of respectful welcome. The two phrases in 1) and 2) are also derived from the same word, 「いらっしやる」. These expressions are often used in business situations such as the one in the excerpt above where a shopkeeper greets a customer.

(5) Episode 2 01:40 minutes

店の人：そろそろですね。

Shopkeeper: It's about time.

店主：そうだな。ほら、おいでなした。

Owner: Yes, that's right. There you go, come here.

In the excerpt, the shopkeeper and his staff are talking about William Jones, a nobleman. They are talking about William's habit of coming to their shop at the same time every day. From the excerpt, it can be seen that even though they are not talking directly to the respected person (only making him the subject of conversation), they still use *sonkeigo* in the form of 「おいでなした」 to show their respect. The word 「おいでなした」 originated from the word 「おいでになさる」.

(6) Episode 2 03:04 minutes

ウイリアム：あっ、すみません。手袋はまたの機会に。

William: Oh, sorry. Gloves for another time.

エマ：でも。

Ema: But..

ウイリアム：持っていて欲しいんです。つまりその口実ができます。

William: I want you to have it. So you can have that excuse.

エマ：口実なんて。ああ見えて奥様はいつでも歓迎していらっしやいますよ。

Emma: What an excuse. Oh, you see, your wife is always welcome.

ウイリアム：えっ？いや、そういう意味では...

William: What? No, that's not what I meant...

When William was about to say goodbye after taking Ema home, Ema offered to get William's gloves that had been left at Ema's place yesterday, but William refused politely because he wanted to have an 'excuse' to visit again. Ema, who assumed that William was reluctant to visit, said that his employer would always welcome him, so he should not be reluctant. In expressing the action of William's arrival, she uses *sonkeigo* 「いらっしやいます」 to express respect for William's action.

(7) Episode 2 11:45 minutes

エレノア：こんにちは。

Eleanor: Hello.

ウイリアム：こんにちは。

William: Hi.

ヴィヴィ：あら、ウイル兄さま ご存じなの？

Vivi: Oh, do you know brother William?

ウィリアム：この間の舞踏会でね。

William: At the ball the other night.

エレノア：はい。

Eleanor: Yes, I do.

In the excerpt, Vivi, William's sister is surprised when she finds out that Eleanor, her fellow noble knows her brother. Therefore, Vivi chose to use the *sonkeigo* expression 「ご存じ」 rather than the dictionary form 「知る」.

B. The Use of special *kenjougo*

(1) Episode 1 13:06 minutes

店の人：あっ、特別なお客様の為にお取り置きしていた商品がございまして。こちらの人形などはいかがでしょう。チノワ町と申しまして今大変の人気ですの。

Shopkeeper: Oh, we have some items on hold for a special customer. How about this doll? They are called "Chinois Town" and are very popular right now.

The shop assistant who is introducing his product uses the *kenjougo* 「申して」 which comes from the word 「申す」. 「申す」 itself is a *kenjougo* form of 「言う」. He does it as a mandatory etiquette of a waiter to his customers.

(2) Episode 1 14:03 minutes

ウィリアム：こんにちは。

William: Hello.

エマ：ごめんなさい、気が付かなくて。きのう手袋。

Emma: I'm sorry, I didn't realize. Yesterday gloves...

ウィリアム：ええ。これから先生のお宅に伺おうと思ってたんです。

William: Yes. I was going to visit the doctor's house now.

When William accidentally met Ema, he immediately greeted her to start a conversation. Once greeted, Ema immediately reminds William that he left his gloves at Kelly's house, William's teacher who is also Ema's employer. In the excerpt, William, although a nobleman, also uses *kenjougo*. He did this as basic etiquette to respect his teacher.

(3) Episode 2 09:20 minutes

キャンベル夫人：よろしければウィリアムさん一曲お相手してやってください。

Mrs. Campbell: If you don't mind, Mr. William, I'd like to play a song with you.

ウイリアム：喜んで。お相手していただけますか、
ミスキャンベル。

William: With pleasure. Would you be willing to entertain
us, Ms. Campbell?

エレノア：はい。

Eleanor: Yes, I would.

When Mrs. Campbell meets William at a dance, she offers him to dance with her daughter, Eleanor. To honor the offer and show that he was a real man who respected women, William used *kenjougo*.

(4) Episode 2 18:15 minutes

ウイリアム：シーズンに入るとロンドンの人口が一期に増えるきがしますね。実は妹や弟たちも今保養所から戻って来ているんです。早速買い物に付き合わされました。それで、エマさんに似合いそうな日傘を見つけたものですから。もし、よろしければ、使っていただけませんか。

William: I feel like the population of London increases in one season. In fact, my sister and brothers are back from the sanatorium right now. I was immediately taken shopping with them. So I found a parasol that I thought would look good on Emma. If you don't mind, I would like you to use it.

When William and Ema were walking in a park, William told her about his current situation (近状報告). Then, the conversation led to his desire to gift Ema an umbrella. In offering the gift, William uses *kenjougo* so that he can give the gift without dropping the interlocutor's self-esteem. So that the interlocutor does not feel indebted after receiving the gift from him.

(5) Episode 3 04:09 minutes

ウイリアム：あっ、紹介するよ。インドの友人ハキムだ。

William: Oh, let me introduce you. This is my friend Hakim from India.

ハキム：初めまして。

Hakim: Nice to meet you.

グレイス：妹のグレイスです。お話には聞いております。兄がお世話になっているそうで…

Grace: This is my sister Grace. I have heard about you. I heard that my brother is taking care of…

When Hakim, William's close friend from India came to visit, he was introduced to Grace (William's sister). In introducing herself, Grace used the word 「聞いております」 which is a *kenjougo* form of 「聞いている」. She chose to use the *kenjougo* variety to show distance because it was the first time she met.

3.3 Formation *sonkeigo* and *kenjougo* from affixation process

In general, the use of the suffix 「様」 in place of 「さん」 is included in the application of *sonkeigo*. However, a word like 「奥様」 is not considered *sonkeigo* because its mention cannot be separated from the honorific, even in informal settings.

In the source data, there is also the use of 「方」 which is a *sonkeigo* form of 「人」. By using 「方」 there is an impression that the speaker respects the person referred to by the word.

In another section, we found the use of 「よろしければ」「よろしかった」「よろしいでしょうか」 which is variation of 「よろしい」. The word 「よろしい」 itself is a *sonkeigo* form of the word 「いい」.

4 CONCLUSION

From the results of data analysis, the following conclusions can be drawn. The formation of *sonkeigo* and *kenjougo* in the data source includes the use of patterns, special forms, and affixation as explained in the results and discussion. The functions of *sonkeigo* and *kenjougo* that appear fulfill Shigeo's theory, namely to show respect, express formal feelings, express distance, express dignity, express affection. However, no *sonkeigo* and *kenjougo* were found that were intended to express sarcasm.

Keigo is a very deep field of study. It is said so, because even native Japanese speakers admit that applying *keigo* well is not easy to do. Therefore, it would be nice to conduct further research on the topic of *keigo*, either with the same subject matter but more in-depth, or with other subject matter such as analyzing *keigo* related to the meaning it creates.

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