

## Contrastive Analysis of *Aida Ni* in Japanese and *Selama* in Indonesian

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### Abstract

*In learning Japanese, there are various problems that arise due to the differences between Japanese and mother language, such as aida ni. If translated into Indonesian it becomes selama. This study aims to explain the similarities and differences between aida ni and selama. The research method used is contrastive descriptive analysis. The data taken is sourced from 6 animes, 6 comics, newspaper, and drama in both Japanese and Indonesian. Based on the analysis carried out, in terms of sentence structure aida ni and selama have a function as a conjunction and play a role in connecting the main clause and the subordinate clause. The difference lies in the meaning. Of the seven categories of meaning, there are three similarities and four differences in aida ni and selama. The results of this study can be used as a reference for teachers in the learning process, such as the preparation of materials and the determination of effective teaching methods for learners when teaching a material, including material aida ni. For students, the results of this study can be used as independent learning material in understanding aida ni.*

**Keywords:** aida ni, conjunction, contrastive analysis, keishiki meishi, selama

### INTRODUCTION

In learning Japanese there are many problems that must be faced by Japanese language learners. Starting from the Hiragana and Katakana letters which are very different from the alphabet, plus the Kanji letters that are shaped like symbols that are not familiar to Indonesians. The existence of differences makes Japanese learners make mistakes in language, such as in the use of expressions that indicate the time span.

In Japanese there are various kinds such as *aida ni*, *toki ni*, *uchi ni*, *made ni*, and others. Whereas in Indonesian, this is included in conjunctions, more precisely subordinating conjunctions that show time, such as *saat*, *ketika*, *setelah*, *sebelum*, *selagi*, *selama*, *sementara*, and so on. Because there are so many types and have more or less the same meaning, it often makes Japanese language learners and teachers confused in distinguishing between them, especially in the nuances of meaning obtained in a sentence. This is due to the lack of time for the teacher to explain both the similarities and differences of the words. In addition, the teaching materials are also not described in detail.

Research on *keishiki meishi* was conducted by Kwun (1992). His research contains *uchi ni* and *aida ni* semantically and divides each into three categories with characteristics and meanings. The three categories are seen from the words attached to both *uchi ni* and *aida ni*. The first category is a word that is attached to

a negative form. In this category, *uchi ni* means that the action in the main clause occurs before the event that contradicts the action in the subordinate clause occurs. *Aida ni* in this category means that the condition in the main clause is completed while the events in the subordinate clause are still continuing. The second category is a word that is attached to a positive form. In this category, *uchi ni* means something that the subject does not want or expect to happen during the time in the subordinate clause. *Aida ni* in this category means that the situation or action in the core clause and the subordinate clause occurs and develops in almost the same time zone. The third category is a word that is attached to a general noun or time. In this category, *uchi ni* means at the time indicated by the noun in the subordinate clause, the action or condition in the main clause is achieved. *Aida ni* in this category means that the action or condition in the main clause is achieved within the period indicated by the noun in the subordinate clause. The recommendation in this study is to contrast the *keishiki meishi uchi ni* and *aida ni* into other languages that have words with similar meanings. Therefore, in this study, *aida ni* is contrasted with during.

- (1) あたしがいないあいだにずいぶん稼いでいるじゃない (Nakamura, 2002)

*Atashi ga inai aida ni zuibun kaseideiru janai*

Bukankah kamu sudah cukup mengumpulkan banyak selama aku tidak ada?

- (2) Minwoo dan Yumi sama sekali tidak berbicara selama berjalan menuju terminal bus. (Soda, 2020: Ep 31)

ミンヲさんとユミさんはバス停に歩くあいだに何も話さない

*Minwoo san to Yumi san wa basutei ni aruku aida ni nani mo hanasanai*

In sentence (1), *aida ni* can be directly matched with the conjunction during because it shows the time span during my absence. Likewise in sentence (2), the conjunction *selama* it is followed by a *berjalan* verb. This shows the sentence before the conjunction *selama*, occurs when walking to the bus terminal. When translated into Japanese there was no problem, because in this sentence the conjunction *selama* it can be directly matched with *aida ni*. However, there are also things that are different, such as the following example:

- (3) Mengemudi selagi mabuk, Drinkwater dilarang menyetir selama 20 bulan. (Kurniawan, 2019)

酔っているあいだに運転して、ドリンクウォーターさんは二十カ月運転を禁止されました

*Yotteiru aida ni untenshite, Dorinkuwotaa san wa nijukkagetsu unten o kinshi saremashita*

It is different with sentences (1) and (2) which can be simply translated according to their equivalent, the conjunction *selagi* which is usually paired with *uchi ni* because it implies that something must happen within a certain range and otherwise the opportunity will be lost, is not appropriate to use in sentences. (3). Because in *mengemudi selagi mabuk* there is nothing that can be lost if you are not drunk, so the conjunction *selagi* in this sentence is more accurately matched with *aida ni* which is usually equivalent to the conjunction *selama*. Then, the word for in sentence (3) is not translated into *aida ni* because the word for is attached to

the word 20 *bulan*. This shows that the ban is not carried out within a span of 20 months, but the duration of the driving ban is 20 months. It is more appropriate to translate for *selama 20 bulan* into *nijukkagetsu*.

Based on this, this study aims to understand the sentence structure and meaning of *aida ni*, to understand the sentence structure and meaning of during, and to understand the similarities and differences between *aida ni* and during. This study only examines syntactically (syntactic functions and the role of semantics in sentences) and semantics. Therefore, this research is entitled ***Contrastive Analysis of Keishiki Meishi Aida Ni in Japanese and Subordinative Conjunctions of Time Selama in Indonesian***.

## THEORETICAL FRAMEWORK

### Functions of Sentence Elements

Sukini (2010: 59-62) explains the function of the elements contained in the sentence, including the following.

- Subject Function

The subject is part of the clause that marks what is said by the speaker (Kridalaksana, 2008:229). Sukini (2010: 59) also explains the meaning and function of the subject, which is part of the most important syntactic function after the predicate. Subject in Japanese is called *shugo*. The subject is usually a noun or noun phrase. In a sentence the subject serves to show a word or phrase that performs an activity or deed, it can also be said to be the main topic described in a sentence.

- Predicate Function

According to Kridalaksana (2009) the predicate is part of the clause that marks what the speaker said about the subject. The predicate in Japanese is called *jutsugo*. Predicates in Indonesian sentences are usually filled with verbs or adjectives. Meanwhile, the predicate in Japanese sentences is usually filled with verbs, adjectives, nouns plus a copula (Sutedi, 2011: 73).

- Object Function

The object is part of the sentence-forming structure that is used to complete the predicate, especially in transitive sentences. Objects are sentence constituents whose presence is required by the transitive verb predicate in the active sentence (Sukini: 60). Objects in Japanese are called *taishougo*. Just like the subject, the object is usually filled with a noun.

- Complementary Functions

Complement or can be called the complement is different from the object. Kridalaksana (2009: 128) explains the meaning of complement, which is a word or phrase that grammatically complements another word or phrase by being subordinate to it. Complements in Japanese are called *fukuyougo*.

- Function Description

Adverbs are included in the sentence structure section. Adverbs are words or groups of words used to expand or limit the meaning of the subject or predicate in a clause. Adverbs in Japanese are called

*joukyougo*. The function of the adverb in a sentence can be in the form of an adverb of time, place, tool and accompanying (Sutedi 2010: 73).

In addition to the five functions of the sentence elements above, there is a modifier which is also a function of the elements in the sentence. Kridalaksana (2009: 128) explains the meaning of a modifier, namely an element that limits, expands, or characterizes a parent in a phrase. The modifier in Japanese is called *shuushokugo*. Modifiers are usually used to expand or explain subjects, objects, accompaniments or others by using verbs, adjectives, nouns, or others (Sutedi, 2010:73).

### **The Role of Sentence Elements**

Sukini (2010: 64-69) explains the role of the elements contained in the sentence, including the following.

- The actor is the participant who performs the action, which is stated by the verb in the predicate. The perpetrator in Japanese is called a *kouisha*. In general, the perpetrators are humans or animals. However, for sentences whose subject functions as a topic, the role of the actor can be filled with objects or non-objects. The role of the actor is the main role of the subject of the active sentence and the complement of the passive sentence.
- The target is the participant who is subject to the action stated by the verb in the predicate. The target in Japanese is called *mokuyou*. The target role is the main or complementary role of the object.
- Experiencers are participants who experience the circumstances or events stated by the predicate. Experience in Japanese is called *uketegawa*. The role of the experiencer is the role of the subject element whose predicate is an adjective or an intransitive verb that expresses the situation more. The following is an example of the role of the experiencer.
- Fortune is a participant who is lucky and who benefits from the circumstances, events, or actions stated by the predicate. As with experience, luck in Japanese is also called *uketegawa*.
- The semantic role of the description includes the description of time, the description of the place, the description of the tool, and the description of the source. The role of adverb is used by adjusting the noun in the adverb of a sentence. One of the semantic roles of adverbs is adverb of place, in Japanese it is called *taisou bashokouzou*.

### **Conjunction in Indonesian**

According to Chaer (2008:98), many terms are used to refer to connecting words. Chaer calls connecting words as conjunctions. Conjunctions are words that connect syntactic units, between clauses and clauses, or between sentences and sentences. Alwi, Dardjowijoyo, Lapoliwa, and Moeltono (2003:296) say that connecting words are conjunctions. Conjunctors are task words that connect two equivalent language

units, namely between words with words, phrases with phrases, and clauses with clauses. These conjunctions combine equivalent clauses or nested clauses.

### Subordinative Conjunction of Time

Time conjunctions can be used when the subordinate clause describes the time of the occurrence of an event stated in the primary or main clause. Conjunctions of time can be divided into a) the time limit of the beginning, conjunctions used *sejak, sedari*; b) at the same time, conjunctions that can be used include: *serta, (se)waktu, tatkala ketika, selama, sambil, sementara, selagi* and *seraya*; c) sequential time, conjunctions commonly used are *sebelum, begitu, sesudah, se usai, sehabis, setelah, selesai*; and d) deadline time, the commonly used conjunctions are *sampai, hingga*.

### Conjunction *Selama*

Based on its position, the conjunction *selama* can be at the beginning of the sentence and can also be in the middle of the sentence (Alwi dkk 2003:31). To that end, the following example is presented.

- (1) Selama mereka tetap menolak anggapan dasar itu, hambatan-hambatan itu tetap akan muncul.
- (2) Selama anaknya belum pulang, ia tetap merasa khawatir.
- (3) Jal tidak mau bekerja selama masih menyatu dengan orang tuanya.

The conjunction *selama* sentences (1) and (2) is positioned at the beginning of the sentence, while the conjunction during sentence (3) is positioned in the middle of the sentence. This indicates that the conjunction *selama* along with the child clause can be moved, that is, what was originally at the beginning of the sentence can be moved to the middle of the sentence and vice versa, without disturbing the grammaticality of the sentence. Therefore, it can be seen that the location of the conjunction *selama* is not rigid.

The conjunction *selama* in these sentences expresses the relationship of time, that is, what is mentioned in the child clause states the adverb of time to the parent clause. Conjunctions *selama* express 'a certain time span'. To make its meaning explicit, the conjunction *selama* it can be substituted with other conjunctions of the same kind.

### *Keishiki Meishi Aida Ni*

The first form that will be discussed is *aida ni*. Here is an example of this *aida ni* sentence:

- (4) 留守のあいだにどろぼうが入った。  
*Rusu no aida ni dorobou ga haitta*  
Selama tidak ada orang di rumah, ada pencuri masuk
- (5) 四時から五時までのあいだに一度電話してください。  
*Yoji kara goji made no aida ni ichido denwashite kudasai*

Tolong telepon sekali antara jam 4 sampai jam 5.

(Guruupu Jamashi, 1998:2)

*Aida ni* can be used after nouns, i-adjectives, na-adjectives, and dictionary verbs. *Aida ni* indicates the period during which an event or movement takes place. After that, it is followed by a sentence describing what happened at that time. The predicate in the second sentence is a verb that does not show continuous things such as *~suru*, *~shihajimeru*, and *~ ni naru* (Guruupu Jamashi, 1998:3).

- (6) 授業のあいだにずっとおしゃべりしていた。 (×)  
*Jugyou no aida ni zutto oshaberishiteita*  
 Selama pelajaran, saya selalu mengobrol

- (7) 授業のあいだに 3 回質問をした。 (○)  
*Jugyou no aida ni sankai shitsumon o shita.*  
 Selama pelajaran, saya bertanya 3 kali

(Guruupu Jamashi, 1998:3)

Sentences (6) and (7) indicate what was done during the lesson. However, because the sentence (6) after *aida ni* shows the activities that take place continuously in *zutto oshaberishiteita*, the use of *aida ni* in this sentence is stated to be inaccurate. In contrast to sentence (7) which shows a clear limit on the number of times this happens during the lesson. In line with this, Tomomatsu (2000:22) says that *~aida ni* is connected with a state that indicates a time span and means it is finished before the time span ends. The next sentence is an expression that shows a momentary event.

Higashinakagawa and Shinonome (1991:179) also state that the use of *aida ni* is only to state a fact without expressing the psychological state of the speaker. In addition, Iori, Takanashi, Nakanishi, and Yamada (2000:205) say that in a sentence *X aida ni Y*, there is no nuance of *X* that must exist for *Y* to occur. This shows that there is no dependency between *X* and *Y*.

Research on *keishiki meishi* has been conducted previously by Muramatsu (1994), Winingsih (2016), also Novianti & Dewi (2008). Muramatsu (1994) examined four *keishiki meishi*, namely *uchi ni*, *mae ni*, *aida ni*, and *made ni*. These four *keishiki meishi* are contrasted into Chinese. In the analysis, the four *keishiki meishi* were paired with *keishiki meishi* with similar meanings. *Uchi ni* is paired with *mae ni*, *uchi ni* is also paired with *aida ni*, *mae ni* is paired with *made ni*. In Chinese, *uchi ni*, *made ni*, and *mae ni* are paired with *yǐqián*, while *aida ni* is paired with *qǐjiān*. In Chinese, the subordinate clause and the core clause are basically related only before and after time. Whereas in Japanese, there are cases where the subordinate clause and the core clause are related only to the temporal context and there are cases where the temporal context of the subordinate clause and the core clause is displayed while realizing the negation of the subordinate clause which is the opposite of the subordinate clause.

Winingsih (2016) examined the comparison of the two *keishiki meishi*, namely *uchi ni* and *aida ni*. The research is studied semantically which focuses on meaning. This study uses the data source of the novel Yukiguni by Yasunari Kawabata using a qualitative descriptive method. The amount of data used in this study was 16 sentences. Sentences that use *uchi ni* are 9 sentences and sentences that use *aida ni* are 7 sentences. The results show that the expressions *uchi ni* and *aida ni* are used to express two events, where the second event occurs before the first event is completed. The difference between *uchi ni* and *aida ni* is that *uchi ni* is based on the speaker's emotions, there is a sense of regret if it is done too late, while in *aida ni* there is no sense of regret. In addition, the time limit stated by *uchi ni* is the point at which time changes occur, while the time limit stated by *aida ni* is the point of completion of the activity. The research conducted by the author this time has differences with Winingsih's (2016) research which examines *uchi ni* and *aida ni* in terms of semantics only, this study examines in terms of syntax as well, especially syntactic, categorical, and semantic roles in sentences. Then, this study analyzes each object and does not contrast it into Indonesian.

Novianti & Dewi (2008) examined the use of *keishiki meishi tame ni* and *you ni* with interference analysis. This study aims to determine how much interference there is in the translation using *tame ni* and *you ni*. The research method used is analytical description and the data is taken by giving tests to 20 6th semester students majoring in Japanese at Bina Nusantara University. The result of the test analysis is that there is interference in the results of the questions given to the respondents. In general, it can be concluded that interference occurs because there are still many students who do not understand the difference between the use of *tame ni* and *you ni*. This strengthens the reason for the importance of this research on *aida ni*. Students' lack of understanding of the meaning and use of *keishiki mieishi* in Japanese can cause language errors. Therefore, this study aims to explain how the sentence structure of *aida ni* and *selama*. Then describe the meaning contained in the sentence. After that, they are substituted with each other to find out more about the existing similarities and differences. The research results are discussed in description and presented in tabular form in order to simplify and clarify the comparison.

## **METHODS**

### **Research Methods**

The purpose of this study is to provide an understanding of the meaning, usage, similarities and differences of *keishiki meishi aida ni* in Japanese with conjunctions *selama* in Indonesian. Therefore, a contrastive descriptive method was used. This method is a combination of two methods, namely descriptive analysis and contrastive analysis. The approach used in this research is a qualitative approach. Thus, this research was conducted using data sourced from books, novels, comics, magazines, *anime*, dramas, films and news and then used a substitution technique to find out the similarities and differences in the use of *keishiki meishi aida ni* in Japanese with conjunctions *selama* Indonesian.

### Data Collection Technique

The data collection technique used is documentation in the form of literature review and literature study by collecting various kinds of written data related and relevant to the research theme. Sources of data in this study were taken from *Tsundere's Rule* novel, *Ansatsu Kyoushitsu* animation, *Skip Beat* animation, *Tate no Yuusha no Nariagari* animation, *Eggoid* comic, and *The Lost Harmony* comic.

### Data Analysis Technique

The data analysis technique used is in accordance with the research objectives, so that the research can achieve the target. To achieve the research objectives, the researcher analyzed the data by 1) sorting the data and collecting concrete examples (*jitsurei*); 2) classify each concrete example (*jitsurei*); 3) sentence analysis based on sentence-forming elements; 4) substitution technique; and 5) draw conclusions.

## RESULTS AND DISCUSSION

In this section, a sentence structure analysis is presented including syntactic functions and categories, semantic roles and the meanings contained in sentences using *keishiki meishi aida ni* in Japanese and subordinating conjunctions *selama* in Indonesian. First, the analysis emphasizes on sentences that use *keishiki meishi aida ni* in Japanese and the subordinating conjunctions *selama* in Indonesian. Then, the similarities and differences in sentence structure were analyzed including syntactic functions and categories, semantic roles and lexical meanings contained in sentences using *keishiki meishi aida ni* in Japanese and subordinating conjunctions *selama* in Indonesian.

### Sentence Structure and Meaning of *Keishiki Meishi Aida ni* in Japanese

In this section, an analysis of the sentence structure and meaning of *keishiki meishi aida ni* is presented in the following sentences.

- (1) あなたがいないあいだに、その役を取った。(Nakamura, 2002)  
*Anata ga inai aida ni, sono yaku o totta.*  
 Aku mengambil peranmu selama kamu tidak ada

The sentence above is a compound sentence. If it is parsed, it will be divided into two clauses consisting of an independent clause and a dependent clause, as follows:

Independent Clause

その役を 取った

O P

Target Experience

Dependent Clause

あなたが いない あいだに、

S	P	Conj
Actor	Experience	Connector

Based on the function analysis, in the independent clause, *sono yaku* functions as an object (O) and *totta* as a predicate (P). In the sentence above, the subject is not in the sentence, because the sentence above is a direct sentence. The structure in the independent clause is O+P. Then the Japanese sentence pattern is “~O”. While in the dependent clause, *anata* functions as a subject (S), *henna* functions as a predicate (P), and *aida ni* functions as a conjunction. The structure in the subordinate clause is “~ga aida ni”.

According to categorical analysis, the core clause of *sono yaku* that functions as an object (O) is a noun (goods) and *totta* is categorized as a transitive verb because it requires an object. In the subordinate clause, *anata* which functions as the subject (S) is a noun (human), *henna* is in the category of action, and *aida ni* is in the category of conjunction. According to role analysis, *sono yaku*: goal, *totta*: action. Then in the subordinate clause, *anata*: actor, *henna*: action, and *aida ni*: connector. In sentence (1) above, *aida ni* has the meaning of a span of time which can be matched with the conjunction *selama* in Indonesian. This means that the core clause occurs within the time span of the subordinate clause.

- (2) 私が不在のあいだに四聖勇者を召喚した。(Aiya, 2017)  
*Watashi ga fuzai aida ni shisei yuusha o shoukan shita*  
*Selama* aku tidak ada, kamu sudah memanggil 4 orang pahlawan

The sentence above is a compound sentence. If it is parsed, it will be divided into two clauses consisting of independent clause and a dependent clause, as follows:

Independent Clause		
<u>四聖勇者を</u>		<u>召喚した</u>
O		P
Target		Experience
Dependent Clause		
<u>私が</u>	<u>不在の</u>	<u>あいだに</u>
S	P	Conj
Actor	Experience	Connector

Based on the function analysis, in the core clause *shisei yuusha* functions as an Object (O) and *shoukan shita* as a Predicate (P). In the sentence above, the structure of the main clause is O+P. Then the Japanese sentence pattern is “~O”. While in the subordinate clause, *watashi* functions as a subject (S), *fuzai* functions as a predicate (P), and *aida ni* functions as conjunction. The structure in the subordinate clause is “~ga aida ni” .

According to categorical analysis, the core clause of *shisei yuusha* which functions as an object is a noun (human) and *shoukan shita* is categorized as a transitive verb that requires an object. In the subordinate clause, *watashi* which functions as subject is noun (human), *fuzai* is categorized as noun (action), and

*aida ni* is categorized as conjunction. According to role analysis, *shisei yuusha*: goal, *shoukan shita*: action. Then in the subordinate clause, *watashi*: actor, *fuzai*: action, and *aida ni*: connector. In sentence (2) above, *aida ni* has the same meaning as sentence (1), namely the range of time that can be matched with conjunctions *selama* in Indonesian. This means that the core clause occurs within the time span of the subordinate clause.

(3) 私は英語を教えているあいだに買ってくださいませんか？(Matsui, 2012)

*Watashi wa eigo o oshieteiru aida ni katte kudasaranai?*

Bisakah kamu membelikannya selama saya mengajar bahasa Inggris?

The sentence above is a compound sentence. If it is parsed, it will be divided into two clauses consisting of an independent clause and a dependent clause, as follows:

Independent Clause

買ってくださいませんか

P

Experience

Dependent Clause

私は 英語を 教えている あいだに

S O P Conj

Actoe Target Experience Connector

Based on the function analysis, in the core clause, *Katte Kudasaranai* functions as a Predicate (P). In the sentence above, the subject is not in the sentence, because the sentence above is a direct sentence. In this case, because *katte Kudasaranai* is a request, the subject who will do this is the other person. The structure in the core clause is S+P. Then the Japanese sentence pattern is “(～wa)～”. While in the subordinate clause, *watashi* functions as a subject (S), *eigo* functions as an object (O), *oshieteiru* functions as a predicate (P) and *aida ni* functions as a conjunction. The structure in the subordinate clause is “～wa～o～aida ni”.

According to the categorical analysis, the core clause of *katte Kudasaranai* which functions as a predicate is a transitive verb. In the subordinate clause, *watashi* which functions as subject is a noun (human), *eigo* is categorized as a noun (thing), *oshieteiru* is categorized as a transitive verb that requires an object, and *aida ni* is categorized as a conjunction. According to role analysis, *katte Kudasaranai*: action. Then in the subordinate clause, *watashi*: actor, *eigo*: target, *oshieteiru*: action and *aida ni*: connector. In sentence (3) above, *aida ni* has the same meaning as sentences (1) and (2), namely the range of time that can be matched with conjunctions *selama* in Indonesian. This means that the core clause occurs within the time span of the subordinate clause.

Based on the sentence analysis described above, it can be concluded about the sentence structure and meaning. In the sentence structure, it was found that *keishiki meishi aida ni* functions as a conjunction and is found in the (S+P+Conj) structure with sentence patterns (～ga aida ni) and (～wa～o～aida ni).

This *Aida ni* is categorized and acts as conjunction because it connects the main clause and the subordinate clause. The complement can be accompanied by actions in the form of verbs or nouns. As for meanings, *aida ni* has the meaning of stating the period of an event or movement taking place and stating facts without expressing the psychological condition of the speaker.

### Sentence Structure and Meaning of Conjunction *Selama* in Indonesia

In this section, an analysis of the sentence structure and meaning of conjunction *selama* is presented in the following sentences.

- (4) Selama aku nggak ada, kamu kesepian ya? (Kobebeef, 2019)

The sentence above is a compound sentence. If it is parsed, it will be divided into two clauses consisting of a independent clause and a dependent clause, as follows:

Independent Clause		
<u>Kamu</u>	<u>kesepian</u>	ya
S	P	
Actor	Experience	
Dependent Clause		
<u>Selama</u>	<u>aku</u>	<u>nggak ada</u>
Conj	S	P
Connector	Actor	Experience

Based on the function analysis, in the core clause *kamu* function as Subject (S) and *kesepian* as Predicate (P). The structure in the core clause is S+P. Whereas in the subordinate clause, *selama* it functions as a conjunction, *nggak ada* functions as a predicate (P), and *aku* functions as a subject (S). The structure in the subordinate clause is Conj+S+K+P.

According to categorical analysis, in the core clause *kamu* function as subject is a noun (human) and *kesepian* is an adjective. In the subordinate clause, *selama* is a conjunction, *nggak ada* is a verb in the category, and *aku* is in the noun category (human). According to the role analysis, *kamu*: actor, *kesepian*: the deed. Then in the subordinate clauses, *selama*: connector, *nggak ada*: action, and *aku*: actor. In sentence (4) above, *selama* it has meaning in the span of time, there is no loneliness felt by the interlocutor. This means that the core clause occurs within the time span of the subordinate clause.

- (5) Selama masih ada waktu, kita lakukan yang terbaik. (Kobebeef, 2019)

The sentence above is a compound sentence. If it is parsed, it will be divided into two clauses consisting of a independent clause and a dependent clause, as follows:

Independent Clause		
<u>Kita</u>	<u>lakukan</u>	<u>yang terbaik</u>
S	P	Desc

Actor	Experience	Level
Dependent Clause		
<u>Selama</u>	<u>masih ada</u>	<u>waktu</u>
Conj	P	O
Connector	Experience	Target

Based on the function analysis, in the core clause *kita* function as Subject (S), *lakukan* as Predicate (P), and *yang terbaik* as Description (K). The structure in the core clause is S+P+K. Meanwhile, in the subordinate clause, *selama* functions as a conjunction, *masih ada* functions as a predicate (P), and *waktu* functions as an object (O). The structure in the subordinate clause is Conj+P+O.

According to categorical analysis, *kita* in core clauses that function as Subjects are nouns (humans), *lakukan* in the category of verbs, and *yang terbaik* function as adverbs. In the subordinate clause, *selama* is a conjunction, *masih ada* in the verb category, and *waktu* is in the noun category. According to role analysis, *kita*: actors, *lakukan*: deeds, and *yang terbaik*: complements. Then in the subordinate clause, *selama*: connector, *masih ada*: action, and *waktu*: goal. In sentence (5) above, *selama* it has meaning, there is still time for it to happen, we will do our best. This means that the core clause occurs within the time span of the subordinate clause.

- (6) Selama kami di rumah sakit, Kak Anita yang menjaga rumah ini. (RedCat, 2015)

The sentence above is a compound sentence. If it is parsed, it will be divided into two clauses consisting of a independent clause and a dependent clause, as follows:

Independent Clause		
<u>Kak Anita</u>	<u>yang menjaga</u>	<u>rumah ini</u>
S	P	O
Actor	Experience	Target
Dependent Clause		
<u>Selama</u>	<u>kami</u>	<u>di rumah sakit</u>
Conj	S	Desc
Connector	Actor	Place

Based on the function analysis, in the core clause, *Kak Anita* functions as the Subject (S), *menjaga* is the Predicate (P), and *rumah ini* is the Object (O). The structure in the core clause is S+P+O. Whereas in the subordinate clause, *selama* it functions as a conjunction, *kita* function as the Subject (S), and *di rumah sakit* it functions as an explanation (K). The structure in the subordinate clause is Conj+S+K.

According to categorical analysis, *Kak Anita* in core clause which functions as subject is a noun (human), *menjaga* the verb category, and *rumah ini* functions as a noun. In the subordinate clause, *selama* it functions as a conjunction, *kita* in the noun category (human), and *di rumah sakit* it is in the noun category (place). According to the role analysis, *Kak Anita*: actor, *menjaga*: the deed, and *rumah ini*: the target. Then in the subordinate clause, *selama*: connector, *kita*: actor, and *di rumah sakit*: place. In

sentence (6) above, *selama* it has meaning during our time in the hospital, Anita takes care of this house. This means that the core clause occurs within the time span of the subordinate clause. Based on the sentence analysis described above, it can be concluded about the sentence structure and meaning. In the sentence structure, it was found that the conjunction *selama* it functions as a connector and is found in the structures (Conj+S+K+P), (Conj+P+O), and (Conj+S+K). *Selama* it is categorized as a conjunction and acts as a connector because it connects the main clause and the subordinate clause. The conjunction can be accompanied by actors or actions in the form of verbs and nouns. While in meaning, *selama* has the meaning of a span of time and states the conditions for the occurrence of an event. This shows the occurrence of something in the time span followed by the *selama*. Also, *selama* has the meaning of describe things with positive and negative impressions and take advantage of existing opportunities.

Table 1 The Structure and Meaning of *Aida Ni* and *Selama*

No	Conjunction	Structure	Meaning
1	<i>Aida ni</i>	S+P+Conj / S+O+P+Conj	1) State the period an event or movement takes place 2) State the facts without expressing the psychological state of the speaker
2	<i>Selama</i>	Conj+S+P / Conj+S+Desc	1) State time range 2) State the condition for the occurrence of something 3) Describe things with positive and negative impressions 4) Take advantage of existing opportunities

### Similarities and Differences of *Keishiki Meishi Aida Ni* in Japanese with Conjunction *Selama*

From the data in the form of existing sentences, similarities and differences were obtained in sentences using *keishiki meishi aida ni* in Japanese with conjunctions *selama* in Indonesian.

- (1) あなたが いない あいだに、 その役を 取った  
 S P1 Conj O P2  
 Actor Experience Connector Target Experience  
 Aku mengambil peranmu selama kamu tidak ada
- (5) Selama masih ada waktu, kita lakukan yang terbaik  
 Conj P1 S1 S2 P2 Desc  
 Conector Experience Actor Actor Experience Level  
 時間があるあいだに、頑張ろう

From the example sentences (1) and (5), it can be proved that the *keishiki meishi aida ni* in Japanese and the conjunction *selama* in Indonesian both have a syntactic function and a semantic role as a conjunction. Then in terms of categories, both include conjunctions that function to connect the main clause and the subordinate clause. In terms of meaning, *aida ni* and *selama* states both things occur simultaneously, where the word followed by *aida ni* and *selama* is the time span for this occurrence. It can also be understood from the two examples of sentences that have been contrasted that *aida ni* and *selama* have the same

function, namely connecting the structure of the subordinate clauses (S+P+Conj) and (Conj+P+S). The structure shows a difference in the order, but this happens because Japanese and Indonesian have different sequences. However, it can be seen that the elements in the structure are the same. Then after being translated into their respective target languages, it can be understood that *keishiki meishi aida ni* is equivalent to the conjunction *selama*.

- (7) 京子ちゃん、少し時間をあげましょう。しょとみもりのシーンをさきにとることにするから。そのあいだに、気持ちを落ち着けてあなたが演じる天使がどうすれば表現できるのか考えて。(Nakamura, 2002)

*Kyoko chan, sukoshi jikan o akemashou. Sho to Minori no shiin o saki ni toru koto ni suru kara. Sono aida ni, kimochi o ochitsukete anata ga enjiru tenshi ga dousureba hyougen dekiru no ka kangate*

The sentence above occurred while filming for Sho's promotional video was taking place. Kyoko can't play her role well as an angel who eventually becomes a demon because she hates Sho who endangers her friend. Because of that Asami as the director decided to shoot another scene first and asked Kyoko to rest. *Keishiki meishi aida ni* contained in the sentence above is attached to *sono* to become *sono aida ni* which means 'for that long'. The pronoun 'that' in 'during that time' indicates the shooting time of Sho and Minori's scene. This sentence means span of time, which is calming feelings and thinking while another scene is being shot. Sentence (7) if substituted with *selama* becomes as follows

- (7a) Kyoko, bagaimana kalau istirahat sebentar? Karena kami akan mengambil adegan Sho dan Minori terlebih dahulu. Selama itu, tenangkan perasaanmu dan cobalah berpikir bagaimana sebaiknya mengekspresikan malaikat yang akan kamu perankan

In the sentence above, *keishiki meishi aida ni* is usually translated into Indonesian using the conjunction *selama*. However, it turns out that in Indonesian there are several subordinate conjunctions of time which have the same meaning as in the following sentence as *saat* and *selagi*.

- (7b) Kyoko, bagaimana kalau istirahat sebentar? Karena kami akan mengambil adegan Sho dan Minori terlebih dahulu. Saat itu, tenangkan perasaanmu dan cobalah berpikir bagaimana sebaiknya mengekspresikan malaikat yang akan kamu perankan

- (7c) Kyoko, bagaimana kalau istirahat sebentar? Karena kami akan mengambil adegan Sho dan Minori terlebih dahulu. Selagi itu, tenangkan perasaanmu dan cobalah berpikir bagaimana sebaiknya mengekspresikan malaikat yang akan kamu perankan

Information about time in sentences (7a), (7b), and (7c) is meaningfully acceptable. This is because both *selama*, *saat*, and *selagi* indicate the time span of the occurrence of a thing. The use of conjunctions *saat* and *selagi* as in the sentence above does not change the meaning of the Japanese sentence. In sentence (7b), *saat* is used to indicate the time the main clause occurs and does not change its meaning. In sentence (7c), the use of conjunctions *selagi* adding nuance, the speaker takes advantage of the time the other person is not there to take on a role. However, it does not change the broad meaning

(8) *Selama* masih ada waktu, bahkan meski hanya tersisa satu minggu, ayo kita lakukan yang terbaik. (Kobebeef, 2017)

The sentence above occurs when the speaker, namely Ellie, is encouraging her friend whose arrangement has just been imitated by someone else. Though the work is a practical test and will be carried out in one week. The conjunction *selama* in the sentence above is attached to there is still time. This makes *selama* a condition. If they still have time, then they have a chance to be able to do their best. Therefore, the conjunction during in sentence (8) not only states a time span, but also uses a time span as a condition. Sentence (8) if substituted with *aida ni*, it becomes as follows

(8a) 時間があるあいだに、例え一週間しか残らなくても、頑張ろう。  
*Jikan ga aru aida ni, tatoe isshuukan shika nokoranakutemo, ganbarou*

In the sentence above, the conjunction *selama* is usually translated into Japanese using *keishiki meishi aida ni*. However, it turns out that in Japanese there are several *keishiki meishi* which have a similar meaning as in the following sentence:

(8b) 時間があるうちに、例え一週間しか残らなくても、頑張ろう。  
*Jikan ga aru uchi ni, tatoe isshuukan shika nokoranakutemo, ganbarou*

Information regarding time in sentences (8a) and (8b) is indicated by *jikan ga aru aida ni* and *jikan ga aru uchi ni*. Sentences (8a) is not acceptable in meaning. This is because *aida ni* only show the time when an event occurred. That time doesn't have to happen for anything else to be done. In other words, it is not a condition for something to happen. While sentence (8b) is acceptable in meaning because *uchi ni* has the meaning of a condition for the occurrence of something. This is in accordance with sentence (8) which makes time as a condition and opportunity to do the best.

Table 2 Similarities and Differences of *Aida Ni* in Japanese with *Selama* in Indonesian

No	Meaning and Structure	<i>Aida ni</i>	<i>Selama</i>
1	State the period an event or place movement takes place	O	O
2	State the facts without expressing the psychological state of the speaker	O	X
3	Describe things with positive and negative impressions	X	O
4	State the conditions for the occurrence of something	X	O
5	Take advantage of existing opportunities	X	O
6	Sentence structure	S+P+Conj / S+O+P+Conj	Conj+S+P / Conj+S+Desc

Based on the table above, it can be understood that the equation of the *aida ni* with *selama* lies in the meaning of stating the period of time and describing the time and situation. Then similarities were also found in the sentence structure of S+P+Conj in *aida ni* and Conj+S+P in *selama*, although the order is slightly different because of the grammar of each language. The difference lies in the meaning. *Aida ni* only means showing the time span without expressing the speaker's feelings and stating facts without expressing the speaker's psychological condition. Meanwhile, *selama* can be used to state facts by expressing the psychological condition of the speaker, making the period a condition for the occurrence of activities, and taking advantage of existing opportunities.

## CONCLUSION

From this research, it can be understood that *keishiki meishi aida ni* functions as a conjunction and is found in the structure (S+P+Conj) with sentence patterns ( $\sim$ ga aida ni) and ( $\sim$ wa $\sim$ o $\sim$ aida ni). *Aida ni* is categorized and acts as a conjunction because it connects the main clause and the subordinate clause. The conjunction can be accompanied by actions in the form of verbs or nouns. Meanwhile, in terms of meaning, *keishiki meishi aida ni* has the meaning of a span of time that can be matched with conjunctions *selama* in Indonesian. While in conjunction *selama* it functions as a conjunction and is found in the structure (Conj+S+K+P), (Conj+P+O), and (Conj+S+K). *Selama* it is categorized as a conjunction and acts as a connector because it connects the main clause and the subordinate clause. The conjunction can be accompanied by actors or actions in the form of verbs and nouns. While in meaning, the conjunction *selama* has the meaning of a span of time. This shows the occurrence of something in the time span followed by the conjunction *selama*.

The similarity of *aida ni* with *selama* lies in the syntactic function as a conjunction, the role of syntax as a connector, and in general has the meaning of showing the time span and describing the time and situation. In sentence structure, both have the same sentence structure and only differ in order due to grammatical differences in their respective languages, namely S+P+Conj in Japanese and Conj+S+P in Indonesian. The difference between *aida ni* and *selama* lies in its meaning. Conjunctions *selama* can be used to state facts by expressing the psychological condition of the speaker, describe things with positive and negative impressions, indicate the period of time that is a condition for the occurrence of activities, and take advantage of opportunities. While *aida ni* cannot be used for this.

Recommendations for further research, it is better to use the data source from the same source but have been translated into Japanese and Indonesian. Thus, the object of research can be contrasted more clearly.

The results of this study can be used as a reference for teachers in the learning process, such as the preparation of materials and the determination of effective teaching methods for learners when teaching a

material, including material *aida ni*. For students, the results of this study can be used as independent learning material in understanding *aida ni*.

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