Leksema
JURNAL BAHASA DAN SASTRA

The Speech Acts of Compliments among Japanese Teenagers in Japanese Anime Films

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ABSTRACT

This study aimed to identify the forms of expressive speech acts of compliments and to describe the forms of perlocutionary acts that appear in the anime *Yahari Ore no Seishun Love Come wa Machigatteiru* and *ReLife*. This research used Searle's speech act theory, Holmes' complimenting speech act, and Alston's verbs of perlocutionary. The study applied descriptive method. The data were collected from observation and notes based on the techniques for analyzing direct elements. The data were presented in an organized set of information, allowing for conclusions and action analysis. Based on the results of the research, it was found that expressive speech acts in the forms of compliments were dominantly influenced by the speaker's ability. Meanwhile, the dominant perlocutionary verbs in the compliments refer to encouraging, irritating, and attracting attention.

Keywords: speech acts, pragmatic, expressive, perlocution

INTRODUCTION

Speech acts can be defined as utterances carried out between speakers in communication. To study whether the intent of a speaker's utterance could be conveyed to his/her speech partner, a pragmatic inquiry can be used, that is the study of the meaning in a speech. The purpose of delivering a speech could be seen not only from its form and meaning, but also from the time and place, with whom we are talking, the form of speech, and how it is conveyed.

According to Koizumi (1990, 1993), pragmatics is a field that examines language use. Pragmatics specializes in speech problems in situations of language delivery. Sentences as new utterances will have the right meaning when they are used in particular situations. In a communication, sometimes, what someone wants to convey does not materialize or arrive at what he/she wants to mean, so that his/her speech partner may not understand the message. Therefore, we need to study how we act in speech.

There are various kinds of speech acts, one of which is expressive speech acts. Expressive speech acts refer to speech acts performed by the speaker as an evaluation of the utterances he/she has spoken. This form of speech has a function for expressing an attitude from the speaker to the speech partner. Some examples of expressive speech acts are complaining, flattering, criticizing, thanking, praising, blaming, and congratulating. Praising is a way of giving appreciation to the speech partner by using certain expressions, such as 'excellent', 'wow', 'great' and others.

The problem and the uniqueness the writer wanted to discuss by this study was that in performing praising speech, there are certain ways of conveying it, among others by complimenting others without convoluted sentences, so that the real intention can be conveyed to the speech partner. Some people can find out how the expressions appear with the speech partners. However, sometimes, there is another purpose that a speaker wants to convey.

For example, there is a speaker who wants to compliment his speech partner, but it is not specific or clear enough, so that the interlocutor does not understand or even responding to with an unhappy expression because what the speaker means is not conveyed. By this reason, the writer is interested in discussing the expressive speech acts of praising in Japanese anime films.

The data sources that the author used in this study were the anime *Yahari Ore no Seishun Love Come wa Machigatteiru* and *ReLife*. These Japanese animes tells about the life of school teenagers in Japan. These animes also have interesting stories to be enjoyed by teenagers and adults. The settings, characterizations, and activities of the various school clubs in these animes are relatable, so that the audience can feel what it is like to live as a school teenager in Japan. The taken research data were the texts representing the speech acts of compliments found in the dialogues of the films.

There are some previous studies relevant to this research. First, Susanti, R & Siregar (2010) and Adachi (2011) who analyzed the compliments given by groups of selected people in Japanese language studies. Then, in his study, Muhammad. SF (2016) found that perlocution acts belong to the same category of perlocution verbs which have different sentence modes and types of speech acts. In addition, Suparno (2019) studied the expressive speeches with praising meanings in *Haikyuu* anime to state the background of the expressions and conditions by which Japanese speakers compliment the speeches of their partners whose responses can be different. On the other hand, Aryanto, Hadi, & Hariri (2021) in their research entitled *Native Speaker's Perceptions of The Naturalness In The Japanese Speech Act Response of Compliment Among Japanese Learners In Indonesia* claimed that 55% of respondents' language was perceived as unnatural. It showed sociopragmatic and pragmatic failures. The failure in social pragmatics was reflected from lacking competence of the learners in considering the extra-linguistic factors.

What makes the author's research different from previous research lies in the theme of the data source which is more focused on the activities of Japanese teenagers originating from two Japanese animes and stressing on the diversity of compliments conveyed by the speakers to their speech partners. It is different from some of the previous studies that discussed compliments based on Holmes' theory, focused on the anime *Log Horizon*, and emphasized on compliments and perlocution limited to the production of more data on one's abilities due to sports-theme data sources.

Speech Acts

According to Yule (1996), pragmatics studies meanings from contextual perspectives. This study involves interpreting the utterance's meaning related to specific context and how that context affects what is said.

Speakers express their utterances by considering the circumstances, when, where, and the addressees. Purwo (1990) defines pragmatics as an analysis of the meaning of utterance using context-bound meaning. Meanwhile, treating language pragmatically is treating language by considering its context, i.e.: its use in communication events. On the other hand, Nadar (2009) defines pragmatic as a linguistic branch that learns the language used to communicate in certain situations. Simply, pragmatics considers the meaning and function of words used in context in its study (Kato, 2004).

Searle (1969) states that practically there are three kinds of speech acts, namely: local acts, illocutionary acts, and perlocution acts. From another point of view, speech acts can be classified into five types, i.e.: directives, representatives, expressive, commissive, and declaratives.

Searle (1969) states that the illocutions in expressive speech acts are intended to express psychological conditions that are determined in terms of sincerity about the states related to the proportional contents. According to Searle's theory, expressive actions can be articulated through apologies, forgiveness, compliments, gratitudes, congratulations, and condolences (Chaer, 2007). Similarly, Ismari (1995) also states that expressive speech acts reflect psychological statements and can be in the form of praising, thanking, apologizing, saying happiness or pleasure, and complaining. Meanwhile, according to Manaf (2011), expressive speech acts are carried out with the purpose of assessing or evaluating something mentioned in the speech. Briefly, expressive speech acts have the goal for expressing feelings and attitudes about a situation.

In regard with compliments as one kind of expressive acts, Holmes (2003) classifies them into four categories, namely: (1) compliment for the appearance of the speaker (appearance compliment); (2) compliment for the speaker's ability, achievement or good deeds (ability/performance compliment); (3) compliment for the objects owned by the speaker (possessions compliment); and (4) compliment for the personality or friendliness of the speaker (personality/friendliness).

Perlocutionary Verbs

According to Alston (1964), the difference between the illocutionary act and the perlocution act affects the verbs of both acts. An illocutionary speech becomes the introduction to a perlocutionary speaker and not the other way around. Alston (in Tarigan, 1986) distinguishes the functions of verbs into three categories: (1) to encourage the listener to learn that: convince, deceive, trick, lie, encourage, irritate, annoy, annoy, frighten (become afraid), attract, captivate, ridicule; (2) to make the listener do: inspire, influence, threaten, distract, distract, confuse; and (3) to make the listener think about: reducing tension, embarrassing, making it difficult, attracting attention, tedious, or boring.

RESEARCH METHOD

This research used a descriptive method. According to Sugiyono (2012) the descriptive method is used to reveal or describe the result of research, but does not make a broader conclusion from it. To collect the data, the researcher used observation technique that was carried out by carefully listening to the data sources chosen. The audio materials were then recorded along with the context of situation in the meantime. The data were then proceeded by using a note-taking technique, that was a record on a card or memo whose content was subsequently underwent classification. This note-taking technique used to make the data easily to obtain (Subroto, 2011). For analyzing the data, the researchers used distributional method. This method is carried out in two ways, namely: basic and advanced techniques. In this study, the researchers used the former. It applied direct element division technique, that is by dividing the lingual data unit into several parts or elements. These elements concerned are seen as direct parts that form the lingual unit in question (Sudaryanto, 1993).

RESULTS AND DISCUSSIONS

In this study, the sources of the data were Japanese animes entitled *Yahari Ore no Seishun Love Come wa Machigatteiru* and *ReLife*. The data themselves are conversational texts between speakers and hearers, particularly words, phrases, and sentences from the utterances that indicate praising and result perlocution effects. The results of analyses are presented in the form of conversations, as the data, and the contexts of situations as the bases of the analyses.

Datum 1

Onoya　：見**おぼえない？**(1)
　　　　　Mioboenai?
　　　　　Do you remember now?

Kaizaki　：**え？ごめん**。(2)
　　　　　E? Gomen.
　　　　　Eh? Sorry.

Onoya　：だよねー。コンビニになる**宅もっと大人っぽくて**、それもカッコイイ良**かったの**。(3)
　　　　　*Dayone. Konbini ni narutaku **motto otonappokute,** soremo **kakkoii yokattano**.*
　　　　　Naturally. While working there you **looked more mature,** and also **looked cool**.

Kaizaki　：いや、**それは**。。コンビニの制服って歳上に見えるから。(4)
　　　　　Iya, sore wa.. Konbini no seifukutte toshiue ni mieru kara.
　　　　　Oh, that .. maybe I look mature wearing a work uniform.

Onoya　：へええ？そうなの？でも、同い年で同じ学校で同じ**クラス**で再会できて凄く嬉しい。夢みたい。(5)
　　　　　Heee? Souna no? demo, onaidoshi de onaji gakkou de onaji kurasu de saikai dekite sugoku ureshii. Yume mitai.
　　　　　Hee? Really? But, I'm glad that we are the same age, in the same school, and can even meet again in the same class. Just like fate.

(*ReLife*/episode 6/timeline 12.26-13.06)

In Datum 1, Ooga and Onoya goes to study the Kaizaki apartment group. But Ooga gets a call from where he works part-time, so that only Kaizaki and Onoya remains there. Onoya asks Kaizaki if he ever worked in a minimarket, because he had been shopping there and met Kaizaki who was working, but Kaizaki does not remember it.

In the third line, there is an expressive speech act of compliment that is pointed to the appearance of the speaker. Onoya expresses his feelings—as he sees Kaizaki's appearance when he is working—with compliments on utterance (3) by using the phrases　もっと大人っぽくて (*motto otonappokute*) which means 'looking more mature' and カッコイイ良かったの (*kakkoii yokattano*) which means 'so cool'. These are how Onoya expresses his feelings by complimenting Kaizaki's appearance.

The perlocutionary verb is included in the category of making the listener divert the speech of the speaker. Kaizaki tries to divert what Onoya said in the fourth line so that Onoya does not tell the school where he has a side job.

Datum 2

Saika　　：そういえば　比企谷くん**テニスうまい**ね (1)
　　　　　*Sou ieba Hikigaya-kun **tenisu umai** ne.*
　　　　　Oh yeah Hikigaya-kun, you are **good at playing tennis** huh.

Yui　　　：そうなん？(2)
　　　　　Sounan?
　　　　　Is that so

Hachiman：うん？(3)
　　　　　Un?
　　　　　Hmm?

Saika : **フォームが　すごくきれいなんだよ。**(4)
Foomu ga sugoku kirei nan da yo.
The form of the game is very beautiful.

Hachiman : いや照れるな。ハッハッハッハ、で誰？(5)
Iya tereru na. Hahaha, de dare?
Wow, so embarrassed. Hahaha, who are you?

Yui : **はあ！？　同じクラスじゃん信じらんない！**(6)
Haa!? Onaji kurasu jyan shinjiranai!
Haa !? We are an unbelievable class!

Saika : ハハハ、同じクラスの戸塚彩加です。(7)
Hahaha, onaji kurasu no Totsuka Saika desu.
Hahaha, I am your classmate, Totsuka Saika.

(*Oregairu*/3/05.56-06.16)

In Datum 2, Hachiman and Yui are taking a break from sports lessons. While they are chatting, Saika approaches them. Saika expresses her admiration that Hachiman's tennis was so great and beautiful, but Hachiman does not remember his classmate to upset Yui.

In the first and fourth lines respectively, there is an act of praising speech where the meaning of the compliment is conveyed to the speaker's ability. Saika compliments Hachiman's ability in utterance (1) by using the phrase テニス う まい (*tenisu umai*) that means 'good at tennis'. *Umai* belongs to an adjective *ikeeyoshi*. In addition, Saika expresses his admiration in utterance (4) フォ ーム が　すごく きれいなんだよ (*Foomu ga sugoku kirei nan da yo*). Here, *foomu* means 'form', *sugoku* means 'very', whereas *kirei* means 'beautiful'. きれい (*kirei*) in this case is directed to Hachiman's tennis game.

The first and fourth lines (1) and (4) are included in the perlocutionary verb list to make the listener think about an attracting attention. Because Hachiman's clever tennis game and his way of playing are so beautiful, it attracts Saika's attention who focuses on praising Hachiman's tennis skills.

Datum 3

Kaizaki : そっちはどう 最近？　　　(1)
Socchi wa dou saikin?
What's with the situation?

Hishiro : どうとは？(2)
Douto wa?
What kind of situation?

Kaizaki : 狩生と玉来さんとお昼食べてるみたいだけど。**すごいじゃん、どん どん友達増えてんじゃん。**(3)
Kariu to tamarai-san to ohiru tabeteru mitai dakedo. **Sugoi jyan, dondon tomodachi fueten jyan.**
Because you can have lunch with Kariu and Tamarai-san right. That's **great**, **finally your friends have increased**.

Hishiro : **はい、おかげさまで。**(4)
Hai, okagesama de.
Yes, all thanks to your help.

Kaizaki : **(あっ、うれしそう）。**(5)
Aa, ureshisou.
Ah, looking so happy.

Hishiro : 狩生さんと玉来さん、お２人ともとてもいい子で 仲がよくて見てて うらやましくなるぐらい。(6)

Kariu-san to Tamarai-san, ofutarit tomo totemo ii ko de naka ga yokute mitete uramayashikunaru gurai.

Kariu-san and Tamarai-san are very nice people and are so friendly that I feel jealous seeing them.

(*ReLife*/8/07.24-07.49)

In Datum 3, it is the end of school hours. When Kaizaki is getting ready to go home, Hishiro comes to take his bag. Kaizaki is curious about Hishiro's condition and tries to ask him how his friendship with the others is.

In the third line it is an act of praising speech in which the intention of complimenting is told on the performance of the speaker. The compliment Kaizaki says is 狩生と玉来さんとお昼食べてるみたいだけど (*Kariu to Tamarai-san to ohiru tabeteru mitai dakedo*) which means 'because you can have lunch with Kariu and Tamarai-san right'. It is a compliment for the achievements made by Hishiro which are fruitful. Here, すごいじゃん (*Sugoi jyan*) means 'great' or 'extraordinary'. じゃん(*jyan*) itself is a slang of Japanese teenagers' language style. Meanwhile, どんどん友達増えてんじゃん (*dondon tomodachi fueten jyan*) that means 'finally your friends have increased' is Kaizaki's expression of gratitude for Hishiro's efforts to make new friends.

The perlocutionary verb in the third line is included into encouraging the listener to learn things that make him encouraged. Because of Kaizaki's support, Hishiro finally makes new friends. Therefore, Kaizaki feels grateful by praising him in line (3) of his speech. In *Cambridge Dictionary* (2022), 'encourage' is defined as 'to help someone to feel confident and able to do something, or to give advice to someone to do something'. Hachiman's compliment for Yui in speech (5) can be included into encouraging category by referring to definition in the dictionary.

Datum 4

Tobe : をおお！マジで、これ　わ何？！スゲー！かっけー！ちょうマ ジすげって。(1)

Woo! Maji de, kore wa nani?! **Sugee**! **Kakkee**! **Chou maji sugette**.

Wooh! Seriously. What is this?! **Great**! **Cool**! **Seriously great**.

Hayato : どうした？(2)

Doushita?

What's going on?

Tobe : ちょっと借りていい？(3)

Chotto karite ii?

May I borrow it for a moment?

Student A : ああ？！うん。いいよ。(4)

Aa?! un. ii yo.

Ah?! yes. you may.

(*Oregairu*/2/00.15-00.31)

In Datum 4, the conversation occurs during a recess in the classroom. Two students are playing game consoles, Tobe, who sees them playing games, tries to borrow the game console of one of the students to show it to Hayato.

In the third line, there is an expressive speech act of compliment directed to the object owned by someone. The compliment that Tobe speaks to student A with the word スゲー (*sugee*) has the meaning 'great'. Meanwhile, カッケ

(*kakke*) means 'cool' and ちょうマジ (*chou maji*) means 'very' or 'at most' as a compliment to the game console that student A has.

The perlocutionary verb in the first line is included in encouraging listeners to learn that the things are annoying. It can be seen from the expression on the face of Student A who looks unhappy with Tobe's arrival to borrow his game console. In *Cambridge Dictionary* (2022), 'disturb' means 'to cause someone to be worried or upset'. Judging from its effect, Tobe's compliment on Student A in utterance (3) can be categorized as disturbing based on the meaning in the dictionary.

Datum 5

Onoya ： そういえば大神君。(1)
Souieba Ooga-kun.
By the way Ooga.

Ooga ： うん？(2)
Un?
Yes?

Onoya ： 私服は普通に着るんだね？(3)
Shifuku wa futsuu ni kirun da ne*?*
You usually wear regular clothes, right?

Ooga ： 普通？(4)
Futsuu?
Regular?

Onoya ： ほら、制服のカーデはすっごいゆるっと着てんじゃん？。(5)
Hora, seifuku no kaade wa suggoi yurutto kitenjyan?
You see, the cardigan uniform you are wearing is a bit too big, right?

Ooga ： ああ、あれは兄ちゃんの下がりんだよね。(6)
Aa, are wa nii-chan no sagarin da yo ne.
Aa, this is a gift from my sibling.

(*ReLife*/6/05.31-05.41)

In Datum 5, Kaizaki, Ooga and Onaya are studying in groups to prepare for the remedial exam at Kaizaki's apartment. While resting, Onoya is interested in the clothes that Ooga is wearing and then asked him.

In the third line an act of praising speech in which the meaning of the compliment is conveyed to objects that are owned by the speaker. Onoya compliments the clothes worn by Ooga because he thinks the clothes so ordinary, considering that Ooga's appearance at school is very handsome. Onoya's compliment is 私服は普通に着るんだね (*Shifuku wa futsuu ni kirun da ne*), which means 'you usually wear ordinary clothes huh'. It is how Onoya expresses his curiosity about what Ooga is wearing. The meaning of looking-up is like saying Ooga's clothes are ordinary, but in terms of meaning in speech, it is how to compliment in a way of asking because Onoya is interested in the clothes Ooga usually wears.

The perlocutionary verb in the third line is included in making the listener think about things to attract attention. Ooga is confused as to why Onoya is interested in what he is wearing. The reason is that the clothes that Ooga wears do not only look ordinary, but also big. Therefore, it is not only information but also compliment.

Datum 6

Yukino ： 自分の武器を座部様愚かす会陰たりに求めるなんて、恥ずかしくないの？(1)

> *Jibun no buki o za-bu-sama oroka su ein tari ni motomeru nante, hazukashikunai no?*
> Are you not ashamed of blaming your stupidity or failure on others?

Yui　　:　**かーかっこいい！**(2)
Ka- kakkoii!
Co - cool!

Yukino & Hachiman：**は？！**(3)
　　　　Ha ?
　　　　Huh?

Yui　　:**建前とか全然言わないんだ。何て言うかそう言うのかっこいい** (4)
Tatemae toka zenzen iwanainda. Nante iu ka sō iu no kakkoī!
You speak without closing anything. I think that's really cool!

Yukino　:**話し聞いてたのだかしら、けっこきついこと言ったつもりだけど。**(5)
Hanashi kiitetano kashira, kekko kitsui koto itta tsumori dakedo.
Did you hear what I said, I think I'm talking quite harshly.

Yui　　:**確かに言葉は酷かった。でも、けど本音って感じがするの。あたし人に合わせたばっかだから。ごめん、次はちゃんとやる！**(6)
Tashikani kotoba wa hidokatta. Demo, kedo honnette kanji ga suruno. Atashi hito ni awaseta bakka dakara. Gomen, tsugi wa chanto yaru!
Indeed your talking is quite harsh. But, I know it comes from your heart. Because I always follow other people's styles. Sorry, I'll try next.

(*Oregairu*/1/17.50-18.03)

In Datum 6, the event takes place in the extracurricular school room. Yui has a request to be taught how to make chocolate to Yukino and Hachiman. Because Yui thinks she has no talent for cooking, she follows what other people have told her. However, Yukino denies what Yui have said in utterance (1) to stop listening to other people.

In the second and fourth lines respectively the expressive speech act of praising is included with the meaning of compliment for the friendliness of the speaker. Speeches (2) and (4) are compliments that Yui utters to Yukino. かっこいい (*kakkoi*) means 'cool, whereas 建前とか全然言わないんだ (*tatemae toka zenzen iwanainda*) means 'you speak without hiding anything'. Meanwhile, 建前 (*tatemae*) means 'hiding his true feelings'. However, based on the indirect sentence, speech (2) can be assumed as an irony too. The story is how Yui expresses her feelings towards Yukino's personality, which immediately tells what she feels inside of her.

The perlocutionary verb in the fourth line is included to making the listener do things to influence. It is because Yukino's speech—that sounds harsh in advising Yui to believe in himself—actually influences him by praising Yukino.

CONCLUSION

Based on the analysis of praising towards expressive speech acts by Japanese teenagers in Japanese animes, the researchers conclude that there are various kinds of compliments given by the speakers to their speech partners, but what is dominantly given is compliment on the speaker's ability. Based on the analyzed data, the animes have school backgrounds. Various activities occur with various forms of compliments on one's ability, so that he is flattered and gives compliment that means something more than someone's is a separate point according to Japanese people. Actually, there are lots of compliments in

both animes, but the compliments are stored in the hearts and minds of the speakers. The messages and feelings of the compliments do not reach the speech partners.

Lastly, the frequent perlocution made by the speakers, according to Alston's verb perlocutions, show the intentions to encourage the listeners to learn that it is encouraging and irritating and to make the listeners think of interesting things.

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