

ARTICLE

Form and Function of Keigo in the Family Domain in the Film Tokyo Story (1953): A Sociolinguistic Approach

Hartati^{1*} , Riyadi Santoso¹ , Sumarlam¹ , Ely Triasih Rahayu² 

¹ Linguistics Department, Universitas Sebelas Maret, Surakarta 57126, Indonesia

² Japanese Literature Department, Universitas Jenderal Soedirman, Purwokerto 53122, Indonesia

ABSTRACT

This study aims to examine the form and function of keigo in the family domain in the film Tokyo Story (1953) through a sociolinguistic approach. Using a descriptive method, this study aims to describe the variety of respectful language (keigo) found in family genre films in the film Tokyo Story which represent the conditions of keigo use associated with social factors in society in the Showa era. This study also classifies keigo expressions according to their types and meanings, and analyzes the use of keigo during that period, to see the shifts and factors that influence the shifts to then be analyzed through a sociolinguistic approach. This study constructs an understanding of how keigo reflects social relations, hierarchies, and family values in Japanese society. The results of the study show that the use of keigo in the films *Tokyo Story* (1953) reflects significant differences in form and function influenced by social changes in Japanese society between the Showa era. In Tokyo Story, the dominant use of sonkeigo (respectful language) and kenjougo (derogatory language) is found, especially in interactions between children and parents. Examples include the use of forms such as *gozaimasu*, *itadakimasu*, and *irasshaimasu* by children to their parents. In the Showa era, the function of keigo was more as a tool to uphold social norms and family hierarchy. In Tokyo Story, keigo becomes a means of expressing strong respect for parental authority, even when emotional relationships seem strained.

Keywords: Keigo; Film; Sociolinguistic; Japanese Society; Social Relations; Family

*CORRESPONDING AUTHOR:

Hartati, Linguistics Department, Universitas Sebelas Maret, Surakarta 57126, Indonesia; Email: hartati.uns.ac.id@student.uns.ac.id

ARTICLE INFO

Received: 25 May 2025 | Revised: 13 June 2025 | Accepted: 1 August 2025 | Published Online: 16 October 2025
DOI: <https://doi.org/10.30564/fls.v7i10.10189>

CITATION

Hartati, Santoso, R., Sumarlam, et al., 2025. Form and Function of Keigo in the Family Domain in the Film Tokyo Story (1953): A Sociolinguistic Approach. *Forum for Linguistic Studies*. 7(10): 1422 – 1437. DOI: <https://doi.org/10.30564/fls.v7i10.10189>

COPYRIGHT

Copyright © 2025 by the author(s). Published by Bilingual Publishing Group. This is an open access article under the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) License (<https://creativecommons.org/licenses/by-nc/4.0/>).

1. Introduction

The term “keigo” refers to the honorific or respectful language in Japanese^[1,2] Keigo expressions are used to indicate the position of speakers in the communication process, which is influenced by linguistic and non-linguistic factors. The concept of language relativity, put forward by Sapir^[3], strengthens the statement that language cannot be separated from social events. This is relevant to the opinion of Kabaya^[4] that in keigo expressions there is a relationship between participants, which is divided into three factors: namely, the speaker (the speaker himself in expressing keigo as ‘respectful language’), the speech partner, and the person who is the subject of the speech. By experts, keigo is used as a framework to study the social and cultural factors that are very necessary in understanding Japanese. Keigo is related to contextual or situational understanding. This means that understanding keigo involves not only understanding the structure of words but also the situational factors of the keigo speaker^[5]. Initially, keigo was used to categorize people based on social status; now it mainly functions as a means to show respect and humility^[6].

The implementation of keigo is analyzed based on the domain of its use. Research on keigo in the office domain shows that its use is influenced by factors such as social distance, formality, age, and position/title^[7-11]. In the tourism domain, sonkeigo markers are used by tour guides to show respect to Japanese tourists in Bali^[12,13]. Politeness strategies in keigo speech markers are also observed in other tourism contexts, such as Minang traders applying local culture concepts of polite language when interacting with Japanese tourists^[14]. The choice of keigo in tourism has the potential to influence broader social changes in Japan, especially in providing service satisfaction for tourists.

The implementation of keigo is also seen in communication within Japanese families, which shows the absence of “equal” status. This means that family members are communicators of higher age and position than others, for example, the position of parents toward children or of parents toward their grandparents^[15]. In the family domain, there are differences between uchi (in-group/own family) and soto (out-group/family of the interlocutor) which influence the use of keigo, namely, the presence of sonkeigo markers in interactions with the soto (out-group/family of the interlocu-

tor)^[11,16].

Research on keigo has developed as a legacy of the feudal hierarchy in the 11th century, which began with the imperial family when communicating with ordinary people^[2]. With the relationship with Western countries, the function of keigo in communication has shifted under the influence of western ideas^[17]. The case of Japanese students studying abroad, such as in the United States, shows that keigo is no longer used by juniors towards seniors^[18]. On the other hand, Rahayu’s dissertation^[10] found conversations using ordinary language (futsutai/plain form) were found between students and their lecturers. This happens because of the closeness of the relationship, which does not show any gap due to position. This is also shown by Rahayu^[10] who stated that between children and parents there is a relationship like friendship, so that keigo is no longer needed in family communication. In family research in Okinawa, a shift in the use of keigo between husband and wife, and between children and parents, is observed due to the influence of modernization as a characteristic of contemporary Okinawan society^[19]. Recent studies emphasize the broader function of keigo in expressing respect and facilitating communication. Keigo not only reflect social status, but also has a broader context of use^[8].

Shows that during the Showa era, there was a huge social change in Japan, including the transition from a feudal to a modern society^[20]. How Japan tried to balance traditional values with the influence of modernization. After World War II, Japan experienced a rapid modernization process, which had an impact on social norms and ways of communicating. Japanese films from the Showa era. Reveal a lot about family dynamics, shifts in family structure, changing gender roles, generational conflict, and social change. By understanding the use of keigo in the Showa era, we can build a strong foundation for comparing it to subsequent eras, such as the Reiwa era. This can provide perspective on how the use of keigo has changed and adapted over time. The concept of modern keigo emerged during Japan’s encounter with Western intellectual trends in the late 19th century^[17]. Interestingly, early 17th-century descriptions of Japanese grammar by European missionaries pioneered the study of keigo, introducing terms such as honorific particles and respectful verbs^[21]. In contemporary Japan, keigo remains an important aspect of communication, especially in formal

settings. A study of the drama *Kounodori Season 1* identified three types of keigo: sonkeigo, kenjougo, and teineigo, with teineigo being the most frequently used, taking into account factors such as intimacy, age, and status^[22]. This demonstrates the continued relevance and complexity of keigo in modern Japanese society. Keigo, the Japanese polite language system, has evolved significantly since the Meiji era, reflecting changes in society and Western influences^[2]. The earliest grammatical codifications dates back to the 17th century, when missionaries such as João Rodrigues and Diego Collado described of honorific particles and verbs^[21]. In modern Japan, keigo remains an important aspect of communication, with varieties such as sonkeigo, kenjougo, and teineigo used in diverse social contexts, as observed in popular media such as television dramas^[22]. The importance of cultural continuity in Japan is further exemplified by the gengo system of era names, with the recent transition to the Reiwa era in 2019 reflecting contemporary traditions and values. This system serves as a universal category for labeling historical periods while embodying a multi-layered cultural code that expresses national strategies and spiritual values^[23]. The Japanese era naming system, gengo, has significant cultural and political implications, as evidenced by the recent transition to the Reiwa era in 2019^[23]. The choice of “Reiwa” reflects Prime Minister Abe’s nationalistic values, drawing from the *Manyoshu*, Japan’s oldest collection of classical poetry^[24].

Research on keigo in the Reiwa era places more emphasis on keigo for business purposes. Keigo, however, remains an important aspect of Japanese communication, especially in office settings where factors such as position and age matter. In addition to being grammatically correct form, speakers must also pay attention to politeness. In general, using keigo in business conversations in various formal contexts emphasizes modesty and respect. In addition, tact and sympathy also influence its use^[10]. Despite its association with Japan’s feudal past, modern awareness of keigo emerged from Japan’s encounter with Western intellectual trends in the late 19th century^[2]. Based on the description of the use of keigo in various domains, it can be concluded that in certain environments keigo is still maintained based on social factors. On the other hand, due to modernization and changes in social factors, there is a shift in the use of keigo, which shows an asymmetric condition and is contrary to the

concept of keigo. In the family domain, where keigo was first used, there is both maintenance and a shift in keigo. The shift in keigo in the family domain is influenced by the temporal factor^[2,18,20,25] in his article entitled *The Japanese Honorific Language: its past, present and future*, states that keigo has changed over time. These changes include form, function, and users, which are related to social factors that change dynamically following changes in the era. One source that can be used as a reference for the relationship between historic periods and the use of keigo is film. Language and social situations can be represented through films produced in a certain period.

The change of keigo from one era to another involves language variations with different forms and functions. This needs to be analyzed to examine the form of keigo use and understand its function based on the users at that time. How does the shift in language variation affect the level of respect for communication participants in the family domain? Can this shift indicate that there is a decrease or even loss of respect between family members? The film *Tokyo Story* represents the conditions of keigo use associated with social factors in the Showa era. In both eras, the first generation (grandparents) still maintains the use of keigo. The second generation in both films begins to show differences in the use of keigo. In the film *Tokyo Story* with a Japanese cultural background that still strongly maintains the social hierarchy system in Japanese families, keigo is still strictly observed by Japanese families. In certain conditions, grandmothers and grandfathers (parents) sometimes use the sonkeigo or kenjougo towards their children or daughters-in-law (second generation). This shows an asymmetrical relationship that normally should not occur but must serve as a certain particular purpose, for example, when a mother-in-law asks her daughter-in-law to remarry because her son (the daughter-in-law’s husband) has long passed away, or when the mother-in-law thanks her daughter-in-law for giving her money. This is very interesting because, in reality, keigo is normally spoken by younger people to older people as a form of respect.

The shift in the use of keigo in Reiwa-era films reflects a major shift in social and cultural values in Japan. Liberation in the use of language illustrates a shift in more egalitarian social relations, as well as the influence of globalization, media, and technology on the way people communicate. The younger generation tends to adhere less to strict hierarchies,

which were previously very visible in the use of keigo in previous eras, especially in the Showa era as represented in previous films^[20].

The change in the keigo system in Japanese family films will be very interesting to study because it will capture the change in the use of keigo in the context of Japanese family films. This involves analyzing a film that represents the Showa era. In this case, the shift in form refers to observing changes in the form and function of keigo used in the dialogue of Japanese family films at a certain time, as well as the social backgrounds influence these changes. This includes tracing changes in the use of verbs, particles, and greetings that reflect shifts in honorific norms. The analysis will then focus on how the function of keigo in family film dialogue changes over time. Is keigo used to indicate a strict social hierarchy, or is there a decline in its use as a reflection of changes in social values in society? Based on the results of the study presented above, the research gap appears to be widening. Researchers have many opportunities to take this gap as a field for further research on keigo in Japanese. This is because researchers who have studied keigo still leave problems that have not been discussed thoroughly. In detail, the research gaps in question include the fact that the use of keigo in films in the family domain has not been widely studied by researchers. The shift in the use of keigo (sonkeigo, kenjougo and teineigo) in films in the family domain, viewed holistically, including changes in form, function, and social factors across different eras, has not been studied. The shift in the use of keigo in films in the family domain, analyzed through a sociolinguistic approach across different eras, has not been studied comprehensively.

Based on the background above, this study will examine and describe the use of keigo and its shifts in Japanese speech communities over a certain period. Therefore, the research questions are as follows:

1. What are the forms and functions of keigo in the family domain in the film *Tokyo Story* (Showa era)?
2. How are the shifts in the form and function of the use of keigo in the family domain in the film *Tokyo Story* (Showa era)?
3. What are the social factors that influence the shift in the use of keigo in the family domain in the film *Tokyo Story* (Showa era)?

2. Literature Review

2.1. Keigo (Japanese Honorific Language) and Shift in Use

Japanese has language levels, namely, keigo (honorific language) and futsuukei (plain form)^[4,10,26–28]. Keigo (敬語), or “respectful language” in Japanese is a linguistic system used to convey respect, politeness, and social hierarchy in communication interactions. Keigo plays an important role in Japanese culture because it reflects the values of politeness, humility, and respect for others^[2,29,30]. This study discusses the types of keigo, their functions, and their roles in Japanese society. Keigo is known in the Japanese speech community as a variety of language that differs based on the speaker’s position (O1), and his relationship with the speech partner (O2), and the subject of speech (O3). This relationship is a factor outside the language (non-linguistic factor) that can influence the use of a particular language. In communication, the following things must be considered.

- (1) The position of the interlocutor in terms of social relationships, such as conversations between students and teachers, superiors and subordinates in a company, shop assistants and buyers, children and parents, wives and husbands, and receptionists and guests.
- (2) The age of the interlocutor, whether they are younger or older than the speaker.
- (3) The degree of closeness, such as coworkers, colleagues, and new acquaintances.
- (4) The uchi-soto relationship.

Suzuki (1998) states that the use of keigo is based on social factors:

敬語は、話し相手、年齢、上司、先輩、親しさ、立場などによって異なります。

Keigo wa, hanashiaite ya, sonoba, joukyou, yakuwari nado yottewirete kimasu. Nenji, joushi, senpai, shitashisa, tachiba no chigai ni yotte tsukaiwakete ikimasu.

‘The use of keigo will change depending on the speaking partner, place, situation and position. Keigo is also used based on age, position as a senior, or closeness.’

The following two examples sentences are taken from the research results of Rahayu (2013).

- (1) 生徒は先生にお話しになります。

Sensei wa gakusei ni ohanashi ni narimasu.

‘The lecturer speaks to the students.’

In the sentence above, the word ohanashi ni narimasu, which means “to speak”, is used to mark the form of sonkeigo, namely, a form of language used to respect others by elevating the actions or conditions of the conversation partner or the person who is the topic of discussion. The verb ohanashi ni narimasu comes from the word hanasu, which is a futsuukei form verb ‘normal form’ (also known as the dictionary form word). This verb is changed into sonkeigo with the pattern: prefix O-+Vrenyoukei +ni narimasu.

(2) The student speaks to the lecturer.

Gakusei wa sensei ni ohanashi shimasu.

‘The student speaks to the lecturer.’

In sentence (2), the subject of the discussion is gakusei, meaning ‘student’. In the sentence above, the verb ohanashi shimasu is used to mark the form of kenjougo. Kenjougo is formed with the pattern O-+Vrenyoukei+shimasu. In this sentence, it is more appropriate for the student to use the lower form (kenjougo) to show respect.

The expression keigo does not refer only to sentence patterns that change ordinary words into respectful forms, but also considers non-linguistic factors. Non-linguistic factors are social factors that underlie the use of keigo^[8].

Kabaya (2010) stated that keigo hyougen, ‘respectful language expression’ is greatly influenced by five aspects, namely: ningenkankei (‘relationship between participants’), ba (‘place’), ishiki (‘awareness’), naiyou (‘content’) and keishiki (‘form’). According to Kabaya, the most important aspects in making a speech are ningenkankei (‘relationship between participants’) and ba (‘place’) or bamen (‘background’). Ningenkankei (‘relationship between participants’) refers to the relationship between the speaker, the speech partner, and the person who is the topic of discussion. The relationship among participants can be a relationship between students and teachers/lecturers, children and parents, employees and leaders, or friends, while ba (‘place’) refers to the location where the speech is made, for example, speech in the classroom, at home, in the market, or in the office. These factors will be the most basic factors when using keigo in communication. Communication can run well if the communicator pays attention to the position of the speaker, the

speech partner, and the person who is the topic of discussion, as well as to the conditions, atmosphere, events and context in which the speech is occurs^[7,17].

Societies with strict social stratification, such as Japan, tend to use more complex honorifics to reflect status, age, or position. Japanese culture respects people who are older or considered more experienced through terms ending in -san or -sama, to show respect based on age^[1,21,31]. Honorifics are often used in asymmetrical contexts, such as superior-subordinate or teacher-student relationships. Formal situations (e.g., ceremonies, meetings) require higher honorifics than casual conversations^[15,32].

2.2. Japanese Sociolinguistics: Language and Society in Sociocultural Context

Sociolinguistics studies language and society by linking two fields that can otherwise be studied separately, namely, the formal structure of language in linguistics and the structure of society in sociology. Sociolinguistic studies link speech/language behavior with social status^[33]. The year 1952 was stated as the beginning of the emergence of the term sociolinguistics which was stated in the writing of Kaya Haver C. Currie quoted by Dittmar^[33]. Haver wrote about the urgency of studying human language utterances based on social status. In the late 1960s, sociolinguistics began to develop marked by the existence of the Committee on Sociolinguistics of the Social Science Research Council (1964) and the Research Committee on Sociolinguistics of the International Sociology Association (1967). This discipline experienced quite good development finally the sociolinguistics journal was published; Language in Society (1972) and the International Journal of Sociology of Language (1974). This explanation is relevant to the study of Japanese sociolinguistics, a branch of linguistics that studies the relationship between language and society, including how social factors such as class, gender, age, and ethnicity influence language use. In the context of Japan, sociolinguistics plays an important role because Japanese has a highly hierarchical speech system, influenced by social and cultural norms. Japanese society is known to be very concerned with politeness (keigo), social stratification, and communication context, making language variation is highly apparent in everyday interactions.

Japanese sociolinguistics expert Rahayu in his book *Ekspresi Sosial bahasa Jepang*^[34], argues that different cultural

backgrounds greatly influence language use. Culture is the product of thought and reason, including habits or customs. One of the factors that influences the culture of a society is the weather factor. Japan has four seasons, namely summer, winter, autumn, and spring. These seasonal changes affect the clothes worn in each season. One type of the clothing influenced by summer is the yukata. The term 'yukata' is used to refer to summer clothing. This word arises from the habit of wearing thin, sweat-absorbing clothing with a certain model that shows the characteristics of Japanese clothing. From this habit emerged the culture of wearing yukata. The term 'yukata' is not appropriate when used to refer to Javanese kebaya clothing because kebaya clothing denotes traditional Javanese clothing with Javanese cultural characteristics.

Based on examples of Japanese sociolinguistic research themes, it can be concluded that Japanese sociolinguistics reflects the complexity of the relationship among language, culture, and society. From hierarchical keigo to diverse regional dialects, the Japanese language continues to develop along with social change. The study of Japanese sociolinguistics is not only important for understanding the language itself but also for analyzing the dynamics of modern Japanese society.

Sociolinguistics views language as both a social system and communication system and is part of a particular society and culture. Language use is a form of social interaction that occurs in concrete situations in a society. Using language in a sociolinguistic context involves studying it within a sociocultural framework and the specific situation of its use, allowing analysis from the perspectives of both the speaker and the listener. The essence of language is the process of verbal interaction between speakers and listeners. In this process of verbal interaction, it is very important to consider who is being addressed, where and when the interaction occurs, about what are being discussed, and under what circumstances (Rahayu, 2023). This is where sociolinguistics plays a very important role.

2.3. Social Factors of Keigo Use

The use of keigo is often associated with formal or professional contexts, but its use in the family realm is also interesting to study because it reflects the dynamics of family relationships, traditional values, and social change in Japan.

In families, keigo is used selectively depending on the relationships between family members and the values they uphold^[19].

Judging from its kanji, keigo (敬語) consists of the kanji *uyamau* (敬う) 'respect' and the kanji *go* (語) 'language'. Keigo is defined as a language used to respect others as conversation partners or people who are the subject of conversation. Along with the development of keigo, Japanese speech levels not only involves its respectful language but also develops into the language used when communicating with people who are younger than the speaker or people with low social status. In such situations, language choice varies with sentences forms ranging between respectful forms (keigo) and casual forms (futsuugo). The Japanese language levels of futsuugo and keigo (consisting of *sonkeigo*, *kenjougo*, and *teineigo*) are studied from both linguistic and non-linguistic perspectives.

Japanese speech levels are one of the cultural treasures of the Japanese language, still used and preserved by the speakers community. The preservation of the Japanese speech levels is particularly evident in office communication. The main key to good communication, especially for business people in this office domain, lies in the ability to carefully choose and sort the use of words based on applicable rules.

2.4. Film as Social and Cultural Representation

Films are not only entertaining, but also represent the values, norms, and social dynamics of a society. The analysis of keigo in these two films can reveal how language reflects hierarchy, politeness, and changes in Japanese family structure from the Shōwa era (1950s) to Heisei/Reiwa (contemporary Japan). *Representation: Cultural Representations and Signifying Practices* (1997) is part of cultural studies and is rooted in semiotics, linguistics, and critical theory. Hall defines representation as the process of producing meaning through language (including text, images, symbols, and signs). Representation does not simply reflect reality, but actively shapes it through a system of signs. Representation is not an objective reflection of the world, but rather the result of social construction influenced by power, ideology, and culture. Hall emphasizes that meaning is not inherent in objects, but is created through a system of representation^[35]. Keigo language in film is a sign that contains denotative meaning (linguistic function) and connotative meaning (cul-

tural values, such as respect and social distance)^[36]. Film as a text can be analyzed to reveal power relations and ideology. For example, the use of sonkeigo (尊敬語) towards parents in the film *Tokyo Story* reflects the value of kō (孝 ‘filial piety’) in traditional families.

3. Research Methodology

3.1. Research Design

The focus of this study is to analyze the form and function of keigo used in communication between family members in two Japanese films with the family genre. For foreign learners, the many types and vocabulary in keigo make it difficult to learn. Japanese films are used to make it easier for Japanese learners to learn keigo vocabulary, which includes many types. The purpose of this study is to determine the correct use of keigo based on meaning, function, situation and looking at the interlocutor. This study employs a descriptive method to examine the variety of respectful language (keigo) found in family-genre film in the film *Tokyo Story*, which represents the conditions of keigo use associated with social factors in society in the Showa era. Subsequently, the keigo expressions are classified according to their types and meanings. The next step is to analyze the use of keigo during that period to identify the shifts and factors influencing them, which will then be analyzed holistically through a sociolinguistic approach.

The aim is to identify the various forms of keigo used in both films, as well as to analyze the function of keigo in the social and communication context within the family. It also aims to compare the differences and similarities in the use of keigo between two different time periods: namely, the post-war era in Japan (1953) and the modern era (2019). Finally, the study seeks to develop an understanding of how keigo reflects social relations, hierarchies, and family values in Japanese society.

The approach used in this study is a sociolinguistic approach, because it focuses on the relationship between language and its social context, including the role of language in social interaction, hierarchical structures, and social norms and values that exist in society. In this context, keigo is one aspect of language that is closely related to social status and hierarchical relations in Japanese families, which can be analyzed through a sociolinguistic lens. This study will also

look at how factors such as age, social status, and generation influence the use of keigo in the films analyzed, so that a sociolinguistic approach allows for a deeper understanding of the function of language in family interactions.

3.2. Research Location

As in this study, the research location is in the form of media, specifically contemporary literary works presented as films, which will be analyzed to identify the form and function of keigo in family interactions, focusing on dialogue between characters in the films *Tokyo Story* (1953). Films are a representation of culture, society, and norms that apply in society at a certain time. Therefore, films are a research location that is rich in social context, where interactions between characters reflect the use of language that is appropriate to the status and relationships between family members. Films are chosen as data sources to allow for easily accessible conversation analysis and provide clearer insights into the dynamics of communication within the family.

In addition, choosing films that have different time and cultural contexts (1953 and 2018) will provide an opportunity to explore how the use of keigo in families has changed over time. Films are considered part of the third-order verbal social process, which possesses a social structure in the form of story stages to complete its social goals and can be used as data sources. Verbal and non-verbal social processes have social goals that each have different stages of completion. These social processes and social goals are what show the place of occurrence and the place of social goals achieved. Therefore, every verbal and non-verbal social process has a location of occurrence of the social process to complete its social goals. Based on this ontological analysis, it can be concluded that language research, both first, second and third order, has a research location^[37].

3.3. Research Data

The main data sources in this study are two Japanese family-genre films that represent the use of keigo in the Japanese family realm in two different eras, namely the film *Tokyo Story* (1953). Both films were chosen as data sources in this study because of the strong use of keigo between the characters, although the two films represent two eras of Japanese society that are quite different. *Tokyo Story* (1953)

depicts Japanese family life in the post-war period, focusing on the interactions between parents and children and the relationships between generations in the family.

In this linguistic study, the researcher uses primary data in the form of in-depth linguistic phenomena, including the form, meaning, and function of keigo use, as well as the social factors influence its use.

Sutedi (2011) states that research data can come from human or non-human sources. The data sources used in this study are family genre films, aspects of keigo use, reference books, dictionaries, and the internet.

The data in this study are qualitative and includes dialogues containing keigo elements. The dialogues in both films will be analyzed to identify the forms and functions of keigo used in conversations among family members.

Examples of dialogue data found in both films include:

Tokyo Story (1953)

a. Sonkeigo

A child speaks to parents or grandparents using formal and respectful language.

For example: “お父さん、どこに行きますか？”

Otousan, doko ni ikimasuka?

‘Father, where are you going?’

b. Kenjougo

Elderly people talk about themselves in a humble manner.

For example: “私はお手伝いできません。”

Watashi wa otetsudai dekimasen.

‘I can’t help it’

3.4. Sampling

Sampling in this study aims to select representative dialogue sections from both films containing keigo in family interactions. The samples taken must include various types of keigo use that show the form and function of keigo in the context of family relationships. Because the dialogues in films can be numerous, it is important to select samples that are not only representative, but can also reveal the social patterns that exist in the use of language in both films. Therefore, sampling was carried out using purposive sampling, where the selected samples are the most relevant to the research objectives. Purposive sampling was used to select dialogues containing keigo in both films, which function to describe the social structure in the family, as well as the

differences in time and culture between the two films.

With purposive sampling, researchers select film segments that have relevant conversations to identify the forms and functions of keigo in family interactions. These segments illustrate the social hierarchy represented in conversations between family members, both between parents and children, and across older and younger generations. They also demonstrates the socio-cultural differences that exist in both films, considering the differences between time periods (1953 vs. 2019) and how social changes are reflected in the use of language.

3.5. Data Collection

Steps taken in the data collection process:

Identification of Keigo Forms in Dialogue

The first step is to identify and classify the types of keigo used in the films. These types of keigo include:

- a. Sonkeigo (respectful language): Language used to show respect to people who are older or have higher status.
- b. Kenjougo (humble language): Language used to humble oneself or show humility towards people who are higher.
- c. Teinei-go (polite language): Polite language used in everyday interactions, either with people of equal or slightly higher social status.

After identifying the types of keigo, the next step is to mark their use in the transcripts of the film dialogues. Each sentence or part of the conversation that uses one of these keigo forms will be recorded and labeled according to the type of keigo used.

Example:

In the movie *Tokyo Story* (1953), a child might use sonkeigo when speaking to an elder, for example, “Okaasan, arigatou gozaimasu” (Thank you, Mom), where the use of “gozaimasu” shows respect.

The next step is to group keigo based on function, the researcher then classifies the social functions indicated by the use of keigo. Some of the functions that will be analyzed are:

- a. Depicting Social Hierarchy: Keigo is often used to show the hierarchy between the speaker and the interlocutor, such as in the relationships between parents and chil-

- dren, or between older and younger family members.
- b. Showing Respect or Humility: Another function of keigo is to show respect for elders or to humble oneself.
- c. Maintaining Politeness in Communication: Keigo is also used to maintain politeness in more formal situations or in interactions that require self-control.

3.6. Data Validity

Several stages of validity that will be carried out include the stages of internal validity, and data validity through triangulation. Internal validity is used in relation to the extent to which the findings obtained from the data truly reflect the phenomenon being analyzed, namely the forms and functions of keigo in family conversations in the films *Tokyo Story* (1953)

The steps taken in internal validity are:

1. Selecting relevant dialogues: The data used will be entirely sourced from conversations that show the use of keigo in a family context, and the analysis will focus only on conversations that do show social hierarchy or relationships among family members.
2. Accurate transcript preparation: The process of making transcripts will be carried out very carefully so that there are no errors in understanding or writing the conversation. In this case, the use of subtitles will be used to ensure the accuracy of the transcript.
3. Systematic coding: Data coding based on the forms and functions of keigo will be carried out carefully, and carried out by researchers who are competent in keigo analysis and sociolinguistics.

Data validity is ensured through Triangulation, which is applied to enhance validity and minimize bias in this study. Triangulation is an approach that combines multiple data sources, methods, or analyses to obtain a richer and more accurate picture. The form of triangulation used is data triangulation and researchers will collect data from *Tokyo Story* (1953).

3.7. Data Analysis

This study uses inductive data analysis, which starts from the existence of data evidence and does not impose a theoretical model^[38]. This inductive analysis can identify

multiple social realities and make interactions between researchers and informants clearly visible, understandable, and accountable. With this research, researchers will organize values as an integral part of the structure of that reality^[39]. In this study, the inductive analysis referred to above will use Spradely's (1980; 1986) qualitative analysis model which organizes inductive analysis into four major stages, namely, domain analysis, taxonomy, componential analysis, and cultural themes^[37].

The purpose of data analysis in this study is to identify and understand the forms of keigo used in family interactions in the film *Tokyo Story* (1953). In addition, this study also analyzes the social function of keigo in building relationships among family members and describing social structures within the context of Japanese culture. Through a sociolinguistic approach, this analysis aims to explore how the use of keigo relates to social status, family relationships, and social conventions that apply in Japanese society in different periods.

4. Findings and Discussion

4.1. The Forms and Functions of the Use of Keigo in the Family Domain in the Film *Tokyo Story* (Showa Era)

This study aims to examine the forms and functions of the use of keigo—a Japanese form of respectful language—in interactions between family members in Yasujiro Ozu's film *Tokyo Story* (1953), which reflects Japanese society in the early Showa era following World War II. Keigo is an integral part of the Japanese language system used to indicate respect, social distance, and hierarchical structure, especially in interactions between generations within a family.

In *Tokyo Story*, the most prominent forms of keigo are the use of sonkeigo (respectful language) and teineigo (polite language). For example, the character Fumiko, the daughter-in-law of the elderly couple Shūkichi and Tomi, consistently uses desu/masu forms as a form of teineigo as in Fumiko's initial greeting as a daughter-in-law to her mother-in-law with the expression:

ふみこ (son-in-law pr-1) Fumiko	: おかさま、ほんとうにお久しぶりです。 <i>Okasama, hontou ni ohisashiburi desu.</i> 'Mom, it's really been a long time since we met, huh?.'
---------------------------------	---

The sentence above ends with the copula *desu*, serving as a marker for the formal sentence “teineigo”. The mother-in-law responds with the *futsuukei* or plain form:

お母さん	: ほんとう
Okaasan	Hontou
Mother	‘that’s right’

The expression “hontou” is used to respond to a speech partner and to show affirmation. The expression “hontou” does not end with the *copula desu*, and this shows that the mother-in-law chooses ordinary language. The relationship between the daughter-in-law and mother-in-law in this case shows that the mother-in-law holds authority (+).

Apart from the “teineigo” form, Fumiko also respects her in-laws with more respectful expressions in the “sonkeigo” form as in the following conversation;

ふみこ (menantu pr-1) Fumiko	: いらっしゃませ <i>Irasshaimase</i> ‘welcome’
	さ、どうぞ <i>Sa, douzo</i> ‘Please’
こういち (Anak lakinya) Kouichi	: おかあさん、つかれたでしょう。 <i>Okaasan, tsukareta deshou.</i> ‘Mom, you must be tired, right?’
	汽車中になれましたか。 <i>Kisha naka ni naremashitaka.</i> ‘How about on the train, are you used to it?’
お母さん Okaasan Mother	: え、あまり <i>E, amari</i> ‘Yes, good’
ふみこ Fumiko	: いらっしゃいませ。 <i>Irasshamase</i> ‘welcome’
	いつもごぶさたしあげまして。 <i>Itsumo gobusata shiagemashite</i> ‘Thank you for coming’

To show respect for her in-laws, Fumiko also chooses the *sonkeigo* variety when greeting her in-laws with the sentence *irasshaimase*. At the end of the conversation Fumiko repeats the sentence *irasshaimase* followed by a highly respectful expression, namely, *itsumo gobusatashiagemasu*, which means thank you for coming. This is different from Kouichi’s (her son) sentence which tends to ask directly without any greeting, namely; *okaasan, tsukareta deshou. Kisha ni naremashitaka*. (Mom is tired, huh. You’re used to being on the train, right?)

There is something interesting in the analysis of the sentences of daughter-in-law and child towards *Shūkichi* and Tomi (parents), namely, the way Fumiko and Kouichi call their mother. Fumiko uses the term *okasama* while Kouichi uses the word *okasan*. This shows that Fumiko’s language variety is more respectful — the *sonkeigo variety* — compared to *Kouichi* as the biological child of *Shūkichi* and Tomi. This indicates a high level of respect for the family hierarchy, even though Fumiko is considered a social as *soto* “outsider” in the family. Fumiko uses *keigo* forms not only as a linguistic formality, but also as a means to maintain harmony, express gratitude, and demonstrate conformity to traditional Japanese values. In contrast, interactions between *Shūkichi* and his biological sons, including *Shige*, show a more limited use of *keigo*.

They often use more direct and informal forms, such as the plain form, which indicates an emotional distance even though they are lower in the hierarchy. *Koichi*, a doctor, shows the use of *keigo* only in formal contexts or when talking to patients, while he speaks to his parents in a more concise and efficient style. This shows that the function of *keigo* in the family context is shifting from an expression of respect to merely a marker of formality, or is sometimes even being ignored in nuclear family relationships.

In the context of the conversation above, this aligns with *Noriko*’s choice of language, who holds the same status as Fumiko, namely, as a daughter-in-law. *Noriko* is married to *Shoji*, the son of *Shūkichi* and Tomi, who died in the war. In the following conversation, it can be seen that *Noriko* strongly maintains the expression of *keigo* with the variety of *kenjougo* at the beginning of the conversation.

典子 (menantu per-2) Noriko	: おかあさま、いたしましょう。 : <i>Okaasama, itashimashou.</i> ‘Mom, let me help you.’
お母さ Okaasan Mother	: ええの。。。ええの <i>Ee no..ee no..</i> ‘oke...oke..’ でも、まあいやで夢みたようだ。 <i>Demo, amaiyadeyumemityouda.</i> ‘But, this is like a dream’

Okaasama Itashimashou is an expression of humility used when offering help to her mother-in-law while she is packing her belongings. The mother-in-law responds using the *futsuukei* variety, marked by *-da* (the plain form, or *futsuukei of the copula desuteineigo*). *Noriko* addresses her

mother-in-law using the *sonkeigo* variety as in the following conversation.

典子 (menantu per-2)	: でもお父さまお母さまとってもお代わり なりませんわ。
Noriko	: <i>Demo otousama okaasama tottemo okawani narimassenwa.</i> 'But Mom and Dad haven't changed at all'
お母さん	: 代わりあいたよ。しかりもうお年を 取ってしもっての。
Okaasan	: <i>Okawariaishitayo. Shikarimouotoushiue wo totte shimotteno.</i>
Mother	: 'Of course it changed. Now we are old.'

The terms *Otoosama* and *Okaasama* are terms of respect. While the in-laws respond without using keigo markers, tending towards the *futsuukei* form.

The main functions of keigo in this film, as reflected in the dialogue analysis, are (1) showing respect for older or higher status people, (2) maintaining social distance and creating polite communication, and (3) expressing cultural values such as *enryo* (politeness that restrains oneself) and *giri* (social obligation). However, these functions change depending on the social position and age of the characters, as well as the emotional context of the conversation.

In the context of family, keigo also functions as an indicator of emotional relationships. Noriko, who uses keigo sincerely to her in-laws reflects a warm emotional relationship and deep respect. In contrast, biological children who use a more neutral or even cold form of language reflect alienation or emotional distance, even though they are biologically closer.

In conclusion, the forms and functions of keigo use in *Tokyo Story* reflect the social and cultural dynamics of Japan in the early Showa era. Keigo not only functions as a polite communication tool but also as a reflection of social values, family hierarchy, and emotional relationships between generations. The film shows that keigo in the family realm is not simply a linguistic construct, but also an important means of negotiating changing identities, social positions, and cultural values.

お父さん	: これじゃと大阪6時じゃない。
Otousan	: <i>Kore ja Osaka roku ji ja nai</i>
Dad	: 'Isn't it 6 o'clock in Osaka now?'
お母さん	: そうですか。じゃ、けいぞおしごとしてた ところですが
Okaasan	: <i>Sou desuka. Jya, Keizo oshigoto shiteta koro desu ga</i>
Mother	: 'Yes, that's right...if that's the case, it's really fitting for Keizo to finish working, huh'

お父さん	: うん。。ホームにいるはずだろう。でんぼうをうけ とる
Otousan	: <i>Un, homu ni iru hazu darou. Denpou wo uketoru</i>
Father	: 'Yes... maybe he's already at home. Receive telegram'
娘	: はい、おかあさん、これおべんとう。
Musume	: <i>Hi, okaasan, kore obentou.</i>
Daughter	: 'Mother, here are the supplies'
お母さん	: ありがとう。
Okaasan	: <i>Arigatou</i>
Mother	: 'thank you'
娘	: じゃ、いってまいります。
Musume	: <i>ja, ittemairimasu.</i>
Daughter	: 'Then I'll go first'
お父さん	: おまえ、学校がおいしそがしいわざわざきてく れもいいよ。
Otousan	: <i>omae, gagkou ga oisogashii waza waza kite kure mo ii yo.</i>
Father	: 'Even though you're busy with school, why are you here'
娘	: いいえ、えんです。ごじかんめ授業対象です から。
Musume	: <i>ie, en desu. Go ifin me jugyou taishou desu kara.</i>
Daughter	: 'It doesn't matter. Because I have lessons at 5 o'clock.'
お父さん	: そうか。
Otousan	: <i>sou ka</i>
Father	: 'Oh, I see...'
娘	: じゃ、いって。お母さん、おちやをいれておきま したから。
Musume	: <i>ja, itte. Okaasan, ocha wo irete okimashitakara.</i>
Daughter	: 'Then I'll go first. Mother, I have prepared the tea'
お母さん	: ありがとう。
Okaasan	: <i>Arigatou.</i>
Mother	: 'Thank You'
娘	: いってまいります。
Musume	: <i>ittemairimasu.</i>
Daughter	: 'I'm leaving'
お父さん	: いっておいで。
Otousan	: <i>itte oide</i>
Father	: 'be careful'

In the SwTS 001 data show consistency in language choice based on the social hierarchy of Japanese families. The consistency in question is that a wife does not use ordinary language (without respect) towards her husband. This is shown in the wife's response to her husband based on the following form analysis. (footnote: the data analysis uses Romaji transcription to facilitate readability).

- Sou desuka. Jya, Keizo oshigoto shiteta koro desu ga
'Yes, that's right... then it's just right that Keizo finished work, huh'

The language choice spoken by the wife above is a form of teineigo 'polite form', one of the characteristics of the

teineigo form in Japanese is the use of the copula ~ desu at the end of a non-verb sentence. This teineigo form is a response to the husband's question using the opposite language choice from the wife, namely the futsutai form 'ordinary form'. The husband's sentence has a marker of ordinary form (without any polite language choice) as follows:

- Kore ja Osaka roku ji ja nai
'Isn't it 6 o'clock in Osaka now?'
- Un, hoomu ni iru hazu darou. Denpou wo uketoru
'yes..maybe he's already at home. Received a telegram'

Unlike the wife's language choice marker, the husband's sentence does not end with the copula ~ desu. This means that the copula ~ desu is not used by the husband to communicate with the wife in the data above. Based on the sentences in the data, the sentence ending in ~ ja nai is used without the closing word marker teineigo form (as is the case with the sentence form in the wife). Meanwhile, the form ~ darou is a marker of futsutai 'ordinary form', corresponding to the teineigo form ~ deshou. Likewise, the verb ~ uketoru is used without being changed into the teineigo form with the marker ~ masu (uketorimasu). The analysis of social factors, namely the relationship between husband and wife in a casual conversation situation carried out in the family room, shows that the social hierarchy factor still applies. The wife's use of teineigo shows that she still uses respectful language in this situation. This shows that the power lies with the husband (superior).

The consistency of the use of respectful language is also shown from the choice of language for daughters to their parents. These markers are shown in the following conversational data examples.

- Hi, okaasan, kore obentou.
'Mom, here are the provisions'
- Ja, ittemairimasu.
'Then, I'll go first'

The bolded words ~ obentou and ~ ittemairimasu show a higher level of respectful language than that used by the wife toward her husband in the analysis above. The word ~ obento comes from the noun bento ('provisions'), with the prefix ~ o as a marker of the sonkeigo form ('respectful language'), used to elevate the conversation partner (the mother). The daughters also use the humble language 'kenjougo' through the use of the verb with the marker ~ mairi-

masu. The word ~ mairimasu is a lexical change of the word kuru which means 'to come'. The purpose of using the word mirimasu is to belittle the actions of the girl as a form of respect for the parents.

Based on the position of the parents towards the child, the sonkeigo and kenjougo forms are responded to using the futsutai form 'normal form'. This shows that the power is on the side of the parents. There is an asymmetric condition shown by the use of the word oisogashii spoken by the father to the child. In the explanation above, it is concluded that the prefix ~ o which is placed at the beginning of the word isogashii 'busy' is a marker of the sonkeigo form.

4.2. The Shifts in the Form and Function of the Use of Keigo in the Family Domain in the Film *Tokyo Story* (Showa era)

The use of keigo (respectful language) in Japanese has shifted over time, including in the context of the family. Yasujiro Ozu's film *Tokyo Story* (1953) provides a clear picture of this change in the Showa era after World War II. In this film, there is a shift in the form and function of keigo that reflects social transformation, family values, and significant generational differences in Japanese society at that time.

In terms of form, there is a decrease in consistency in the use of keigo by the younger generation. Parents such as Shūkichi and Tomi still maintain a polite language style and a hierarchical structure through the use of sonkeigo (respectful language for others) and kenjougo (derogatory language). For example, when they talk to their children, they maintain a polite style of speech even though they are hierarchically higher.

In contrast, their children—Koichi, Shige, and Keizo—tend to use language that is more concise, direct, and in many cases without the use of explicit keigo forms. They use teineigo (neutral polite language) or even the plain form more often, especially in informal contexts or when the conversation is not focused on respect. This shows a shift from using keigo as a norm of communication between family members to a more egalitarian style of speech that is less reflective of the depth of traditional respect.

The function of keigo also shifts in this film. In the older generation, keigo still functions as the main tool for expressing respect, maintaining social harmony, and showing role and status within the family. For them, the use of polite

language is a reflection of traditional Japanese cultural values such as oyakoukou (filial piety) and enryo (self-restraint in order to maintain harmony).

However, in the younger generation, this function begins to shift. Keigo is no longer always used as a form of deep respect, but rather as a linguistic convention that only appears in formal situations. Their interactions with their parents tend to be colder, even in their use of language. This indicates that the social and emotional functions of keigo have weakened in the nuclear family environment, being replaced by more practical or purely formal functions.

One important exception is Noriko, a daughter-in-law who is not a biological child, but who shows consistent and respectful use of keigo towards her in-laws. In this case, Noriko reflects traditional Japanese values that are starting to be abandoned by the biological younger generation of the family. This emphasizes that the shift in the function of keigo is not based solely on age or social status, but also the individual values that a person adheres to.

The shift in the form and function of keigo in *Tokyo Story* reflects the social reality of postwar Japan, when traditional family structures were beginning to be replaced by modern values. Keigo, which used to be the main tool to assert hierarchy and maintain harmony, has now begun to lose its meaning in nuclear family relations. The younger generation tends to use more informal and efficient language, indicating a shift in values from collectivism to individualism. This film, with a sociolinguistic approach, captures this cultural transition very subtly and deeply.

4.3. The Social Factors that Influencing the Shift in the Use of Keigo in the Family Domain in the Film *Tokyo Story* (Showa Era)

Yasujiro Ozu's *Tokyo Story* (1953) subtly yet profoundly depicts the social transformation of Japan in the early Showa era after World War II. One important aspect seen in the film is the shift in the use of keigo (respectful language) in the family context. This change was not purely linguistic but was influenced by various social factors that were taking place at the time. This study identifies three main factors that influenced this shift: modernization and urbanization, changes in family values, and generational differences.

After Japan's defeat in World War II, the country under-

went rapid process of modernization. Urbanization brought many people from rural areas to big cities such as Tokyo and Osaka. In the film, the children of the elderly couple Shūkichi and Tomi leave their hometown of Onomichi and settled in the big city. Urbanization has led to changes in lifestyle, mindset, and communication. In city life, social interactions tend to be more efficient, concise, and functional. As a result, the use of keigo in the family context has begun to decline, as it is considered impractical or too rigid in everyday communication. The use of polite language decreases in informal interactions.

Traditional Japanese family values centered on *ie* (a hierarchical patriarchal family system) began to be replaced by more individualistic modern values. In the *ie* system, respect for parents and seniors is expressed through language forms such as keigo. However, in *Tokyo Story*, children no longer show deep respect for their parents, both in actions and language. This reflects the changing social structure, where multigenerational extended families are beginning to be replaced by nuclear families. Shige and Koichi, for example, are seen to prioritize personal comfort and work matters over serving their parents with full respect as required by traditional culture.

The older generation (Shūkichi and Tomi) was raised in an education system and society that strongly emphasized the values of hierarchy, politeness, and proper grammar. The younger generation such as Koichi and Shige live in a transitional period, where the education system begins to emphasize efficiency and individual development. They were also more exposed to Western culture, which tends to be egalitarian in social structure and communication. This leads to different attitudes towards the use of keigo. For the older generation, keigo is a symbol of respect and manners, while for the younger generation, keigo is considered a formality that is only required in professional or official contexts.

The shift in the use of keigo in the film *Tokyo Story* cannot be separated from the broader social context. Modernization, urbanization, shifting family values, and generational differences all contribute to changes in the form and function of keigo in the family realm. The film not only depicts emotional conflicts between family members but also serves as linguistic documentation of social change in Japan during the Showa era. Thus, the sociolinguistic analysis of keigo in this film reveals the close relationship between language,

culture, and social dynamics.

5. Conclusions

This study examines the forms and functions of keigo in the family domain through the film *Tokyo Story* (1953), using a sociolinguistic approach. The findings show that keigo — especially the forms of *sonkeigo* and *teineigo* forms — is used to show respect, maintain social distance, and strengthen the hierarchy between family members, particularly between the older and younger generations. However, there is a shift in the forms and functions of keigo among the younger generation. They tend to use more direct and informal language, even toward their parents, indicating a decline in the use of keigo as an expression of interpersonal respect within the family. This shift cannot be separated from various social factors in the Showa Era, such as modernization, urbanization, changes in family values, and generational differences. The younger generation was more influenced by urban lifestyle and individualistic values, so the use of keigo became more functional than emotional. This film is an important representation of postwar Japanese social and cultural change in which language reflects the dynamics of social relations. Therefore, keigo in *Tokyo Story* not only as a means of communication but also as an indicator of changes in Japanese society values.

Author Contributions

All authors contributed equally to the conception, design, data collection, analysis, and writing of this study. All authors have read and agreed to the published version of the manuscript.

Funding

This work received no external funding.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

The data used in this study are available from the corresponding author upon reasonable request. The data for this research is derived from the film *Tokyo Story* (1953), which serves as a rich source for examining the use of keigo, or honorific language, in everyday conversations. Through its depiction of family interactions and societal norms, the film offers numerous instances of keigo usage, reflecting the intricate social hierarchies and cultural values of the time. This provides a valuable context for analyzing the forms and functions of keigo within the family domain, contributing to a deeper understanding of the sociolinguistic factors that influence language usage in post-war Japan.

Conflicts of Interest

The authors declare no conflict of interest.

References

- [1] de, Sachiko, 1992. Japanese Sociolinguistics: Politeness and Honorifics. In: Watts, R.J., Ide, S., Ehlich, K. (eds.), *Politeness in Language: Studies in its History, Theory and Practice*. Mouton de Gruyter: New York, NY, USA. pp. 281 – 300.
- [2] Wetzel, P.J., 2004. *Keigo in Modern Japan: Polite Language from Meiji to the Present*. University of Hawaii Press: Honolulu, HI, USA.
- [3] Sapir, E., 1929. The Status of Linguistics as a Science. *Language*. 5(4), 207 – 214. DOI: <https://doi.org/10.2307/409588>
- [4] Kabaya, H., 2010. *Honorific Communication*. Asakura Shoten: Tokyo, Japan. (in Japanese)
- [5] Özşen, A., Özbek, T., Kawamoto, K., 2016. Use of keigo and situational factors. In: Özşen, A., Özbek, T., Kawamoto, K. (eds.). *New Approaches to Japanese Language and Culture Education Research*, JDI Series II. Paradigma Akademi: Çanakkale, Turkey. (in Turkish)
- [6] Jansson, S., 2011. *Keigo, Japanese polite language: a linguistic historical journey between Meiji and Heisei* [Master's Thesis]. Lund University: Lund, Sweden. (in Swedish)
- [7] Pizziconi, B., 2004. Japanese politeness in the work of Fujio Minami. *Linguistics*. 13, 269 – 280. Available from: <http://eprints.soas.ac.uk/54/> (cited 19 May 2025)
- [8] Carroll, T., 2005. Beyond keigo: Smooth communication and the expression of respect in Japanese as a foreign language. *International Journal of Social Lan-*

- guage. 175 – 176. DOI: <https://doi.org/10.1515/ijsl.2005.2005.175-176.233>
- [9] Takekuro, M., 2006. From Keigo ‘Honorifics’ to Keii-Hyouden ‘Respect Expressions’ : Linguistic Ideologies of Japanese Honorifics. *Proceedings of the Annual Meeting of the Berkeley Linguistics Society*. 32(1), 401.
- [10] Rahayu, E.T., 2013. The system and function of Japanese speech levels in the office domain [Master’ s Thesis]. Universitas Sebelas Maret: Surakarta, Indonesia. (in Indonesian)
- [11] Fadhillah, Y., 2020. A sociolinguistic analysis of Japanese politeness in Keigo Higashino’s 2013 film *Galileo*. *Japanese Research in Linguistics, Literature and Culture*. 2(2), 108 – 125. DOI: <https://doi.org/10.33633/jr.v2i2.3993>
- [12] Andriyani, D.A.D., Djatmika, D., Sumarlam, S., et al., 2019. Cross-Cultural Influence of Keigo Respect Levels through Social Media between Driver Guides and Japanese Tourists in Bali. *Mozaik Humaniora*. 19(1), 1 – 7. DOI: <https://doi.org/10.20473/mozaik.v19i1.11976> (in Indonesian)
- [13] Kusumarini, I., 2022. Linguistic Politeness Scores of Japanese Speech by Hotel Staff in Bali. *Lacultour Journal of Language, Culture and Tourism*. 1(1), 28 – 29. DOI: <https://doi.org/10.52352/lacultour.v1i1.737> (in Indonesian)
- [14] Moeran, B., 1983. The language of Japanese tourism. *Annals of Tourism Research*. 10(1), 93 – 108. DOI: [https://doi.org/10.1016/0160-7383\(83\)90117-2](https://doi.org/10.1016/0160-7383(83)90117-2)
- [15] Yoshida, M., Sakurai, C., 2005. Japanese honorifics as a marker of sociocultural identity: A view from non-western perspectives. In: Lakof, R.T., Ide, S. (eds.). *Broadening the Horizon of Linguistic Politeness. Pragmatics & Beyond New Series*. 139, 197 – 215. DOI: <https://doi.org/10.1075/pbns.139.18yos>
- [16] Kishimoto, H., 2010. Honorific agreement in Japanese. *Canadian Journal of Linguistics / La Revue Canadienne de Linguistique*. 55(3). DOI: <https://doi.org/10.1353/cjl.2010.0015>
- [17] Wetzell, P., 1994. Contemporary Japanese attitudes toward honorifics (Keigo). *Language Variation and Change*. 6(2). DOI: <https://doi.org/10.1017/s0954394500001617>
- [18] Matsuoka, M., 2020. The impact of United States of America college education on the Japanese students’ keigo towards their senpai [Master’ s Thesis]. Minnesota State University: Mankato, MN, USA. Available from: <https://cornerstone.lib.mnsu.edu/etds/953/> (cited 19 May 2025)
- [19] Arakaki, T., 2023. Promoting the use of Okinawan by new speakers: An analysis of honorific choices in the family domain. *Languages*. 8(1), 12. DOI: <https://doi.org/10.3390/languages8010012>
- [20] Derible, A., 2024. Gender- and age-related constraints in Japanese politeness marking: A statistical analysis of the Tokyo Story characters’ usage of keigo. DOI: <https://doi.org/10.30560/ilr.v7n2p13>
- [21] Fernandes, C.G., Assunção, 2018. First grammatical encoding of Japanese politeness (17th century). *Ciencias Humanas*. 13(1), 187 – 203.
- [22] Prahesti, N.Y., 2020. Analysis of the use of keigo in the drama in Autumn Kounodori Season 1. *Chi’ e Journal of Japanese Learning and Teaching*. 8(1), 10 – 17. DOI: <https://doi.org/10.15294/chie.v8i1.36924> (in Indonesian)
- [23] Izotova, N.N., 2020. The Peculiarities of Japanese Periodisation: A New Era of Reiwa. *Concept, Philosophy, Religion and Culture*. 4(3), 128 – 136. DOI: <https://doi.org/10.24833/2541-8831-2020-3-15-128-136>
- [24] Park, J., 2019. What’ s in a name? Reiwa reflects today’ s politics, Japan’ s cultural history, and social philosophy. *Journal of Modern Japanese Studies*. 45(2), 123 – 145. Available from: <https://www.japantimes.co.jp/news/2019/04/02/national/politics-diplomacy/w-hats-name-reiwa-reflects-todays-politics-japans-cultural-history-social-philosophy/> (cited 19 May 2025)
- [25] Chang, T., Rasyid, Y., Boeriswati, E., 2018. Similarities and Differences of Honorific Systems Between Indonesian and Korean Languages. *Indonesian Language Education and Literature*. 3(2), 212. DOI: <https://doi.org/10.24235/ileal.v3i2.2470>
- [26] Kabaya, H., 2006. A Study of Honorific and Plain Forms in Family Discourse: Focusing on the Speech of Parents. *Journal of Japanese Linguistics*. 25 (13), 56 – 70. (in Japanese)
- [27] Kaneko, H., 2010. *Nihongo Keigo Toreeningu*, 1st ed. PT Ask: Tokyo, Japan. (in Japanese)
- [28] Barešova, I., 2015. On the categorization of the Japanese honorific system Keigo. *Topics in Linguistics*. 15(1). DOI: <https://doi.org/10.2478/topling-2015-0001>
- [29] Sari, T.I., P., C.D., Kastuti, 2023. Keigo learning in building omotenashi no kokoro through a communicative language teaching approach. *Japanese Research in Linguistics, Literature and Culture*. 5(2), 110 – 117. DOI: <https://doi.org/10.33633/jr.v5i2.8432>
- [30] Maruki, Y., 2022. Keigo to use and to be used: Reevaluation of keigo learning in Japanese language classes. *Journal of Japanese Language Education and Linguistics*. 6(2), 142 – 153. DOI: <https://doi.org/10.18196/jjlel.v6i2.14874>
- [31] Dewi, R., 2022. *Prokem Language in Facebook Social Media: a Sociolinguistic Review*. *Ethical Linguistics*. 9(1). Available from: <https://ethicallingua.org/25409190/article/download/377/223/> (cited 19 May 2025)
- [32] Rajend, M., Swann, J., Deumert, A., et al., 2009. *Introducing Sociolinguistics*, 2nd ed. Edinburgh University Press: Edinburgh, UK.

- [33] Dittmar, Norbert, Sand, P., et al. (trans)., 1976. *Sociolinguistics: A Critical Survey of Theory and Application*. Edward Arnold: London, UK.
- [34] Rahayu, E.T., 2017. Sonkeigo Expressions in Japanese Translation of the Quran. *Madania Journal of Islamic Studies*. 21(2), 145 – 156. DOI: <https://doi.org/10.29300/madania.v21i2.605>
- [35] Hall, S. (ed.), 1997. *Representation: Cultural Representations and Signifying Practices*. Sage & Open University: London, UK.
- [36] Barthes, R., 1977. Heath, S., (trans. & eds.). *Image, Music, Text*. Fontana Press: London, UK.
- [37] Santosa, R., 2021. *Fundamentals of Linguistics Research Method*. UNS Press: Surakarta, Indonesia. (in Indonesian)
- [38] Wattles, I., Radic-Bojanić, I., 2007. The Analysis of an Online Debate — The Systemic Functional Grammar Approach. *Facta Universitatis, Series: Linguistics and Literature*. 5(1), 47 – 58.
- [39] Goetz, M.D., LeCompte, J.P., 1984. *Ethnography and qualitative design in educational research*, 2nd ed. Academic Press: Orlando, FL, USA.