

Analysis of Maxim on Danseigo Joseigo Form in Anime Kimi No Nawa

S. A. Indrowaty¹, A.B Cahyono², F.E. Rahmawati³, S. D. Febrianda⁴, Afifah Z.⁵

Abstract

This study analyzes the application of Grice's maxims in the use of danseigo (male language) and jo-seigo (female language) in the anime Kimi no Na Wa. It focuses on how conversational maxims are followed or violated and how gendered language influences character interactions. Using a descriptive qualitative method, 56 dialogues were examined through non-participant observation and recording. Results show that 49 dialogues adhered to the maxims, while 7 violated them, particularly the maxims of quality and relevance. The use of danseigo and joseigo highlights gender traits and interpersonal dynamics among the characters.

Keywords: *Danseigo, Joseigo, Anime, Grice, Kimi no Nawa.*

Introduction

Anime is highly popular in Indonesia, ranking sixth globally for anime fans in 2024, with most viewers from Bengkulu. Anime, short for "animation" in the UK, refers to Japanese animated works, either hand-drawn or computer-generated. One well-known anime is *Kimi no Na wa* by Makoto Shinkai, which tells the story of Mitsuha from rural Itomori and Taki from Tokyo, who mysteriously swap bodies in their dreams. The anime is acclaimed as one of the best, ranking fifth globally and winning numerous awards (Rizal, 2017). Set in real-life locations and timelines (Kusumawesti, 2017), *Kimi no Na wa* has been the subject of various studies, including analyses of gendered language (Pratama, 2017; Yoane, 2017; Hihriyah, 2020), with examples highlighting masculine speech in the dialogue.

Mitsuha : Ohayou, Sayaka, Teshi

Sayaka : Ohayou

Teshi : Omae hayaku oriro

Mitsuha : Morning, Sayaka, Teshi

Sayaka : Morning!

Teshi : You get off now

(*Kimi no na wa*: 7:12-7:17)

In this case, Omae is often pronounced by a man to a woman who states "you". In the scene, Teshi tells Sayaka to immediately go down the stairs. While the conversation that states femininity is as follows,

Miyamizu Hitoha : anta ga tabeya
(You eat)

(*Kimi no na wa*: 4:35-)

Tabeya which means that eating as it is known has the characteristics of a variety of *joseigo* and the use of pronouns of *watashi*, *watakushi*, *atashi*, *anata*, *anta* and word ending (shuujoshi) *kashira*, *wa*, *wa*, *yo*, *wane*, *no*, *noyo*, *none*, *koto*, dan *kotoyo*. Meanwhile, what is interesting here is that this study not only discusses Masculinity and Femininity as in the two examples above but will also find out

¹ Brawijaya University, Indonesia, Email: sriajuindrowaty@ub.ac.id

² Brawijaya University, Indonesia, Email: agusbudi@ub.ac.id

³ Brawijaya University, Indonesia, Email: femi_eka@ub.ac.id

⁴ Brawijaya University, Indonesia, Email: difafebryanda@student.ub.ac.id

⁵ Brawijaya University, Indonesia, Email: zahraafifah@student.ub.ac.id

if there is a form of Grice's cooperative principle which includes four maxims: quantity, quality, relevance and manner.

So for the impressions/kandoushi of the two conversations are:

Mitsuha : *Ohayou, Sayaka, Teshi*

With *Aisatsu Ohayou* in front of the sentence that states *Kandoushi* can be in the form of feelings, calls, greetings, and answers. In the above conversation, *Ohayou* stated Greetings.

From the above background, the author establishes the formulation of this research problem by:

"How is the Maxim's Grice of *Danseigo* and *Joseigo* in the Anime *Kimi no Na Wa*?"

The benefits of this research are 1) Getting to know better Masculinity, in this case *danseigo* used in the anime "Kimi no Na wa". 2.) Adding more knowledge about femininity in this case *joseigo* in the anime "Kimi no Na wa". 3.) Knowing whether Grice's Maxim on *Danseigo* and *Joseigo* in the anime "Kimi no Na wa" so that you will know the function of these *kandoushi* in the form of feelings, calls, greetings and answers.

Literature Review

Definition of Pragmatic

When a speech is heard by a person, usually he is not only trying to understand the meaning of the words in the speech but also the meaning that the speaker wants. To understand this meaning, speakers need to pay attention to the existing context so that the communication can run smoothly,

Misunderstandings can occur if context is not understood, disrupting communication. To address this, pragmatics—according to Yule (1996:3)—studies the meaning intended by the speaker and interpreted by the listener. It focuses more on analyzing speech in context than on the literal meanings of words, emphasizing the speaker's intent.

Pragmatic type studies need to involve interpreting what people mean in a particular context and how that context affects what is said. It takes consideration of how the speaker arranges what he wants to say to the interlocutor, where, when, and under what circumstances. The definition of pragmatic or *goyouron* according to Japan linguist Koizumi, (1993:282) :

Goyouron wa bun no imi to, kore ga shiyou sareru bamen to no ma no hannou kankei wo kaimei shiyou to mokurondeiru.

'Pragmatic intends to explain the reciprocal relationship between the meaning of a sentence and the situation used' Based on the above opinion,

It can be said that broadly speaking, the definition of pragmatic cannot be separated from speech and context. Therefore, pragmatics is a branch of linguistics that studies speakers to adjust smoothly. In this case, it should be understood that the language skills that

Good lies not only in the conformity of grammatical rules but also in pragmatic rules.

Anime,

Fernandez (2002) explains that animation is a process of recording and replaying a series of static images to get the illusion of movement. Anime actually comes from the United Kingdom, "animation" and has the same meaning as animation, but outside of Japan, the use of the term anime was then devoted to animation produced by Japan.

Masculinity and Femininity

Gender differs from sex but is closely related. Sex refers to biological differences present from birth, while gender refers to roles, behaviors, perceptions, and social positions shaped by society. Gender roles have developed over time through socialization, religion, and state influences.

Basically, it is undeniable that men and women are different. This difference can be seen as in the following table which shows the difference between men and women according to Helen McDonald (Kurnia, 2004:19) as follows:

Table 1 Difference Between Men and Women

No	MEN are (should be)	WOMEN are (should be)
1	Masculine	Feminine
2	Dominant	Submissive
3	Strong	Weak
4	Aggressive	Passive
5	Intelligent	Intuitive
6	Rational	Emotional
7	Active (do things)	Communicative
No	MEN like :	WOMEN like :
1	Cars or technology	Shopping or make up
2	Getting drunk	Social drinking with friends
3	Casual sex with many Partners	Committed relationship

The table shows that men are generally characterized as masculine, dominant, strong, aggressive, rational, and action-oriented. They tend to focus on technology, sports, and practical activities, and are less likely to express emotions verbally or share personal stories..

Women are generally seen as feminine, passive, nurturing, emotional, and dependent, often guided by feelings and intuition. They tend to enjoy beauty, shopping, and expressing emotions through words. According to C. Jewitt (via Kurnia, 2004), masculinity is categorized into five types: (1) *Retro-man gladiators*—sexually dominant and active; (2) *Protector men*—caring and protective; (3) *Clown or boffon*—valuing equality and respect for women; (4) *Gay men*—with homosexual orientation; and (5) *Wimp*—weak, passive, and considered "other" types of men.

Men and women are assigned social roles based on biological differences, leading to gender-based divisions. Women are typically associated with domestic roles like childcare, while men occupy public roles such as working, leading, or fighting. Men's public work is often valued more highly than women's domestic work. While gender differences themselves aren't problematic, they can lead to gender inequality when roles create unfair treatment or unequal opportunities.

Biological and environmental factors that include socio-culture are also considered to play an important role in gender differences, such as biological differences (Chambers, 2003: 117-121) that women have fewer muscles, are shorter and have shorter legs than men. In addition, women are less likely to be colorblind and experience baldness than men. But in terms of age, women have an average longer lifespan than men.

According to Coates J (2013:10-26) the differences between women and men are divided into two parts: Folk linguistics and Anthropology, while those based on Folk linguistics are:

Vocabulary

In the UK, standard language involves codification of vocabulary and grammar. Language variations chosen as standard guide this process. In the 18th century, many writings discussed gender differences in language. For example, Richard Cambridge (1754) suggested that women's limited vocabulary reflected the perceived unimportance of what they said, as shown in his phrase "I must beg to leave" (quoted in Tucker, 1961:93).

said that women use more excessive words to express an intention. Otto Jespersen, a professor of United Kingdom Denmark languages, writes about the question that it is men who introduce new and fresh expressions 'and men who' become masters of language renovation.

Swearing and Taboo Words

The belief that women's language is more polite, or in other words, more graceful - is very widespread and has existed for centuries. Swearing, exclamations, taboo words or so-called 'vulgar language'. Vulgarity is a cultural construct, and the evidence suggests that it is a tradition that dates back to the Middle Ages. Not only do women reject words that smell sexual, they don't even want to listen to them, instead women prefer metaphorical words from the original words. For the word 'fuck', women prefer 'foutre' where both have the same meaning, namely 'fuck, fuck'.

Grammar

In ancient times, men generally had greater access to higher education than women, likely making their speech more influenced by written language norms. This may explain some male/female differences in language use, though no solid quantitative evidence supports this. Jespersen suggested that women tend to favor parataxis—using simple, equally weighted clauses joined by words like *and* or *but* (e.g., *I get up and I go to work*)—while men often use more juxtaposed clauses or hypotaxis, which involves subordinate clauses introduced by conjunctions like *after* or *because* (e.g., *After I wake up, I go to work*). Parataxis implies equal importance between clauses, whereas hypotaxis establishes a clear logical relationship, making one clause dependent on another.

Literacy

As is well known, a woman rarely has a high education so that books and a number of essays have been produced by more men than women.

Pronunciation

Women's pronunciation is different from men's, for example, it is also related to the throat and vocal cords. The examples of his words are as follows:

Table 2 Differences in Pronunciation of Men and Women

Word	Man	Women
<i>Soft</i>	[sakft]	[saft]
<i>Girl</i>	[gbkl]	[gibl]
<i>White</i>	[waet]	[hwaet]
<i>Waistcoat</i>	[4weskb̩t]	[4wees4koot]

Vocabulary/ Verbosity

Also according to Coates Coates J (2013:10-26) many women master words (English Proverb) It is believed that women have a larger vocabulary than men. The connection to the specific topic of women's speech should have shown that pre-Chomsky linguistic investigations give us evidence that women speak more than men. Yet there is no doubt that Western European culture is inspired by the belief that women are indeed talkative, and there is evidence that silence is an ideal that has been upheld (and enforced on) on women for centuries.

In Japanese, gendered language is evident through distinct speech styles: *joseigo* or *onna kotoba* for women and *danseigo* or *otoko kotoba* for men. Feminine language reflects traditional notions of femininity and is marked by specific features such as the use *shuujoshi*, particular first-person pronouns, interjections, and various forms of respectful language (*keigo*). These elements highlight clear linguistic differences between male and female speech in modern Japanese..

In Japanese, men's language uses particles like *zo*, *ze*, and *kai* to express masculinity, conveying firmness, confidence, decisiveness, and strength. In contrast, women's language features particles such as *kashira*, *wa*, *wa yo*, *wa ne*, and *no*, which soften speech and make it sound more gentle, polite, and non-assertive. These feminine particles are used to tone down opinions or questions, reflecting a culturally expected sense of softness and politeness in female speech.

In formal situations men use neutral first persona pronouns *watashi* or *watakushi*, while in informal situations they can use some first persona pronouns *boku*, *ore*, *washi*, *ware*, or *jibun*. In formal settings, women also use the first persona pronoun *watashi* or *watakushi*, but in informal settings they only use one first persona pronoun, *atashi* (*atakushi*)

In various parts of the world, including in Japan, the media reveals to us the roles of men and women using a certain point of view, the media is also a means of confirming myths about gender, women, and men. So that the role of the media is very important in creating masculinity values both through print media and electronic media.

Gricean Maxims

The main purpose of communication is the exchange of information to achieve mutual understanding. In this process, it is crucial for both speakers and listeners to negotiate meaning, context, and the significance of statements. According to Paul Grice's Cooperative Principle, people generally assume shared understanding and strive for clarity and relevance in conversation. This

principle, which led to the development of pragmatics as a distinct field, is based on four conversational maxims. It emphasizes that individuals are typically cooperative in expressing their intentions and messages to achieve their communicative goals. Misunderstandings may still occur, but cooperation remains central to effective communication.

Materials and Methods

Method

The research methods used in this study are:

This type of research uses a qualitative descriptive method. According to Moleong (Efendi et al., 2022), qualitative descriptive research is a type of research that aims to comprehensively understand the phenomena experienced by the research subject. This approach is carried out through descriptions that use words and language as the medium.

Data Source

The data source used in this study is the dialogue and situation in the anime "Kimi no Na wa" (2016) with a total duration of 1 hour 45 minutes 35 seconds.

From the object of the research, the conversation script containing conversations that are *Danseigo* and *Joseigo* is analyzed, after which it is continued with the research subject, with Grice's Maxim.

Data Collection Techniques

At this stage, data collection is carried out through a series of sequentially structured steps, which include the following steps:

Watching the Object of the Research

At this stage, the first step to be taken is to watch the *Kimi no Na Wa* Anime carefully. is the object of research that is being studied.

Searching for Data to Be Researched

Then in the next stage, the search for data was continued with elements of *Danseigo* and *Joseigo* then continued with the word *kandoushi* from the Anime "Kimi no Na wa" with a total duration of 1 hour 45 minutes 35 sec

Coding Data

After collecting the data to be researched, the next step is to mark the data findings using a specific code and enter the data findings into the prepared table. As for the provision of finding codes, they are marked based on the second there are conversations containing *Danseigo*, *Joseigo*, Grices's Maxim.

Data Analysis Techniques

Because this type of research is qualitative descriptive, the data analysis that will be carried out is as follows:

1. The data that has been found is in the form of dialogues and situations recorded in the data card
2. Data cards are arranged by type.
3. Furthermore, the process of interpreting the data is carried out by confirming, connecting, and comparing with the theory that has been cited in the theoretical foundation
4. Make a comprehensive summary of the analysis findings to reach informative and in-depth conclusions

Results and Discussion

DANSEIGO

No.	Furigana	Meaning	Minute/ Second
1	Omae, hayaku oriro	You, hurry down.	0:07:15
2	Anta wa mou nan demo okaruto ni shin na! Mitsuba wa sutoresu tamattoran yo. Naa?	You don't change everything to be magical anymore! Mitsuba is stressed again, huh?	0:07:36
3.	Sutoresu toka yanai? Hora, rei no gishiki mou sugu yaro	Stress or what? See, the ceremony is about to begin.	0:10:36
4.	Fuhai no nioi ga suru na	Oh, there is a smell of corruption	0:14:00
5.	Sora, ureshii yaro.	Well, it must be happy.	0:15:46
6.	Anta tte, sugoi hassou suru na	Your idea is good too.	0:16:31
7.	Nan ya aru...	as if there is	0:18:07
8.	Omae sa, dō yattara tsūgaku de michi o mayoe nda yo	You know, when you can stray to school?	0:21:20
9.	Tamago korokke sando ni shiyouse	Here's an egg croquet sandwich	0:21:48
10.	Aa.. eee!?! Ko-kono pankeeki dai de, ore ikkagetsu wa kuraseru..	Aa.. Ehhh!? The price of the pancakes can make money a month...	0:22:16
11.	Ee? Dou shiyouse, ore baito chikoku dattel!	Ee? He said I was late for part-time, how about it!	0:22:4)
12.	Omae no shifuto kyou ka	Is your shift today	0:22:45

Next, analyze the form of conversation of *Joseigo*:

No.	Furigana	Meaning	Minute/ second
1.	Oneechan, nani shitoruno?	Sister, what are you doing	0:04:3
2.	Yokunai wa!	Not really!	0:07:22
3	U—n, zutto hen na yume o mitotta you na ki ga suru n yakedo betsu no hito no jinsei o mi toru youna yoku oboe toran naa	Well... I feel like I'm having strange dreams... like seeing other people's lives... but I don't really remember...	0:09:58
4.	A~, tesshi~, moshikashite anta ga ga watashi no nooto ni?	Ah, Tessie, could you be the one who... in my notebook?	0:10:18
5.	A, uun. Nandemonai...	Ah, no. Nothing.	0:10:22
6.	U~n, okashii naa. Genki yakedo naa	Hmm, that's weird. But I'm fine.	0:10:32
7.	A~a! Mou gen wan toite—	Oh! Don't say that again.	0:10:40
8.	Mou watashi kono machi iya ya~~~ sema sugirushi ko sugirushi! Sassato sotsugyou shite hayaku toukyou ikitai waa	Ahh I already hate this city~~~ This city is too small and dense! I want to graduate immediately and go to Tokyo as soon as possible!!	0:10:42
9.	Nee, tesshi~? Koukou sotsugyou shitara dou suru?	Hey, Tessy? What do you want to do after graduating from high school?	0:11:50
10.	A~n, watashi mo socchi ga ii wa	Ahh, I do too.	0:12:22
11.	Yotsuha ni wa mada hayai wa. Ito no koe o kiite minai. So yatte ito o mai toru na, jikini hito to ito to no ma ni kanjou ga nagaredasude	It's still too early for Yotsuha. Try to listen to the sound of the thread. Once the thread is wound, the emotions between the threads and the person who weaves it will be connected	0:12:24
12.	Ito wa shaberan mon	The thread doesn't talk either	0:12:37

These data show the frequency of pronoun usage (daimeishi) by the characters Kageyama and Yachi. The results reveal that Kageyama uses the pronouns *ore* and *omae* more often, while Yachi tends to use *watashi*. This pattern shows that Kageyama uses the *danseigo*, while Yachi uses the *joseigo* more often, in accordance with linguistic norms in Japanese. After Analysis of *Danseigo* and *Joseigo* and put in Grice's Maxim.

Compliance

Daimeishi

Omae

The context of this conversation occurred when Hinata felt desperate because in the last match, all of his smashes were always blocked by the opposing team's Middle-Blocker. He began to doubt the effectiveness of the strategy he had been using and wanted to change his playing style. However, Kageyama rejected the idea. For him, a fast attack is the responsibility of the setter, and a spiker's job is only to focus on hitting and trusting the setter's pass.

Hinata: Ore demo wa...

Kono sokkō ga tsūyō shanakya kōto ni iru imi ga nakunaru

But I...

"If this fast attack doesn't work, there's no point in being on the pitch."

Kageyama: I'm sorry that I'm afraid of you

Dakara kono sokkō ni omae no ishi wa hitsuyōna itte itta nda

"I told you that this quick attack doesn't require your will".

(HS2/E5/17.06)

In the conversation between Hinata and Kageyama, there is no violation of Grice's conversational maxims, as explained by J. Aporbo (2022). Kageyama adheres especially to the maxims of quantity and relevance. Regarding the maxim of quantity, Kageyama provides sufficient and necessary information in his statement, ("Dakara kono sokkō ni omae no ishi wa hitsuyō nai tte itta nda") – "I already told you that this quick attack does not require your will." His response is concise and contextually appropriate, avoiding both excess and lack of information. The maxim of relevance is also fulfilled, as Kageyama's reply directly addresses Hinata's concern: ("Kono sokkō ga tsūyō shanakya kōto ni iru imi ga nakunaru") – "If this fast attack doesn't work, there's no point in being on the field." Kageyama stays on topic, maintaining relevance in the exchange. He also respects the maxim of quality, as his statement reflects their practiced strategy and is not false or unfounded. As for the maxim of manner, his message is direct and clear. Though he uses the second-person pronoun (*omae*)—typically seen as rude (Sudjianto, 2007)—its use in this context signifies familiarity rather than disrespect. Among close teammates, *omae* reflects emotional closeness and camaraderie, aligning with the pragmatic use of informal language in friendly interactions.

(Ore)

The context of this conversation occurs during the Golden Week training at night after a sparring session. At that time Yachi helped Kageyama and Hinata practice their new fast attack technique. However, Kageyama showed dissatisfaction with his cooperation with Hinata in using the new version of the fast attack. Kageyama said that tonight he would not train with Hinata and would not use the technique in the match later. This statement elicited a surprised reaction from Hinata and concern from Yachi, highlighting the tension in their working relationship.

Hinata: Nani yatten da Kageyama

What are you doing, Kageyama?

Kageyama: Kyou no yoru kara ore wa omae to renshuu shinai

Starting tonight, I will not train with you.

Mochiron shiai demo atarashii sokkou wa tsukawanai

Of course, I won't be using the new quick attack in the match either.

Hinata : Nande da yo

Why?

Yachi (In heart): *Sa...sarani kankei akka

*Hu... their relationship is getting worse.

Kageyama : Omae ga ittanda ro yamenna tte

You were the one who said not to stop it, right?

Ima no mama ja issho ni yatte mo imi nee darou

If it's like this, there's no meaning if we continue playing together.

Yachi : Eeto aa nou...

U-uhm... a-anu...

Hinata : Wakatta

Okay.

(HS2/E09/06.31)

In the conversation between Hinata and Kageyama, there is no violation of Grice's conversational maxims, as noted by J. Aporbo (2022). Kageyama particularly adheres to the maxims of quantity and relevance. For the maxim of quantity, his statement ("Kyou no yoru kara ore wa omae to renshuu shinai") – "Starting tonight, I will not train with you" – is concise and contextually appropriate, providing just enough information in response to Hinata's question. The maxim of quality is also maintained. His statement ("Omae ga ittanda ro yamenna tte") – "You said not to stop it, right?" – is based on a previous conversation, confirming that he speaks truthfully and not without evidence. Regarding the maxim of manner, Kageyama's speech is clear and straightforward. For example, ("Mochiron shiai demo atarashii sokkou wa tsukawanai") – "Of course, I won't use the new quick attack in the match either" – is delivered unambiguously and is easy for Hinata to understand.

The maxim of relevance is fulfilled as Kageyama stays focused on the topic of their training and match strategy. His line (Ima no mama ja issho ni yatte mo imi nee darou) – "If it's like this, there's no point in continuing to play together" – directly addresses the effectiveness of their teamwork. Although Kageyama uses the pronoun (ore), it does not violate any maxim. As Sudjianto (2007) notes, *ore* reflects masculinity, confidence, and dominance, fitting Kageyama's assertive personality. It is also typical in informal male speech among peers. In this context, Kageyama is speaking to Hinata, a close teammate, making the use of *ore* appropriate and contextually acceptable.

Result

Based on the results of the analysis of maxims in the use of *Danseigo* and *Joseigo* in the conversation between Kageyama and Yachi in the anime *Kimi no Na Wa*, it can be concluded that compliance and violation of Grice's conversational maxims. Kageyama, who uses *Danseigo*, tends to violate the maxim of quality due to the use of hyperbole and the maxim of manner because of his assertive and confrontational speaking style. On the other hand, Yachi, who uses *Joseigo*, more often obeys the conversational maxim because her language is polite and by politeness norms. The differences in the use of these language varieties not only reflect gender identity but also affect the dynamics of communication within the team and character development in the anime. However, language is also an important tool for establishing various kinds of relationships with others and maintaining them by giving answers so that these relationships are maintained (Trudgill, 1997)

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