

Analysis Of The Use Of Yakuwarigo In The Drama ‘Barakamon’ (A Sociolinguistic Study)

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Abstrak

Penelitian ini bertujuan untuk menganalisis penggunaan yakuwarigo dalam drama Jepang ‘Barakamon’ dari perspektif sosiolinguistik. Yakuwarigo, sebagai varietas bahasa yang digunakan untuk mewakili identitas sosial dan karakteristik karakter, memainkan peran penting dalam membangun narasi dan menciptakan realisme dalam drama. Penelitian ini akan mengidentifikasi dan mengklasifikasikan jenis-jenis yakuwarigo yang digunakan oleh karakter dalam ‘Barakamon’, termasuk bahasa orang tua, bahasa perempuan, bahasa laki-laki, dan dialek regional. Selain itu, penelitian ini akan mengeksplorasi bagaimana penggunaan yakuwarigo mencerminkan perbedaan sosial, seperti usia, gender, status sosial, dan latar belakang geografis karakter. Total 45 data ditemukan dan diklasifikasikan ke dalam empat jenis yakuwarigo: danseigo (25), joseigo (10), roujingo (8), dan hougen (2). Metode penelitian yang digunakan adalah deskriptif kualitatif dengan analisis wacana sebagai teknik utama untuk menginterpretasikan data dalam bentuk dialog dalam drama. Hasil penelitian diharapkan dapat memberikan pemahaman yang lebih mendalam tentang fungsi yakuwarigo dalam konteks drama Jepang dan kontribusinya terhadap karakterisasi dan representasi sosial.

Kata Kunci: *Yakuwarigo, sosiolinguistik, drama*

Abstract

This study aims to analyse the use of yakuwarigo in the Japanese drama 'Barakamon' from a sociolinguistic perspective. Yakuwarigo, as a language variety used to represent social identity and character characteristics, plays an important role in constructing narratives and creating realism in drama. This research will identify and classify the types of yakuwarigo used by the characters in 'Barakamon', including elderly language, female language, male language, and regional dialects. In addition, this study will examine how the use of yakuwarigo reflects social differences, such as age, gender, social status, and geographical background of the characters. A total of 45 data were found and classified into four types of yakuwarigo: danseigo (25), joseigo (10), roujingo (8), and hougen (2). The research method used is descriptive qualitative with discourse analysis as the main technique to interpret the data in the form of dialogue in the drama. The results of the study are expected to provide a deeper understanding of the function of yakuwarigo in the context of Japanese drama and its contribution to characterisation and social representation.

Keywords: *Yakuwarigo, sociolinguistic, drama*

1. Introduction

Technological developments and globalisation have brought significant changes to the way humans communicate. Communication no longer serves merely as a tool for conveying

information but also as a medium for representing social and cultural identities and the roles of individuals within a society. According to (Rizal M, 2024), communication is a process where information, ideas, and feelings are exchanged, not only through spoken or written language but also through body language, personal style or appearance, or other elements in the surrounding environment that clarify a meaning. In the context of Japanese drama, the use of communication is not only aimed at conveying dialogue but also reflects the characteristics of the characters, cultural background, and social relationships.

One of the distinctive uses of language in Japanese works is *yakuwarigo*. This term refers to a specific linguistic pattern used to identify or reinforce the characterisation of a character in a story. *Yakuwarigo* often involves the use of dialects, specific words, and intonation that correspond to stereotypes or specific character roles, such as a wise *tsua* character, an innocent child, or an energetic young man. The following are examples of *yakuwarigo* speech according to (Kinsui S, 2003).

- a. Elderly language (*roujingo*) : そうじゃ、わしが知っておるぞ。 *Souja, washi ga shitteoruzo.*
- b. Women's language (*joseigo*) そうよ、あたしが知っているわ。 *Souyo, atashi ga shitteiruwa.*
- c. Masculine men's language (*danseigo*) そうだ、俺が知ってるぜ。 *Souda, ore ga shitteruze.*

These variations serve as markers of social identity, reflecting the social, cultural, and psychological backgrounds of the speakers. A similar concept in Indonesian is *dialect*, which represents differences in the language system used by different social or geographical groups, Kinsui (Fernanda, 2024). *Yakuwarigo* is different from the Japanese language used in everyday life. In fact, some *yakuwarigo* do not exist and are not used in everyday life (Eliseba E, 2023). Many Japanese language learners watch anime, read manga, novels, and play games. The Japanese language used in these media is certainly different from the Japanese language that is usually studied. The drama *Barakamon* is one work that is interesting to analyse in the context of *yakuwarigo* usage. This drama depicts the daily life of a calligrapher named Handa Seishuu who moves from a big city to a remote village in the Goto Islands. Through Handa's interactions with the villagers, the drama not only highlights the cultural differences between city and village life but also uses *yakuwarigo* to create unique and authentic characters (Falikha & Oemiati, 2024).

An article discussing *yakuwarigo* was researched by Anggita Fitri Aghniya and Dwi Puspitosari in 2024, titled ‘Analysis of the Use of *Yakuwarigo* in the Game *Fate/Grand Order: Divine Realm of the Round Table: Camelot*.’ This study analysed the use of *yakuwarigo* in character dialogue in the game *Fate/Grand Order: Divine Realm of the Round Table: Camelot*, identifying four types of *yakuwarigo*: *roujingo*, *danseigo*, *joseigo*, and *samurai-go*, and finding several deviations such as the use of *danseigo* by female characters to emphasise masculine or tough traits, and *samurai-go* by non-samurai characters to assert noble status. This study demonstrates that *yakuwarigo* serves to reinforce character identity, despite deviations occurring for narrative reasons.

Another study is *Translation of Yakuwarigo in the Anime Mairimashita! Iruma-Kun* by Osamu Nishi by Dhaniswara Fernanda in 2024, which discusses the concept of subtitle translation strategies developed by Gottlieb. This study focuses on the speech uttered by characters in anime that use *yakuwarigo* in the form of pronouns and interjections. Muhamad Rizqi Rizaldi in 2024, titled *The Use of Yakuwarigo by Samurai Characters in the Manga Rurouni Kenshin Meiji Kenkaku Romantan*. There are findings of linguistic markers of *bushi kotoba* in the character *Kenshin Himura*, namely *sessha*, followed by

onushi, which is a linguistic marker of the nininsho daimesishi type. The next linguistic marker found is degozaru, which is a polite form of desu. The final finding in the character Kenshin Himura is mairu, which is a polite form of kuru or iku.

Yakuwarigo in the Online Learning Website ‘Anime/Manga No Nihongo’ by Muthi Afifah in 2019. This study discusses Japanese language teaching materials in general. The ‘Yakuwarigo’ section is not specifically explained in general Japanese language teaching materials but is only briefly discussed in conversations. The theory used by Kinsui is role language, which is used to describe certain characters or stereotypes in fictional works such as anime, manga, and dramas.

“The influence of yakuwarigo and gendered language on character portrayals: A case study of the Japanese translation of Harry Potter and the Chamber of Secrets by JK Rowling” by Ramiar Ahmad in 2021 explains literary translations that include differences in the use of sentence-ending particles, first-person pronouns, and vocabulary based on character gender using the yakuwarigo theory presented by Satoshi Kinsui.

By identifying the state of the art to find research gaps, there is still no discussion on the analysis of yakuwarigo usage in drama. Therefore, the novelty of this research lies in the specific analysis of its usage in popular works such as the drama Barakamon, which is still rarely found. Yakuwarigo is an interesting topic in Japanese linguistic studies. The use of yakuwarigo, especially regional dialects, in Japanese dramas is often not fully understood by viewers, especially those who are unfamiliar with the dialect. This can lead to misunderstandings or the loss of important nuances in the story. Furthermore, research on yakuwarigo in Japanese dramas is still relatively rare, making it difficult for researchers to find reference sources and leading to a lack of in-depth understanding of the classification and function of yakuwarigo in the context of Japanese dramas. However, this study can provide valuable insights into the relationship between language, social identity, and culture. Sociolinguistics is the study of language in relation to society. Sociolinguistics also concerns individuals because the elements often seen involve individuals as a result of their function as social beings. This presents an opportunity for social linguistics to engage with the influence of society on language and the influence of language on the function and development of society as a result of the interplay of social elements in different aspects (Malabar S, 2015). This study is expected to fill this gap and serve as a reference for further studies. Yakuwarigo is used to create strong and authentic characterizations. Additionally, yakuwarigo also reflects aspects of Japanese sociolinguistics, such as differences in age, gender, social status, and geographical background. However, to date, there have been few studies that specifically discuss the role of yakuwarigo in drama, especially in the context of Barakamon.

2. Method

In this study, the researcher used a qualitative descriptive research method because the data to be obtained and processed here is descriptive data in the form of written words. This is reinforced by his opinion (Rukin, 2021) stating that qualitative research is descriptive research and tends to use analysis with an inductive approach. The emphasis on the research process and the use of theoretical foundations is done to ensure that the research focus aligns with the facts on the ground. Additionally, theoretical foundations are useful for providing an overview of the research background and as material for discussing research findings.

Descriptive research is a form of research aimed at describing existing phenomena, whether natural phenomena or human-made phenomena. These phenomena can be in the

form of shapes, activities, characteristics, changes, relationships, similarities, and differences between one phenomenon and another. In detail, this research is an analysis conducted to determine the use of role language in the Barakamon drama using Satoshi Kinsui's theory.

3. Result

In the drama Barakamon, several types of yakuwarigo are found, including roujingo (the language of elders), danseigo (the language of men), joseigo (the language of women), and hougen (dialect). Next, this classified data will be analyzed based on the type of yakuwarigo and the social differences will be analyzed in a sociolinguistic study. The following table presents the results of the yakuwarigo classification study in the drama Barakamon.

Table 1. Results of Yakuwarigo Classification Research in the Drama Barakamon

No.	Data	Yakuwarigo	Scene	Yakuwarigo classification				Social Differences in Sociolinguistic Studies
				Roujingo	Danseigo	Joseigo	Dialek	
1.	なる: ヤス、あれ見て ヤス: あ、飛行機がね	飛行機がね	Eps. 1 (00:32)	✓				Social differences in sociolinguistic studies reflect how age and social status influence the way people speak. Children tend to speak directly and simply, while older people are more reflective, add nuance to their speech, and are more aware of social norms.
2.	ヤス: 美和姉が探しよっとけ。早いけよ。 なる: はい ヤス: もう危ないことすんなよ		Eps. 1 (01:06)	✓				The social difference in sociolinguistic analysis in the dialogue above is the use of dialect by Yasu, which indicates regional identity and can also be associated with the older generation, who tend to preserve local dialects. In addition, the use of an impolite form of command toward Naru indicates a difference in social status or age, in which Yasu feels he has the authority to give directions to a child. Although Yasu uses an imperative form with Naru, the overall tone of the conversation does not feel harsh, but rather like advice or a reprimand from an adult to a familiar child. The use of dialect can also strengthen a sense of familiarity within the local community.
3.	なる: 浩志お前、先生何やってんだよ! 浩志: 何もやってね!	何もやってね!	Eps. 1 (32:55)		✓			Social differences in conversation arise mainly due to age, which influences language style, level of formality, and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.
4.	なる: うわああ。先生大丈夫か 浩志: ちゃんぽんおうけとれ! なる: 先生!! 浩志: ちゃんぽんっていつてんだろ!	ちゃんぽんっていつてんだろ!	Eps. 1 (33:03)		✓			Social differences in conversation arise mainly due to age, which influences language style, level of formality, and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.
5.	清舟: 「地域で子供を守ろう」って書いてある なる: って、なら何をすればいいんだ 清舟: いやお前も子供だろ	いやお前も子供だろ	Eps. 2 (02:55)		✓			Social differences in conversation arise mainly due to age, which influences language style, level of formality, and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.

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6.	住民: もう何の音ねえ、うるさがっち	うるさがっち	Eps.2 (03.42)		✓		Social differences in this conversation mainly arise due to age factors, which influence language style, level of formality, and word choice. Children are more likely to use direct and emotional language.
	なる: しまった止め方がわからん						
7.	清舟: すみません、間違っ て鳴らしてしまっ て 住民: 何か ち思ったぞ。 見慣れん男が おるけん 清舟: 別に不 審なものでは	何かち思 ったぞ	Eps. 2 (03.57)		✓		Social differences in conversation mainly arise due to age, which affects language style, level of formality, and word choice. When meeting someone we don't know, especially if they appear to be older than us, we must use formal language.
8.	美和: 二位な らすこいし ゃん なる: 一番は 18歳の若造 たったんた って 美和: 年下 に負けて拗ね てんのかそん なこと 清舟: そん なこと?! 俺か あの人 にとんたけ 力、お前ら にわかんのか	俺か あ の人にどん だけ力、お 前らにわか んのか	Eps. 2 (04.41)		✓		Social differences in conversation arise mainly due to age and gender, which influence language style and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.
9.	美和: 年下 に負けて拗ね てんのかそん なこと 清舟: そん なこと?! 俺か あの人 にとんたけ 力、お前ら にわかんのか	お前らに わかんのか	Eps. 2 (06.56)		✓		Social differences in this conversation mainly arise due to age and gender factors, which influence language style and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.
10.	清舟: あの、 やっぱり。 。朋子: うち も巻き風呂 しゅはって、 よかよー、 ほんよー、 おすす め	よかよー、 ほんよー	Eps. 2 (22.25)			✓	The social differences in this conversation are mainly reflected in the age and social status differences, as seen in how Tomoko addresses Seishuu sensei and her use of slightly more refined language compared to Naru's more direct approach, as well as gender roles. A sociolinguistic study will examine how these language choices function not only as a means of communication but also as markers and reinforcers of social position, age, and gender identity in interactions between individuals who share the same regional background.
11.	なる: いっぱ い拾おうな 朋子: あら 先生、おそ かたね	あら先生、 おそかた ね	Eps. 2 (29.25)			✓	Social differences in this conversation mainly arise due to age and gender factors, which influence language style, formality, and word choice. In the dialogue, Tomoko, who has a maternal spirit, more often uses joseigo when meeting young people. Social differences in this conversation mainly arise due to age and gender factors, which influence language style, formality, and word choice. In the dialogue, Tomoko, who has a maternal spirit, more often uses joseigo when meeting young people.

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12.	<p>康介: 何売ってるの? なる: 貝殻です 康介: お兄ちゃんにも1個くれる?</p>	<p>お前、子供好きだったのか?</p>	<p>Eps. 3 (06.20)</p>		✓		<p>Social differences in conversation arise mainly due to age and gender, which influence language style and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.</p>
	<p>川藤: お前、子供好きだったのか? 康介: 建前には 川藤: イヤな奴だな、お前</p>						
13.	<p>康介: 野外なんてありえない!何もいいことない! 川藤: 旅行先でもイントアなのかよ! おいおいおい、ほら行くぞ! おい、ほら行くぞ</p>	<p>おい、ほら行くぞ</p>	<p>Eps. 3 (30.24)</p>		✓		<p>Social differences in conversation arise mainly due to age and gender, which influence language style and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.</p>
14.	<p>清舟: これでどうすんだ 美和: え? 康介: 僕もこんな初めを見た 美和: えもしかして釣り初めて?</p>	<p>僕もこんなの初めて見た</p>	<p>Eps. 3 (30.51)</p>		✓		<p>Social differences in conversation arise mainly due to age and gender, which influence language style and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.</p>
15.	<p>川藤: 康介、お前なんでもかんでも自分の目線でしか。見れねえからスランフなんかになんだよ 清舟: え、スランフってお前書けないのか 川藤: この字、お前の字にそっくりなんだ。</p>	<p>お前なんでもかんでも自分の目線でしか。</p>	<p>Eps. 3 (33.16)</p>		✓		<p>Kawafuji is in a position as a senior, mentor, or someone who feels close enough to reprimand Kousuke directly. Kawafuji speaks informally and can sometimes be considered rude when used with people who are not familiar or higher in status. However, in this context, it shows Kawafuji's close relationship with Kousuke.</p>

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16.	<p>川藤: おい、とうかしたか? 清舟: なんかさ、島に來てから無性に字を書きたくなる時かあるんた。何かか湧き上かかってきて、手か震えるよな。</p> <p>康介: 僕も、少し分かったような気がします。先生かこの島にいる理由か。</p>	おい、とうかしたか	Eps. 3 (38.08)		✓		<p>Kawafuji has been Handa sensei's friend since childhood. Kawafuji uses informal language when addressing him, which can sometimes be considered rude when used with people who are not close. However, in this context, it shows Kawafuji's close relationship with Handa sensei.</p>
17.	<p>清舟: お前たち、いつもいつもとうやあって履いてるわけ? 美和: 甘いな、先生私たちかここを棋士にしてから何年経てると思ってるの? 私、もう一本持つてるから</p>	お前たち	Eps. 4 (01.17)		✓		<p>The social differences in this conversation mainly arise due to age and gender factors, which influence language style and word choice. Handa sensei is older than the children.</p>
18.	<p>清舟: これってまさか 美和: 合鍵 清舟: あ、合鍵? 珠子: そう、私も持つてるよ 美和: 金物屋さんで自転車の合鍵作った時意外と安くてきちゃってさ。ハマっちゃって</p>	<p>これってまさか そう、私も持つてるよ</p>	Eps. 4 (01.25)		✓	✓	<p>In Japanese, older people usually have more authority, and younger people usually use polite language (keigo) when talking to older people. However, in this conversation, Miwa and Tamako don't use keigo, which shows that they have a close relationship and the atmosphere is informal.</p>
19.	<p>八神: どうだね 順調がね 彼らの搜索は 川藤: 調子のいいことは言ってますか 八神: 反省しているのか川藤: そこは何とも 八神: そうか</p>	<p>どうだね 順調がね 彼らの搜索は</p>	Eps. 4 (07.49)		✓		<p>Yagami demonstrates his position as a senior or superior through his authoritative yet polite manner of speaking. In contrast, Kawafuji responds cautiously and diplomatically, using a mildly polite form of speech and avoiding direct statements, reflecting his awareness of his lower or neutral social position. This interaction reflects the hierarchical social structure typical of Japanese culture, in which age and status determine the level of formality and manner of conveying information.</p>

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20.	<p>琴石: 突破見てみる先生 清舟: 何ですかこれ 琴石: 石が来た 清舟: 石が来た? 琴石: 捕鯨して石罫があげてな兵馬作ったよ。簡単カゴテミーユチャロバって こっからなかなか難しいっすね</p>	<p>簡単カゴテミーユチャロバって こっからなかなか難しいっすね</p>	<p>Eps. 4 (09.58)</p>	✓			<p>Social differences in sociolinguistic studies are reflected in speech style, age, and interpersonal relationships. Although Kotoishi is older, he speaks in a very casual style with a regional accent. This style of language indicates that although Kotoishi is older, his relationship with Seishuu is friendly rather than formal or hierarchical. Meanwhile, Seishuu responds using standard language.</p>
21.	<p>琴石: びつりの石橋間じゃすぐ崩れつとよ 清舟: バズルみたいですね 琴石: 崩れんごて慎重にやらんば</p>	<p>石橋間にゃ</p>	<p>Eps. 4 (10.15)</p>	✓			<p>Social differences in sociolinguistic studies are reflected in speech style, age, and interpersonal relationships. Although Kotoishi is older, he speaks in a very casual style with a regional accent. This style of language indicates that although Kotoishi is older, his relationship with Seishuu is friendly rather than formal or hierarchical. Meanwhile, Seishuu responds using standard language.</p>
22.	<p>山村: ほら、アンバッシュショット</p>	<p>ほら、アンバッシュショット</p>	<p>Eps. 4 (14.56)</p>		✓		<p>The social difference in the linguistic analysis of the dialogue above is in the use of the word Yamamura, which indicates a level of familiarity or perhaps superiority in terms of age or social status in the context</p>
	<p>清舟: すみません、ちょっと考え事してたもんね 山村: 考え事そう学問で!!</p>						<p>of rural communication. Although it may be considered impolite, in interactions between villagers who know each other well, it can be a sign of closeness.</p>
23.	<p>山村: ほら、あんたも死んじやうぞどっかで大田屋 清舟: いや、会ったことないと思いますいや</p>		<p>Eps. 4 (15.15)</p>		✓		<p>The social difference in the linguistic analysis of the dialogue above is in the use of the word Yamamura, which indicates a level of familiarity or perhaps superiority in terms of age or social status in the context of rural communication. Although it may be considered impolite, in interactions between villagers who know each other well, it can be a sign of closeness.</p>
24.	<p>山村: 思い出してあんた、あんた、あんた。熱田先生さ後方に乗っちゃうもんな 清舟: どんだけ出回ってんだよ俺の黒歴史</p>	<p>あんた、あんた、あんた。熱田先生さ後方に乗っちゃうもんな</p>	<p>Eps. 4 (16.05)</p>		✓		<p>The social difference in the linguistic analysis of the dialogue above is in the use of the word Yamamura, which indicates a level of familiarity or perhaps superiority in terms of age or social status in the context of rural communication. Although it may be considered impolite, in interactions between villagers who know each other well, it can be a sign of closeness.</p>
25.	<p>珠子: そういえば。私が課題の絵を描くって言った時なんか。。。 清舟: タマ、絵画は書道に通じるものがあるそうなのどれ貸してみろ</p>		<p>Eps. 5 (18.31)</p>			✓	<p>The social differences in sociolinguistic studies, particularly in terms of age, status, and interpersonal relationships. Tamako, as a younger character, uses informal speech patterns typical of teenagers, such as casual sentence fragments. Meanwhile, Seishuu, despite being older and a teacher or professional artist, speaks in an authoritative yet informal manner. This shows that despite the hierarchy of age and knowledge, the relationship between the two is intimate and equal in the rural social context, allowing for the use of informal language without diminishing respect.</p>

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26.	清舟：おせえよ、帰るか逃げんなよ 川藤：その様子だと作品はできないんだな		Eps. 5 (28.44)		✓		Kawafuji has been Handa sensei's friend since childhood. Kawafuji uses informal language when addressing him, which can sometimes be considered rude when used with people who are not close. However, in this context, it shows Kawafuji's close relationship with Handa sensei.
27.	安場：いくちゃんは面倒見がよかけんむらい人と同じくて。先生の言葉よ一見てやってな 育江：安場人んことよ、我がの体は心配せんば、お薬もちゃんと飲んでな	安場人んことよ、我がの体は心配せんば	Eps. 5 (24.35)			✓	The social difference in sociolinguistic studies is that Yasuba's use of words indicates that she is older than Ikue. Ikue's use of words also indicates her role as a nurse, as seen in her concern for Yasuba's health. Her advice to take medicine properly reflects the responsibility and care of a nurse. This is an example of how social roles can influence language choices.
28.	半田：外に出ることで通称できるんだったら。私たちは見守るしかないだろ。 恵美：あなた。。。それが男の道なの ○	あなた。。。それが男の道なのね	Eps. 5 (38.57)			✓	The social difference in this conversation mainly arises due to the husband-wife relationship. Seishuu's mother is talking to her husband, calling him 'anata' as a term of endearment.
29.	川藤：いいじゃん、これ出そうぜ書店に 清舟：本当か?		Eps.5 (42.37)		✓		Kawafuji has been Handa sensei's friend since childhood. Kawafuji uses informal language when addressing him, which can sometimes be considered rude when used with people who are not close. However, in this context, it shows Kawafuji's close relationship with Handa sensei.

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	川藤: お前の新境地受け止めたよ						
30.	美和: 書道店で入賞したと私が銀賞そしてタマはなんと金賞 清舟: マジか, すげえ 美和: 先生の指導のおかげだよ	マジか, すげえ	Eps. 6 (10.24)		✓		Miwa uses casual speech typical of teenage girls, such as direct and expressive sentence structures, which shows familiarity and comfort when talking to older people. Seishuu, despite being older and of higher status, responds with spontaneous and informal expressions, using masculine slang that indicates familiarity and emotional openness. This indicates a close relationship, despite the age difference.
31.	耕作: おお先生, 難場所とか まさか迎えに来てくれたんですか 清舟: いや、長距離ドライブ中隊	まさか迎えに来てくれたんですか	Eps. 6 (16.23)		✓		Social differences in sociolinguistic studies are reflected in speech style, age, and interpersonal relationships. Although Kotoishi is older, he speaks in a very casual style with a regional accent. This style of language indicates that although Kotoishi is older, his relationship with Seishuu is friendly rather than formal or hierarchical. Meanwhile, Seishuu responds using standard language.
32.	耕作: 先生, 元気にしちゃったかな 清舟: うるさくて聞こえないです 耕作: 元気にしちゃったかし 元気です普通に	元気にしちゃったかな	Eps. 6 (16.45)	✓			Social differences in sociolinguistic studies are reflected in speech style, age, and interpersonal relationships. Although Kotoishi is older, he speaks in a very casual style with a regional accent. This style of language indicates that although Kotoishi is older, his relationship with Seishuu is friendly rather than formal or hierarchical. Meanwhile, Seishuu responds using standard language.
33.	ヤス: いくちゃん, 幸せにやらんばよ 育江: 私今でん十分幸せよ ヤス: そっかずっと今まで続くごてそっかおいの願いたい	幸せにやらんばよ 私今でん十分幸せよ	Eps. 6 (20.32)		✓	✓	Social differences reflecting age, emotional closeness, and cultural background in sociolinguistic studies. Yasu, as the older person, uses a style of language typical of older people in rural areas, as seen in his use of dialect. This style also reflects Yasu's role as an advisor and blessing figure, full of empathy and affection. Meanwhile, Hina responds with standard but warm sentences.
34.	女: いくちゃん, 姉妹まで世話になったな 育江: なんだ言うとかなお世話になったとはこっちやな 女: これな、ばあちゃんが最後に作ったやつよ 育江: 子供のごちゃばあちゃんやったよ	姉妹まで世話になったやつよ	Eps. 6 (35.10)			✓	Social interactions reflecting differences in age, emotional closeness, and the use of local dialects are evident in sociolinguistic studies. Although the age difference between the two is not significant, their relationship shows a close bond, possibly as siblings or long-time relatives, as indicated by their highly informal and emotionally charged language.
35.	清舟: 俺 安葉との付き合いは短いけど 村の人たちの中で生きている安葉と付き合いがいければいいなっています 育江: はい	俺	Eps. 6 (41.26)		✓		The social differences in this conversation mainly arise due to age and gender, which influence language style and word choice. Seishuu uses informal but polite language when speaking to Ikue, who is older than Seishuu.

36.	美和: じゃあ迎えられる準備せんば 清舟: 余計なことしないでいい	お前らは立ち入り禁止だ	Eps. 7 (04.05)		✓		Social differences in conversation arise mainly due to age and gender, which influence language style and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.
	美和: えなんですよ 清舟: 今からお前らは立ち入り禁止だ						
37.	美和: 先生のお母さん見たーい なる: 見たーい 清舟: もううっせうっせ	もううっせうっせ	Eps. 7 (04.44)		✓		Social differences in conversation arise mainly due to age and gender, which influence language style and word choice. Children tend to use direct and emotional language, while teenagers begin to develop their own linguistic identity by using slang and the distinctive speech patterns of their peer group.
38.	美和 & 珠子: 失礼いたします。先生こんにちは、今日も習字のお稽古よろしくお願ひします 清舟: はああ	失礼いたします。	Eps. 7 (05.04)			✓	The social differences in this conversation are evident in factors such as age and gender. Miwa and Tamako, who are trying to persuade Seishuu to let them meet his mother, use the formal language used by women.
39.	なる: 先生, お邪魔します 美和: あら, なるさんたちもいらっしやったの なる: いらっしやったのよ	あら	Eps. 7 (05.14)			✓	The social differences in this conversation are evident in factors such as age and gender. Miwa and Naru, who are trying to persuade Seishuu to let them meet his mother, use the formal language used by women.
40.	裕次郎: 久しぶりに会えて嬉しいですハンドさん 半田: おいきどさん、なんだこれ 裕次郎: くすんだよこれくすっ 半田: 太ったな 裕次郎: 相変わらず、失礼です	なんだこれ	Eps. 7 (08.15)		✓		There is a distinctive social dynamic in sociolinguistic studies, particularly in the context of long-standing relationships, peers, and informal masculine language styles. Yūjirō begins with polite and formal expressions, which indicate the etiquette of a first meeting after a long absence. However, Handa immediately responds in a casual and direct manner, reflecting the close and informal relationship between old friends.

4. Pembahasan/Discussion

In the drama Barakamon, several types of *yakuwarigo* are found, including *roujingo* (the language of elders), *danseigo* (the language of men), *joseigo* (the language of women), and *hougen* (dialect). Next, this classified data will be analyzed based on the type of *yakuwarigo* and the social differences will be analyzed in a sociolinguistic study.

- a. The first data found a type of *yakuwarigo* called *danseigo*. According to Kinsui, *danseigo* is a stereotypical linguistic construction used to describe masculine characters in Japanese fiction and popular culture, with its own history of development and linguistic characteristics. *Danseigo* originated from the Edo language (modern-day Tokyo language) during the Edo period and was strongly influenced by *shosei kotoba* (male student language) during the Meiji period. *Danseigo* originated from the Edo language (modern-day Tokyo language) during the Edo period and was strongly influenced by *shosei kotoba*

(male student language) during the Meiji period.

Episode 1 (32.55)

Naru : 浩志お前、先生何やってんだよ！
Hiroshi omae, sensei nani yantte ndayo!

Hiroshi, what is the teacher doing!

Hiroshi : 何もやってね！

Nani mo yattene!

Don't do anything!

The situation in the dialogue above is when Hiroshi comes to Seishuu sensei's house to deliver food given by his mother to Seishuu sensei. When Hiroshi arrived at Seishuu Sensei's house, he knocked repeatedly until Seishuu Sensei finally opened the door for him. However, as soon as the door opened, Seishuu Sensei suddenly collapsed onto Hiroshi's body. At that moment, Naru, who saw Seishuu Sensei collapse weakly onto Hiroshi's body, panicked.

b. Episode 4 (16.05)

Yamamura : 思い出して。あんた、あんた、あんた。熱田先生さ 後方に乗
っちゃうもんな

Omoide shite. Anta, anta, anta. Handa sensei sa kōhō ni notchau monna

Remember. You, you, you. Mr. Atsuta, you're riding in the back.

Seishuu : どんだけ出回ってんだよ俺の黒歴史

Don dake demawatte nda yo ore no kokurekishi

How much of my dark past is out there?

The situation in the dialogue above is that Seishuu was walking around the village and accidentally knocked over a tray of dried fish belonging to Yamamura. Yamamura, who saw his dried fish scattered on the ground, immediately became angry, and Seishuu, feeling guilty, apologised repeatedly. Eventually, Yamamura forgave him and told Seishuu to clean it up. Yamamura then offered some of the dried fish to Seishuu. Seishuu initially refused, but Yamamura became upset when he refused, so Yamamura took some used paper to wrap the dried fish. However, when he tried to tear it, Yamamura paused, recognising the person in the old magazine. He realised that the person in the magazine was Seishuu, the person now standing before him.

From the dialogue above, there is a type of *danseigo*, where the repeated use of the word ‘あんた’ (anta) to refer to the interlocutor is an informal form of language and can be considered

a little rude, depending on the context and relationship. In casual conversations among villagers, this may not be too rude but indicates familiarity. Additionally, the particle ‘さ’ (sa) is used, which, according to Kinsui, serves to emphasise and place emphasis on the subject.

The social difference in the linguistic analysis of the above dialogue is in the use of the word Yamamura, which indicates a level of familiarity or possibly superiority in terms of age or social status in the context of rural communication. Although it may be considered impolite, in interactions between villagers who already know each other, it can be a sign of closeness. Although not explicitly stated, Yamamura's use of the final particle ‘mon na’ is often associated with the speech style of older people or those who feel they have more experience. This may imply a generational difference between Yamamura and Seishuu, where Yamamura is older and feels entitled to ‘remind’ Seishuu.

c. Episode 1 (01.06)

Yasu : 美和姉が探しよっとけ。早いけよ。
Miwa ane ga sagashi yottoke. Hayai ke yo.
Miwa, go find it. Hurry up.

Naru : およ！
Oyo!
Yoo!

Yasu : もう危ないことすんなよ！
Mou abunai koto sunnayo!
Don't do anything dangerous!

The situation in the dialogue above is when Naru is sitting on the pier enjoying the view of the sea, then Yasu, an old woman, approaches Naru and calls out to him. When Yasu tells Naru to come down immediately, Naru ignores her, but when Yasu says she will report him to his grandfather, Naru finally comes down.

The classification of yakuwarigo in the dialogue above includes hougen. According to Kinsui, during the Edo period until the mid-18th century, the Edo language was still a mixture of dialects. Among these dialects, the Kyoto–Osaka dialect was considered to have relatively high prestige. However, in the latter half of the 18th century, Edo residents began to develop a sense of identity as Edokko (native Edo residents), and the Edo dialect with characteristics of Eastern Japanese style emerged among the urban population, who were part of the lower strata of the social hierarchy. Thus, by the early modern period, a large and linguistically homogeneous layer of Edo and Kyoto–Osaka readers/viewers began to develop.

City dwellers consider language to be the basis of their identity; while they identify with characters who speak the same dialect as themselves, they mock and despise characters who speak the ‘country language’ of the surrounding areas. This structure was the precursor to the function of ‘Rural Language’ in the early modern era. However, the basis for self-identification depended on regional characteristics such as the regional features of Edo or Kyoto–Osaka, which were not very different from everyday experiences. Native speakers of Japanese had not yet acquired a language that strengthened their self-identification, regardless of the dialect they used in their daily lives, as in the case of standard language in the modern period.

When Yasu says ‘探しよっとけ’ (sagashiyottoke), it is a dialect form of ‘探してお

きなさい’ (sagashite okinasai), which means ‘please look for it’. The use of ‘yotto’ and the ending ‘ke’ is characteristic of some regional dialects. Furthermore, ‘早いけよ’ (hayai keyo) is a dialect form of “早いからね” (hayai kara ne), which means ‘hurry up’. The use of ‘ke’ instead of ‘kara’ is a characteristic of the Kyushu dialect.

Then, ‘もう危ないことすんなよ’ (mou abunai koto sunna yo) is an informal and slightly stern warning. ‘すんな’ (sunna) is a casual form of “するな” (suru na), which means ‘don’t do it.’ The suffix ‘よ’ (yo) adds emphasis. This style of speech is classified as being used by older people or those with authority in informal conversations.

The social difference in sociolinguistic analysis in the dialogue above is that Yasu's use of dialect indicates regional identity and can also be associated with an older generation that tends to preserve local dialects. Additionally, the use of a less polite command form towards Naru indicates a difference in social status or age, where Yasu feels he has the authority to give instructions to a child. Although Yasu uses an imperative form towards Naru, the overall tone of the conversation does not feel harsh, but rather like advice or a reprimand from an adult to a familiar child. The use of dialect can also strengthen a sense of familiarity within the local community.

d. Episode 5 (24.35)

Yasuba : いくちゃんは面倒見がよかけんむらい人と同じくて。先生のこと
とはよう見てやってな

Ikue-chan wa mendōmi ga yo kaken mura i hito to onajikute. Sensei no koto wa yo mite yatte na

Ikue-chan is a very caring person, just like someone who likes to take care of others. She always pays close attention to teacher.

Ikue : 安場人んことよ、我がの体は心配せんば、お薬もちゃんと飲んでな
Yasuba hiton koto yo, waga no karada wa shinpai senba, o kusuri mo chanto nonde na

Don't worry about me, just take care of yourself and make sure you take your medicine properly.

The situation in the dialogue above is when Yasuba and Ikue, a nurse, Yasuba, who has finished his treatment at the hospital where Ikue works, takes a short break on a bench at the hospital while chatting with Ikue.

In the dialogue above, the yakuwarigoya can be classified as roujingo and hougen. When Yasuba says ‘よ一見てやってな’ (yoo mite yatte na), the use of “よ一” (yoo) for emphasis and the ending ‘てやってな’ (te yatte na) conveys advice in a tone that is considered parental towards younger people. This is a form of Kyushu dialect that can be used by people of various ages, but is often associated with older speakers in the region. Then, when Ikue says the first-person pronoun ‘我が’ (waga) (I), this is a classical form and rarely used by younger generations in everyday conversation; its use can indicate roujingo. When Ikue says the word ‘せんば’ (～senba), this is a Kyushu dialect form meaning ‘no need.’ The use of this dialect itself is not limited by age but is more dominant among older speakers.

The social difference in sociolinguistic studies is that Yasuba's use of words indicates that she

is older than Ikue. Ikue's use of words also indicates her role as a nurse, as seen in her concern for Yasuba's health. Her advice to take medicine properly reflects the responsibility and care of a nurse. This is an example of how social roles can influence language choices.

e. Episode 2 (22.25)

Naru : いっぱい拾おうな

Ippai hiroou na

Let's gather a lot.

Tomoko : あら先生、おそかたね

Ara sensei, osokatane

Oh, teacher, you're late

In the dialogue above, the residents are gathering to grab mochi from the boat, which is done by the villagers as a celebration when a new boat is launched into the sea. Sensei, who initially refused Naru's invitation, finally joined in. When he arrived, the residents were already waiting eagerly for the boat carrying the mochi to arrive.

From the dialogue above, there is a classification of *yakuwarigo*, namely *joseigo*. Tomoko is the wife of the village head who is very kind and speaks very softly. In the dialogue above, Tomoko says ‘あら’ (*ara*), which according to Kinsui is included in *joseigo*. The word ‘あら’ is an interjection that is often associated with *joseigo*. This word is used by women to express surprise or emotion in a subtle way.

According to Kinsui, *joseigo* is a social and linguistic construct that describes how women are expected to speak, especially educated women in modern Japan. It is characterised by politeness, the use of feminine words, and a clear distinction from men's language. This ideal form of *joseigo* then became the basis for the representation of female characters in *yakuwarigo* in various works of fiction.

The social differences in this conversation are primarily reflected in age and social status, as seen in how Tomoko addresses *Seishuu-sensei* and her use of slightly more refined language compared to Naru's more direct approach, as well as gender roles. A sociolinguistic study will examine how these language choices function not only as a means of communication but also as markers and reinforcers of social position, age, and gender identity in interactions between individuals with similar regional backgrounds.

5. Conclusion

Research on *yakuwarigo* in the drama ‘*Barakamon*’ is a sociolinguistic study that aims to analyse how this language variation is used to represent social and cultural identities and character traits. *Yakuwarigo*, as a unique linguistic phenomenon in the Japanese language, plays an important role in building fictional characters and creating realism in the narrative. The drama ‘*Barakamon*,’ set against the distinctive cultural and social backdrop of the Goto Islands, serves as an intriguing case study for understanding the functions of *yakuwarigo*, including regional dialects (Kyushu, particularly Goto-ben), women's language (*joseigo*), men's language (*danseigo*), and elderly language (*roujingo*).

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