

## Research Article

# Conversational Implicature of Women's Language by Shin Tanokura in Drama Series of Oshin

Eko Kurniawan<sup>1\*</sup>, Shofi Mahmudah Budi Utami<sup>2</sup>

<sup>1,2</sup> Universitas Jenderal Soedirman, Purwokerto, Indonesia

\*Email: [eko.kurniawan@unsoed.ac.id](mailto:eko.kurniawan@unsoed.ac.id)

Received: March 10<sup>th</sup>, 2021; Revised: May 17<sup>th</sup>, 2021; Accepted: May 21<sup>th</sup>, 2021

Available online: May 29<sup>th</sup>, 2021; Published regularly: June 2021

## Abstract

This study aims to describe the conversational implicature of women's language by Shin Tanokura in the drama series of Oshin. Research-based on a theory of Azuma (2009) for implicature as women's language and Yule (2006) for conversational implicature. It is a kind of qualitative research. The data collection technique used is the observing method. The method used in this research is the descriptive analysis with Connect and Compare Equation Technique and Connect and Distinguishing Technique. The result showed that the conversational implicature of women's language by Shin Tanokura in the drama series of Oshin is generalized conversational implicature, particularized conversational implicature, and scalar implicature. These three implicatures present markers that confirm the utterances belong to the variety of women's language. In conclusion, using the implicature with high intensity is a marker of the utterance that belongs to the variety of women's language. The variety of women's language with the use of implicature gives an impression and an image about women's characteristics and the variety of women's language.

**Keywords::** Conversational Implicature; Women's Language; Qualitative

**How to cite (APA):** Kurniawan, E., & Utami, S. M. B. (2021). Conversational Implicature of Women's Language by Shin Tanokura in Drama Series of Oshin. *IZUMI*, 10(1), 184–192.

<https://doi.org/https://doi.org/10.14710/izumi.10.1.184-192>

**Permalink/DOI:** <https://doi.org/10.14710/izumi.10.1.184-192>

## 1. Introduction

In order to create a reciprocal relationship with others, an individual requires to communicate. So as for the communication to run correctly, the language used needs to be understood by those involved in the communication. Therefore, those who communicate are required to interpret the meaning of the language in the form of an idea, information, notion, or feeling (Al Ma'ruf: 2009). The meaning in the form of an idea, information, notion, or feeling conveyed in communication can be delivered directly so that the interpretation can be understood directly through utterances or speech. However, meaning

sometimes can be conveyed indirectly for a particular reason. In other words, the meaning conveyed could not be found, or it is different from what is uttered. It is an additional meaning of the information that is conveyed called implicature (Yule, 2006).

Implicature is often used in a variety of women's languages. Azuma (2009) stated that the variety of women's language is concerned with the way information is conveyed, the technique, and the knowledge. However, it is emphasized more on the psychological connection so that the understanding between the speaker and the addressee can be achieved. In order

to achieve the connection between the speaker and the addressee, women attempt to convey information or idea by using polite language and implicature. It occurs because men are considered higher in the hierarchy than women, they can maintain their position as women from a social perspective.

Here is an example of the variety of women's language in a conversation between a husband and a wife:

Wife : どこかで止まって、なにか飲みたい?

*Dokokade tomatte, nanika nomitai?*

'Do you want to stop by to drink something?'

Husband: いや。

*Iya.*

'No'.

(Azuma, 2009)

From the example above, the wife conveys her meaning to her husband indirectly, and the sentence is in the form of interrogative. The wife applies it because she is not concerned about how information is conveyed, which shows her desire to stop drinking something. However, there is an attempt to feel connected psychologically to be thoughtful and agree between her and the husband. In other words, the interrogative sentence conveyed by the wife has additional meaning or implicature. The wife gives a leeway or space to the addressee, the husband, to choose whether he accepts his wife's offer or turns it down. As the example above, implicature is frequently used in a conversation and as a marker of the variety of women's language. It is essential to learn and comprehend the variety of women's language and the implicatures to communicate and interact with women appropriately.

A study by Kurniawan (2018) entitled "Politeness of women's language (joseigo) by Shin Tanokura in Drama Series of Oshin" in Japan-Edu journal (Jurnal Pendidikan dan Pengajaran Bahasa Jepang) Universitas Pendidikan Indonesia Volume

3 No.1 page 60-75 is a relevant study for this research.

In the study, there are three varieties of women's language by Shin Tanokura in the drama series of Oshin, based on Kindaichi (1988): 1) Goi level, Tougo level, and Danwa level. 1) Goi level consists of using shuujoshi (wa, kashira, mono and no), kantanshi (maa and ara), ninshoudaimeishi (atakushi, atashi and anata), koshou (~san, ~sama and anata), keigo (teineigo, kenjougo and sonkeigo) and wago (tsuite iku). Tougo level consists of using iikirenai hyougen and kurikaeshi hyougen. Danwa level consists of using youkyuu hyougen, aizuchi and aisatsu, kimari monku. Principles of politeness Leech (2011) on the variety of women's language by Shin Tanokura in drama series entitled Oshin consist of 1) Tact maxim, 2) Generosity maxim, 3) Approbation maxim, 4) Modesty maxim, 5) Agreement maxim and 6) Sympathy maxim. According to on theory of Leech (2011), there are three politeness scales, 1) profit and loss scale, 2) indirect scale, and 3) which like scale. The second relevant study in this research is a research by Mineko Masamune in 1998 entitled Nihongo ni okeru joseigo-danseigo (日本語における女性語・男性語) in Kitariku journal Daigaku volume 22 page 157-163. In the study, the variety of women's and men's language consist of shuujoshi, kantanshi, koshou, meirei-iraihyougen, taigendome, da no shouryaku, wago, o no shiyou. The third relevant study to this research is a research by Junko Nakamura in 2000 in the journal Shinshuu Daigaku Ryuugakusei Sentaa Kiyuu the first edition with a title Shuujoshi ni okeru danseigo to joseigo (終助詞における男性語と女性語). The study studied the use of shuujoshi 'ending particle' in a sentence used in its base form and the form of desu-masu.

The study's relevance until the third study with this research lies in the similarity of the theme. This research discusses the use of various Japanese women's language. The first and second study, discusses the use

of a variety of Japanese women's language observed from the utterance markers of various women's language. The first research also discusses the principles and scales of politeness in the variety of women's language. The third study only examines the ending particles as the marker of utterances of the variety of women's language used in its base form and the form of *desu-masu*. However, this research examines the utterances of various women's language observed from the use of implicature as the marker.

## 2. Methods

This research is descriptive. Descriptive research analyzes linguistics phenomena that occur in daily lives. Similarly, Sudaryanto (1993) stated that descriptive research is done based on linguistics facts or phenomena that empirically exist within the speaker. In addition, the approach used in this research is qualitative because the data is in the form of descriptive data, which are the utterances of a variety of women's language. The data source taken for this research is derived from the drama series entitled *Oshin* by Sugako Hashida, episode 70 until episode 120.

The data collected in this research uses the observation method. The observation method is a method of collecting data by observing the use of a language. Mahsun (2005) explained that the observation method has some basic techniques that consist of tapping technique, the advanced technique was involved conversation observation technique, the free conversation observation technique, recording technique, and noting technique. The free conversation observation technique is used in this research by observing the drama series *Oshin*. The researcher does not involve in the conversation; the researcher uses the noting technique to write down the data in the form of utterances of the variety of women's language that contain

implicatures and relevant information that support this research. Here are the steps in collecting the data: 1) Watching the drama series of *Oshin* many times to understand its context and using implicature; 2) Identifying and classifying the dialogue of women's language, which belongs to implicature type; 3) The researcher noted the episodes and the time in which the utterance of various women's language that contained implicatures in the *Oshin* series was presented; 4) The researcher added some contexts in every utterance of the variety of women's language; 5) The researcher applied codes in order to classify the data easily in the next step. For example, the researcher applied code (O70:10.12/10.30), code O70, meaning the utterance of the variety of women's language that contained an implicature presented in the *Oshin* series occurs in episode 70. Code 10.12/10.30 showed the time of the utterance presented in minute 10 in second 12, and it ended in minute 10, in second 30, and 6). The researcher transferred the data taken to the note.

After the data collecting is finished, all of the data taken are classified and analyzed by the researcher using a comparison method that consists of the intra-lingual comparison method and the extra-lingual comparison method. Mahsun (2005) described that the intra-lingual comparison method is used to compare aspects within a language. Besides, the extra-lingual comparison method is used to compare aspects between languages. The intra-lingual comparison method and the extra-lingual comparison method are applied in this research using equalizing appeal and differential hulling. The technique of equalizing appeal is applied to compare the aspects in both intra-lingual and extra-lingual to obtain the data which have similarities. Meanwhile, differential hulling compares the aspects in both intra-lingual and extra-lingual to obtain the data with differentials (Mahsun, 2005).

The data analysis technique in this research uses a theory proposed by Miles and Huberman (2009), which consist of:

#### 1) Reduction

Reduction means simplifying, sorting, and choosing the important things to obtain the theme and pattern. (Sugiyono, 2012). In this step, the researcher sorts relevant information and irrelevant information with the research. After it is reduced, the data will be narrowed down. The lesser the data, the more focused it is on the research problem to give a clear image of the research object. The next step is classifying the data based on the function, background, and politeness of the utterance of the variety of women's language used by Shin Tanokura in the Oshin drama series.

#### 2) Data Display

After data reduction is made, the next step is to display the data. The Japanese characters display the data in the form of various women's language used by Shin Tanokura in the Oshin drama series (Hiragana, Katakana dan Kanji) to read those characters and Indonesian translations. Furthermore, a descriptive explanation that is related to the theory is given.

#### 3) Conclusion

It is the final step in the data analysis technique. After all of the data are displayed, the problem that becomes the research object can be understood and is given a conclusion as the result of this research.

### 3. Result and Discussion

#### 3.1 Women's Language

Every language in the world has its variety due to the diversity of its speakers. One example can be found in Japanese, which has various languages determined by its speaker's sociolect or the social dialect. The gender of its speaker can determine the variety in Japanese, which is sociolect. The variety of men's language (男性語; danseigo) and the variety of women's language (女性語; joseigo) Danseigo and

joseigo have their characteristics that can be considered as their respective identity. Danseigo and joseigo are observed from the morpheme (types of prefixes and suffixes), pronouns, part of speech (nouns and adjective), and phrase contained in Japanese (Subandi, 2008).

The variety of women's language is frequently used and is distinct from the variety of men's language. The variety of women's language is often used in daily conversation to show the feminine characteristics and maintain women's existence. The variety of women's language is marked with polite language, the pronoun, or indirect speech. Kindaichi (1988) in Nihongo Hyakka Daijiten stated that the variety of women's language is the expression of language that is only used by women as its user and can be seen from:

#### 1). Sound (音; Oto)

The variety of women's language can be identified from two aspects of sound: the intonation and the presence or absence of phoneme impingement (Kindaichi).

In terms of intonation (イントネーション; *Intoneesion*), women have more diverse intonations than men. One example that women frequently use is a rising intonation at the end of an interrogative sentence.

*On'in* (音韻) is a phoneme impingement or the sound in a vocabulary. Men than women frequently use *On'in*. It is due to the consideration that women tend to use standard pronunciation. The example of *On'in* that men often use is *きたない* (*kitanai*) becomes *きたねー* (*kitane~*).

#### 2). Form (形態; Keitai)

In terms of form, (形態; Keitai), the utterance of the variety of women's language can be identified by observing the presence of 終助詞 (*shuujoshi*; ending particle) gender. The ending particle, which becomes the markers of the variety of women's language, consists of *shuujoshi wa, kashiira, koto, tteba, mono dan no* Chino (2004). The utterance in the variety

of women's language can be seen from the use of 敬語 (*keigo*).

### 3). Vocabulary (語彙; *Goi*)

*Goi* is a collection of writing in words in a certain limit or specific field (Shinmura, 1983). *Goi* can also be called *kosakata* in Indonesian and is an important marker in various languages, especially in various women's languages in Japanese. In this case, Kindaichi (1988), the Japanese women express their meaning and purpose in communication using specific vocabularies. In the vocabulary level, some groups of vocabulary denote the variety of women's language which are 人称代名詞 (*Ninshoudaimeishi*; personal pronoun), 呼称 (*Kosho*; nominal), 感嘆詞 (*Kantanshi*; interjection), 形容詞 (*Keiyoushi*; adjective), 副詞 (*Fukushi*; adverb), 漢語使用 (*Kangoshiyou*; *kango* language), 語彙のレパートリー (*Goi no Repaatorii*; repertoire vocabulary) dan 俗語・卑語 (*Zokugo, Higo*; vulgar language and slang).

### 4). Sentence (統語; *Tougo*)

In the *tougo* (統語) level or sentence, the variety of the women's language can be observed from the use of *iikiranai hyougen* (言い切らない表現). It is an expression or sentence which is not complete, *kurikaeshi hyougen* (繰り返し表現) is an expression that is applied to show one's feeling with a repetition of adjective and adverb in a sentence, for example, わたしはうれしくて、うれしくて (*watashi wa ureshikute, ureshikute*; I am happy, happy...) dan *touchikoubun* (倒置構文) is an inversion sentence or a sentence which the word order is reversed. Kindaichi, 1988).

### 5). Discourse (談話; *danwa*)

*Danwa* or discourse is also a marker in the variety of women's language. (Kindaichi, 1988) explained that the variety of women's language in discourse-level could be observed from the use of 要求表現 (*Youkyuu Hyougen*, expression of request), 相づち (*Aizuchi*; expression of

agreement), 挨拶・きまり文句 (*Aisatsu, Kimari Monku*; greeting and habit), dan 冗談・議論 (*Joudan, Giron*; jokes dan opinion) rarely used.

The marker in the form of *iikiranai hyougen* in a sentence level determines that a part of the sentence is not complete also provides evidence that there is information or meaning that the speaker does not convey. Similarly, Azuma (2009) stated that women tend to say something implicitly. In other words, women conceal the meaning or information they want to convey through a sentence using an implicature or a sentence with additional meaning.

## 3.2 Implicature

The research findings are Generalized Conversational Implicature, Particularized Conversational Implicature, and Scalar Implicature of women's language by Shin Tanokura in drama series. Implicature in a conversation has a purpose that the addressee grasps the additional meaning with the existing context. Women frequently use implicature to add additional meaning to their utterances. Hence, it becomes the marker of the variety of women's language.

Implicature is an additional meaning contained in a sentence or utterance. Levinson (1983) said that what the speaker says is not the same as the addressee meaning. Besides, Yule (2006) explained that implicature is an additional meaning. The speaker conveys the sentence with an implicature in a conversation with a purpose that the addressee grasps the additional meaning with the existing context. Additionally, Yule described the types of implicatures in a conversation: Generalized Conversational Implicature and Particularized Conversational Implicature.

### 1). Generalized Conversational Implicature

In determining the additional meaning of the generalized conversational

implicature, specific information is not required because the addressee can understand the meaning.

Example 1:

Arif: Did you invite Cindy and Rudi?

Yuli: I invited Cindy.

(+> did not invite Rudi)

Example 2:

“One day I was sitting in a garden.”

“A child peers over the fence”.

One example that can be found in an English article is a. The article is interpreted using generalized conversational implicature: an  $x >$  is not  $x$  speaker.

Thus, implicature in the sentence above means that the garden and the child mentioned above do not belong to the speaker. (+>Not speaker’s garden, not speaker’s child).

Here is an example of using the generalized conversational implicature as a marker of the variety of women’s language by Shin Tanokura in the drama series of Oshin.

(1) Oshin : おはようございます。今日から、奥のことは掃除も洗濯も台所仕事もみんな、あたくしが致します。

*Ohayougozaimasu. Kyou kara, oku no koto wa souji mo sentaku mo daidokoro shigoto mo minna, watakushi ga itashimasu.*

‘Good morning. From today, I’ll do all the household chores, cleaning, cooking..’.

Genemon: . . . . .

..... (silent).

(O80/01.22-01.30)

From the utterance said by Oshin above, the variety of women’s language is shown using the subject atakushi ‘I’ and the polite language is itashimasu ‘do’. Furthermore, the variety of women’s language is shown by using an implicature, Oshin said atakushi ga itashimasu ‘I will do it’. In the sentence, atakushi ga itashimasu ‘I will do it’ has generalized conversational implicature you do not have to do it (+>you do not have to do it). Conversational implicature shown by the example above is possible to occur in general conversation in

both men and women. However, the conversational implicature you do not have to do it (+>you do not have to do it) appears in the sentence atakushi ga itashimasu is a ‘marker of the variety of women’s language.

Oshin said *atakushi ga itashimasu* has a meaning that Genemon does not have to do the house chores. The house chores will be taken care of by Oshin because she is now the host's wife. In other words, she is the one who is in charge of taking care of the house. Oshin is not explicitly conveying her meaning, but she uses a conversational implicature. Contrast with men who prefer to convey their meaning through sentences directly. Their meaning is clear and straightforward, such as in the imperative sentence *sonna koto o shinaide kudasai* ‘do not do it’.

2). Particularized Conversational Implicature

It is defined as a particularized conversational implicature because understanding the meaning contained in conversation-specific information is required. In other words, the addressee can grasp the additional meaning because he already has the specific information related to what the speaker conveys, or there is an understanding between the speaker and the addressee about the subject.

Example 1:

“They are sometimes very interesting.”  
(+>not always, not often)

One distinct characteristic found in scalar implicature is that he cancelled one of the scalar implicatures if the speaker corrects some details.

Example 2:

“I bought some of these pieces of jewellery in Hongkong, um... I mean I bought these pieces of jewellery mostly in there.”

The initial implicature is (+>not all) or (+>not many). However, after the speaker corrects himself by mainly saying, the initial implicature is cancelled and becomes (+>not all).

Here is an example of using particularized conversational implicature as

a marker of the variety of women's language by Shin Tanokura in the drama series of Oshin.

(2) Oshin : もうしわけございません。ほんとうにせっかくきていただきましたのに。

*Moushi wake gozaimasen. Hontou ni sekkaku kite itadakimashita no ni...*

'Thank you very much for visiting us'.

Tachihara : それでは、よろしくおねがいいたします。

*Sore dewa, yoroshiku onegai itashimasu*

'It was a pleasure visiting you'.

(O104/03.03-03.08)

(3) Oshin : かわりにあたしがやとくから。ひどくでもなったら。 .

*Kawari ni atashi ga yattoku kara. Hidoku demo nattara..*

'I'll take take your place. If it becomes worse...'

Toshiko: 奥さんに、そんな。 .

*Okusan, sonna..*

'But you are...'

(O108/02.52-02.55)

Utterance (2) and (3) above show the use of various women's language. In the utterances (2), it is shown the use of keigo 'polite language'. The polite language that is used is *Hontou ni sekkaku kite itadakimashita no ni*. The use of polite language is commonplace in daily lives. However, it is often used by women as their identity. The use of polite language added with a polite apology as *Moushi wake gozaimasen Hontou ni sekkaku kite itadakimashita no ni* resulted in a more polite impression. The polite impression is associated with the characteristic of Japanese women. The use of *Hontou ni sekkaku kite itadakimashita no ni* creates a particularized implicature because the prior specific knowledge is required so that the addressee can grasp the additional meaning conveyed by the speaker. The particularized implicature that the speaker intends is 'please treat me favourably' (+>please treat me favourably). In the prior information, Oshin asks Tachihara's help to teach her to use a sewing machine. The use of

particularized implicature is associated with the characteristic of Japanese women. In the utterance, it reflects upon the indirect language characteristic. There is an attempt to conceal the gratitude of her arrival; in turn, she replaces it with an apology to Tachihara

In the utterances (3), the utterances of various women's language are shown with *iikiranai hyougen* 'the incomplete utterance' by the sentence *hidoku demo nattara...* 'If it becomes worse...' The Japanese, especially the women, often use the utterance above. As a result, the utterance is related to the variety of women's language. Women use *iikiranai hyougen* so that the addressee can grasp the speaker's meaning even though the sentence is not complete until the end. The incomplete sentence is applied due to embarrassment, scared, or not being a burden. The feeling felt by the speaker is reached to the addressee. The utterance *hidoku demo nattara...* 'If it becomes worse...' has a particularized implicature 'I will be in trouble' (+>I will be in trouble). If the utterance *hidoku demo nattara...* 'If it becomes worse...' is completed, then it will be as follows *hidoku demo nattara, meiwaku wo kaketa* 'if it becomes worse, it will be a trouble'. If the speaker conveys the utterance with a complete sentence, the speaker explicitly expresses its meaning and the feeling that makes it impolite. It can be concluded that the speaker uses the expression *hidoku demo nattara...* 'If it becomes worse...' that is an incomplete sentence, and the speaker conceals her feeling, which shows the characteristic of Japanese women. The utterance (3) is also the variety of women's language.

### 3.3 Scalar Implicature

A scalar implicature is an additional meaning conveyed through a word that states a value with a certain scale.

Example:

Roy: Hey, will you come to a wild party tonight?

Toni: My parents are visiting.

Toni's answer does not fulfil the maxim of relevance, but Roy must know Toni. Toni will spend the night with his parents. The implicature will be (+>Tom cannot attend the noisy party).

Here is an example of the use of scalar implicature as a marker of the variety of women's language by Shin Tanokura in the drama series of Oshin.

(4) Ryuuzo : ながい間の商売のでそういう習慣ができたんだから。

*Nagai aida no shoubai no chuud shoushuuka dekitan dakara.*

'This is the result of ages trading'.

Oshin: そうかしら。

*Sou kashira.*

'Maybe so'.

(O105/10.53-10.57)

(5) Oshin : あたしのかお、よかった、どンドン見に来てちょうだいよ。

*Atashi no kao, yokatta, dondon mi ni kite choudai yo.*

'If you want to see me, you can come by any time'.

Sabu: ほんとうですか。

*Hontou desuka.*

'Really?'

(O100/09.54-09.58)

(6) Oshin: あたし、あなたが好き。大好き。

*Atashi, anata ga suki. Daisuki.*

'I love you. A lot'.

Ryuuzo : ほんとう何いってんだいまごろ？

*Hontou nani itten da ima goro?*

'What are you saying, now?'

Oshin : あなたいいところがだんだんわかってきたんだもん。

*Anata ii tokoro ga dandan wakatte kita da mon.*

'I'm starting to realize it more and more.

(O103/08.25-08.41)

The utterance (4), (5), and (6) above is a variety of women's language. In utterance (4), the utterance of the variety of women's language is shown using the ending particle *kashira*. The ending particle *kashira* gives an impression of doubt or

plausibility. The impression of doubt is associated with the characteristic of women. Meanwhile, the use of *kashira* creates a scalar implicature of uncertainty (+>uncertainty). It can be concluded that the additional meaning in the use of specific implicature with the ending particle *kashira*, besides represents as a marker of a variety of women's language, enhances the character of the variety of women's language. In utterance (4), the variety of women's language represents the word *choudai*. The use of the word *choudai* gives the impression of gentle in an imperative sentence. It supports using the word that shows value using the scalar of *dondon* 'hasty or quick'. The word *dondon* creates a scalar implicature that contains the meaning 'not slowly' (+>not slowly). Thus, using the word *dondon mi ni kite choudai yo* has a scalar implicature that is not slow. The implicature that is conveyed with a hopeful and imperative word confirms the variety of women's language.

In utterance (6), the variety of women's language denotes using the ending particle *mon*. The ending particle *mon* gives a spoiled impression. The variety of women's language is confirmed with the additional word that shows scalar of value *dandan* 'bit by bit'. The word *dandan* 'bit by bit' creates a scalar implicature that is 'gradually', 'progressively', 'slowly' (+>gradually, progressively, slowly). The scalar implicature from using the word *dandan* is commonplace in a conversation that both men and women can use. However, the words that create a scalar implicature with a frequent intensity will confirm the impression of the variety of women's language.

#### 4. Conclusion

The additional meaning in a conversation or conversational implicature is commonplace and frequently used. It differs from Japanese that has clear and straightforward characteristics. However, Japanese also has *aimai* or ambiguous trait. The *aimai* trait

creates a different or additional meaning. In a conversation with the use of a variety of women's language by Japanese women, it is found that the extensive use of additional meaning or implicature. Conversational implicature in the variety of women's language can be in the form of generalized conversational implicature, particularized conversational implicature, and scalar implicature. These three implicatures present markers that confirm the utterances belong to the variety of women's language. In conclusion, using the implicature with high intensity is a marker of the utterance that belongs to the variety of women's language. The variety of women's language with the use of implicature gives an impression and an image about women's characteristics and the variety of women's language.

## References

- Al Ma'ruf, Ali Imron. (2009). *Stilistika: Teori, Metode, dan Aplikasi Pengkajian Estetika Bahasa*. Solo: Cakrabooks.
- Azuma, Shoji. (2009). *Shakai Gengogaku Nyuumon (Ikita Kotoba no Omoshirosa ni Tsuiru)*. Tokyo: Kenkyuusha Insatsu Kabushikigaisha.
- Chino, Naoko. (2004). Translated by Nasir Ramli: *Partikel Penting Bahasa Jepang*. Jakarta: Kesaint Blanc.
- Kindaichi, Haruhiko dkk. (1988). *An Encyclopaedia of The Japanese Language*. Tokyo: Taishukan Publishing Company.
- Kurniawan, Eko. (2018). Politeness of women's language (joseigo) by shin Tanokura in Drama Series of Oshin. *Japan-Edu (Jurnal Pendidikan dan Pengajaran Bahasa Jepang Universitas Pendidikan Indonesia*, 3 (1), 60-75.
- Leech, Geoffrey. (2011). *Prinsip-prinsip Pragmatik*. Jakarta: Penerbit Universitas Indonesia.
- Levinson, Stephen C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- Mahsun. (2005). *Metode Penelitian bahasa (Tahapan Strategi, Metode, dan Tekniknya)*. Jakarta: Raja Grafindo Persada.
- Masamune, Mineko. (1998). Nihongo ni Okeru Joseigo-Danseigo (On Women's Speech and Men's Speech in Japanese Language). *Kitariku Daigaku Kiyou*, 22, 157 – 163.
- Miles, Matthew B. & A. Michael Huberman. (2009). *Analisis Data Kualitatif*. Jakarta: Penerbit Universitas Indonesia.
- Nakamura, Junko. (2000). Shuuji ni Okeru Danseigo to Joseigo. *Shinshuu Daigaku Ryuugakusei Sentaa Kiyou*, 1, 1 – 11.
- Shinmura, Izuru. (1983). *Koujien (Daisanban)*. Tokyo: Iwanamishoten.
- Subandi. (2008). *Laporan Penelitian Fundamental Lanjutan: Persepsi Masyarakat Jepang Terhadap Ragam Bahasa Wanita Masyarakat Jepang*. Surabaya: Lembaga Penelitian Unesa.
- Sudaryanto. (1993). *Metode dan Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistis*. Yogyakarta: Duta Wacana University Press.
- Sugiyono. (2012). *Metodologi Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Yule, George. (2006). *Pragmatik*. Yogyakarta: Pustaka Pelajar.