

## Directive Utterances of Vertical Relationships in the Anime *Kaze Tachinu*

DOI: 10.22515/ljbs.v9i1.8931



ILHAM WINNO SAPUTRA  
312202101039@mhs.dinus.ac.id  
BAYU ARYANTO

Japanese Letters Study Program, Universitas Dian Nuswantoro  
Semarang, Indonesia

submitted: 27/4/2024 revised: 27/7/2024 accepted: 15/8/2024 published: 25/8/2024 pages: 83-92

### ABSTRACT

This study aimed at describing the directive utterances as well as the grammatical markers of the utterances in the conversations with vertical relations in the anime entitled *Kaze Tachinu*. This study used Searle's (1979) theory of directive speech acts and employed a descriptive-qualitative method. It also utilized sociopragmatic approach as an additional perspective in the analysis. The result shows that various forms of directive utterances are spoken by characters who have higher social status towards the others from the lower ones. In total, there are 48 directive utterances found for both direct and indirect categories. *Meirei* (command) dominates with 40 utterances and is followed by *irai* (request) *kinshi* (prohibition), *kanyuu* (invitation) and *adobaisu* (advice), each of which has two utterances.

**Key words:** directive utterance, grammatical marker, sociopragmatic, vertical relationship

### INTRODUCTION

Pragmatics is one of the branches of linguistic science that focuses on the conceptual meaning conveyed by speakers and interpreted by hearers in order to determine the illocutionary force of their utterances. Pragmatics has several topics that can be studied, one of which is speech acts. Speech acts are utterances that contain actions within them. As what Austin (1962) stated, in delivering something, the speaker also performs actions based on what has been uttered. Yule (1996) divides speech acts into five types based on their functions, namely commissive, declarative, assertive, directive, and expressive.

Commissive speech acts serve to bind the speakers to the intentions of performing actions in the future, whereas declarative speech acts have the function to change the world according to what the speakers uttered. In addition, assertive speech acts are used to state utterances believed by the speakers whether they are facts or not. Meanwhile, directive speech acts have the purpose to command the hearers through utterances spoken by the speakers. Finally, expressive speech acts can be utilized for conveying the speakers' feelings.

Directive speech acts are one type of speech acts. Searle (1979) states that directive speech acts are a type of utterance used by speakers to get the hearer to do what the speaker says. Directive speech acts have several types, including commanding, inviting, requesting, prohibiting, advising, and others. Directive speech acts can be found in both visual and audiovisual media, such as comics, magazines, anime, and films. Particularly in Japanese language, there are directive utterances with grammatical markers indicating the illocutionary forces contained in the utterances. This type of directive speech act is categorized as a direct directive speech act. On the other hand, there are also directive speech acts without any directive markers. This type of directive speech act is named as indirect directive speech act.

Japanese language has its own characteristics, such as having levels of formality, polite expressions, expressions of gratitude, and others. In performing Japanese speech acts, especially in an indirect manner, one must consider the politeness aspects. In other words, he/she has to focus on the context to increase

the level of politeness. The selection of Japanese utterances can be determined by various factors, one of which is social relationships, such as *jouge-kankei* which means a vertical relationship between participants of conversation. Vertical relationships are asymmetric or hierarchical relationships between the speaker and the hearer, where one party has higher status, authority, or power than the other. For example, when a superior speaks to their subordinate, it is often found that he/she will use utterances with informal speech levels. On the other hand, when a subordinate is speaking to his/her superior, they generally use utterances with formal speech levels. Vertical relationships can be found in various circumstances, including in the dialogues between the characters in the anime titled *Kaze Tachinu*. In this anime, various types of directive speech can be found uttered by characters in either direct and indirect manner, from those who have higher social status to the lower ones and vice versa.

This study examines the realizations of directive speech acts that occur in vertical relationships between speakers and hearers in the anime *Kaze Tachinu* from a sociopragmatic perspectives. Thus, the purpose of this study is: (1) to describe what directive speech acts occur in vertical relationships between speakers and hearers in the anime *Kaze Tachinu* along with their realizations, either direct or indirect; and (2) to describe the linguistic and pragmatic markers of the respective speech acts.

## LITERATURE REVIEW

Research on directive speech acts has been widely conducted. In his study, Muslihah (2017) investigated directive speech acts in the drama *Miss Pilot* with a socio-pragmatic study, where directive utterances with illocutionary forces of commanding, prohibiting, requesting, inviting, advising, and permitting were found to be expressed directly. Meanwhile, Aryanto (2020) examined the characteristics of directive speech acts in the dissemination of COVID-19 mitigation information in Japan using various language varieties, such as *teineitai* (polite speech style) and *keigo* (honorific speech), one of which is the use of the expression *makoto ni* followed by the expression of gratitude *arigatou gozaimasu* to mitigate face threats towards the hearers. Next, Khair (2021) investigated grammatical markers of directive speech acts in Japanese, one of which is the form *~na* in the anime *Howl's Moving Castle*, where this grammatical marker can mean prohibition or command depending on the context and situation. Lastly, Adnjani (2023) studied directive speech acts in two Japanese films titled *Peach Girl* and *Miseinen Dakedo Kodomo Janai*, where directive utterances with grammatical markers such as *~te*, *~te kudasai*, *~onegai*, *~naide*, and others were found.

Although there are a lot of studies on directive speech acts, including the one with sociopragmatic approach as conducted by Muslihah (2017), research on directive speech acts conveyed either directly or indirectly from sociopragmatic perspective has not been found yet. To fill this gap, the researchers decided to analyze the type of speech act by using anime *Kaze Tachinu* as the material object.

## UNDERLYING THEORIES

Cohen (in Long and Richards 2009) states that speech acts are functional units in communication. By Yule (1996), the functions of speech acts are then divided into five different types, namely: assertive, expressive, declarative, directive, and commissive.

Assertive speech act is purposed to state utterances that the speaker believes to be true or not, whereas expressive speech act functions to express feelings perceived by the speaker. Declarative speech act itself intends to change the world through utterances conveyed by the speaker. Meanwhile, directive speech

act aims to command the hearer to do something through the speaker's utterances. Finally, commissive speech act has the function to commit oneself to perform an action in the future.

Regarding directive speech act, Searle (1979) defines it as a type of utterance that the speaker uses with the intention of getting the hearer to do what the speaker says. Searle (1979), then, divides directive speech acts into several categories, i.e. commanding, requesting, inviting, pleading, advising, and permitting.

Particularly in Japanese language, Iori (2010) categorizes directive utterances, based on their grammatical markers, into (1) *meirei* (command), which has grammatical markers like *~nasai*; (2) *irai* (request), whose grammatical markers are such as *~te kudasai* and *~naide kudasai*; (3) *kinshi* (prohibition) which has grammatical markers like *~te ha ikemasen*; (4) *kyoka* (permission) whose one of its grammatical markers is *~te mo ii desu*; and (5) *kanyuu* (invitation) whose one of its grammatical marker is *~mashou*.

In the same way, Hatsuda (2022) also categorizes directive utterances based on their grammatical markers, into (1) *meirei* (command) which has grammatical markers like *~te*, *~te kudasai* and *~te kureru*; (2) *adobaisu* (advice) whose grammatical markers are such as *~houga ii*, *~ba ii*, *~tara ii*, and *~to ii*; (3) *kyoka* (permission) which has grammatical markers such as *~ii kamo yo*, *~iin janai no*, and *~nakute iin janai*; and (4) *kanyuu* (invitation) whose grammatical markers such as suffix *~yo*, and others.

## RESEARCH METHOD

This is qualitative-descriptive research with the data sources are in the form of the utterances of characters in the anime *Kaze Tachinu* that represent vertical relationships between the participants from the higher social status and those from the lower one. The data were collected by listening to the utterances spoken in the anime. These utterances were then transcribed into texts. After that, the direct directive utterances were then identified based on the grammatical markers appear in the sentences. Meanwhile, the indirect directive utterances were identified according to the illocutionary forces present in the utterances.

The collected data were then validated by using the data triangulation technique. In this step, the researchers verified the data to a native speaker of Japanese in order to check the authenticity of the data. Each verified utterance was then written into a data card to be identified and classified in order to find out the illocutionary force of directive speech act within each datum.

The final step of processing the data was to interpret the analysis results according to Searle's (1979) theory through four components: locutionary analysis, which verifies the linguistic form of the utterance, such as grammar and phrases used; illocutionary analysis, which identifies the function or intent of the utterance; perlocutionary analysis, which examines the effect the utterance has on the listener; and finally, drawing conclusions, where the analysis results are integrated through other factors, such as situational and social contexts.

## DISCUSSIONS

### Directive Speech Acts in the Anime *Kaze Tachinu*

#### *Meirei (command)*

In the anime *Kaze Tachinu*, a total of 48 directive speech acts were found, either uttered directly or indirectly. These directive speech acts can be categorized into five types, namely: *meirei* (command), *irai* (request), *kinshi* (prohibition), *kanyuu* (invitation), and *adobaisu* (advice).

*Meirei* or command is one type of directive speech act that is used to command the hearer to do what the speaker says. In the anime *Kaze Tachinu*, there are found a total of 30 times directive speech acts with the illocutionary force of

*meirei* expressed directly. These are indicated by grammatical markers such as *~tamae* (11), *~nasai* (5), *~te* (1), *~te kudasai* (1), *~koto* (1), and *~e/ ~ro/ ~koi* (11). On the other hand, there are only 10 utterances which are expressed indirectly. Therefore, the total number of directive speech acts with the illocutionary force of *meirei* in both direct and indirect manner is 40 utterances.

The followings are the examples directive utterances that convey the meanings of command. Two of which are in direct form with grammatical markers *~tamae*, and *~te kudasai* and the other in indirect manner.

Datum A

KAPRONI : 「見たまえ。」 (1)

(*Mita mae.*)

(Look it.)

Datum A shows an utterance spoken by Kaproni to Jiroo in Jiroo's dream. When Jiroo meets Kaproni in his dream, Kaproni shows him his airplanes. While Kaproni is showing his airplanes, he utters *mita mae* that is shown in utterance (1) to Jiroo, commanding Jiroo to look at the airplanes. In the utterance *mita mae*, *ta mae* serves as the grammatical marker of the directive speech act with the illocutionary force of commanding. The form *~tamae* is used by a senior male to command a junior. The utterance *mita mae* is formed from the verb *miru*, which means 'to look' and then conjugated into the form *~tamae*, becoming *mita mae*, which means 'look.' Kaproni commands Jiroo to look at his airplanes using the form *~tamae*, which has a nonpolite speech level because Kaproni's position is senior to Jiroo's. The social relationship between Kaproni and Jiroo is that of an admired person and an admirer. Kaproni is an Italian aircraft engineer and nobleman admired by Jiroo.

Datum B

KAYO : 「赤ちを塗りましょう。寝て差し上げます。」 (2)

(*Akachi wo nurimashou. Nete sashiagemasu.*)

(I will apply red medicine. That way you can sleep.)

JIROO : 「静かにしてください。」 (3)

(*Shizuka ni shite kudasai.*)

(Be silent.)

The conversation in Datum B occurs between Jiroo and Kayo at home. Kayo intends to apply medicine to Jiroo's injured face. Jiroo, feeling annoyed with Kayo for always insisting on applying medicine, instructs Kayo to be silent. Jiroo's command was expressed with the phrase *shizuka ni shite kudasai* that is shown in utterance (3). In this utterance, *~te kudasai* serves as a grammatical marker for directive command. The form *~te kudasai* is a command form used by older individuals. The utterance *shizuka ni shite kudasai* is formed from the verb *shizuka ni suru*, meaning 'to be silent,' and then conjugated into the form *~te kudasai*, becoming *shizuka ni shite kudasai*, meaning 'please be silent.' Jiroo commanded Kayo to be silent using the form *~te kudasai*, which has a polite speech level aimed at setting an example for Kayo, who is Jiroo's younger sibling and still considered a child, to use formal language when speaking to others.

Datum C

JIROO NO SENSEI : 「や、これです。」 (4)

(*Ya, kore desu.*)

(This is the magazine.)

The utterance in Datum C above is spoken by Jiroo's teacher to Jiroo in front of the classroom. Jiroo intends to borrow an aviation magazine from his teacher and does not mind even though the magazine he wants to borrow is in English. The teacher then hands the magazine to Jiroo and says *ya, kore desu* that is shown in utterance (4) which is a form of representative statement to inform. The teacher informs Jiroo that the magazine has been found and he is bringing it to be handed to Jiroo. Although it has the illocutionary force of a directive command, the utterance *ya, kore desu* used by Jiroo's teacher has a polite speech level. The intention of the teacher in instructing Jiroo using a polite speech level is to teach Jiroo, as a student, to use formal language, especially in a school environment.

***Irai (request)*** *Irai* or request is one type of directive speech where the speaker asks the hearer to do what the speaker desires. In the anime *Kaze Tachinu*, there are two directive utterances with the illocutionary force of *irai* conveyed directly, marked by the grammatical indicator *~te morau*.

Datum D

KUROKAWA : 「追い込みだ。すぐ本番に入ってもらおう。」 (5)

(*Oikomi da. Sugu honban ni **haitte morau.***)

(Our company is busy now. I ask you to immediately come into the office to work.)

In Datum D above, the utterance is spoken by Kurokawa to Jiroo at Mitsubishi company. Jiroo who is coming to Mitsubishi company for the first time is asked by Kurokawa to immediately enter the office to work. In asking Jiroo to work, Kurokawa says *sugu honban ni haitte morau* that is shown in utterance (5). In the utterance *sugu honban ni haitte morau*, there is *haitte morau*, which has a directive grammatical marker in the form of *~te morau*. The form *~te morau* is used by the speaker to request or ask something to the hearer. The utterance *haitte morau* is formed from the verb *hairu*, which means 'to come,' and then conjugated into the form *~te morau*, it becomes *haitte morau*, which means 'to ask to come.' Jiroo is asked by Kurokawa to immediately work in the office using the form *~te morau*, which has a level of nonpolite speech because Jiroo is subordinate to Kurokawa in the company.

***Kinshi (prohibition)***

*Kinshi* or prohibition is one type of directive speech used to prohibit the hearer from doing what is forbidden by the speaker. In the anime *Kaze Tachinu*, there are found two directive utterances with the illocutionary force of *kinshi*, each of which is conveyed directly and indirectly. The direct *kinshi* is marked by the grammatical indicator *~te ha dame*.

Datum E

KAYO : 「にいにいさま、何をなさってる？」 (6)

(*Nii nii sama, nani wo nasatteru?.*)

(Brother, what are you doing?.)

JIROO : 「かよは来てはだめです。」 (7)

(*Kayo wa kite ha dame desu.*)

(You are prohibited from coming here.)

The conversation of Datum E above occurs between Jiroo, as the elder brother, and Kayo, as the younger sibling on the rooftop of their house. While Jiroo is lying on the rooftop, gazing at the sky, Kayo suddenly approaches him. Knowing that Kayo is nearby, Jiroo immediately forbids Kayo from coming closer because they would get scolded by their mother if caught. This is indicated by the statement *kayo wa kite ha dame desu* that is shown in utterance (7). In this utterance, *kite*

*ha dame* serves as a directive grammatical marker for prohibition in the form of *~te ha dame*. The form *~te ha dame* is used by the speaker to prohibit the hearer from doing something. The phrase *kite ha dame* is formed from the verb *kuru*, which means 'to come,' and then conjugated into the form *~te ha dame* to become *kite ha dame*, which means 'prohibited to come.' Jiroo prohibits Kayo from approaching him by saying *kayo wa kite ha dame desu*, which has a polite speech level intended to set an example for Kayo, who is Jiroo's younger sibling and still considered a child, to not use informal language when speaking to others and simultaneously teach Kayo about the use of polite language.

Datum F

JIROO NO OKAA SAN : 「喧嘩はなりませんよ。」 (8)

(*Kenka wa narimassen yo.*)

(Fighting is not allowed.)

The utterance in Datum F above is spoken by Jiroo's mother to Jiroo at home. When Jiroo just arrives home, his mother finds out that he has just had a fight with his friend because he comes back home with a bruised face. His mother informs Jiroo that arguing is something that is prohibited. This is indicated by the statement *kenka wa narimassen yo* that is shown in utterance (8). The utterance *kenka wa narimassen yo* is a representative statement for informing. Jiroo is informed by his mother that the fight recently done by his friend is something that is prohibited. Meanwhile, the illocutionary force of the statement *kenka wa narimassen yo* is a directive speech act of prohibiting. Jiroo's mother, as a parent, intends to prohibit Jiroo as her child from engaging in fights similar to what his friend does. The statement *kenka wa narimassen yo* uttered by Jiroo's mother has a polite speech level. The purpose of Jiroo's mother in prohibiting Jiroo from fighting again using a statement with a polite speech level is to teach Jiroo, who is still young, not to use informal language when speaking to others.

#### *Kanyuu* (invitation)

*Kanyuu* or invitation is one type of directive speech where the speaker invites the hearer to do what the speaker desires. In the anime *Kaze Tachinu*, there are two directive utterances with the illocutionary force of *kanyuu* which are conveyed directly, each of which is marked by the grammatical indicator *~ou* and *~you*.

Datum G

KAPRONI : 「さらば、また会おう。」 (9)

(*Saraba, mata aou.*)

(Good bye, let's meet again.)

The utterance of Datum G above is spoken by Kaproni to Jiroo in Jiroo's dream. Jiroo, who aspires to become an aircraft engineer in the future, meets Kaproni, an Italian aircraft engineer and a figure admired by Jiroo. Kaproni encourages Jiroo not to give up on chasing his dreams. At the end of their meeting, Kaproni invites Jiroo to meet again in the next dream, which is indicated by the statement *saraba, mata aou* that is shown in utterance (9). In this utterance, *aou* serves as a directive grammatical marker for inviting with *~ou*. The form *~ou* is used when initiating an activity together with others starting from oneself. The statement *aou* is formed from the verb *au*, which means 'to meet,' and then conjugated into the form *~ou* to become *aou*, which means 'let's meet.' In a polite speech level, the statement would be marked with the directive grammatical marker inviting *~mashou*, which would become *aimashou*. However, in the conversation, Kaproni, as the speaker, chooses the statement *aou*, which is a nonpolite speech level of *aimashou* because the social relationship between Kaproni and Jiroo is one of

admiree and admirer. Jiroo admires Kaproni for being a renowned Italian aircraft engineer.

Datum H

KAPRONI : 「では、私の引退通行に招待しよう。」 (10)

(*Dewa, watashi no intai tsuukou ni shoutai shiyou.*)

(In that case, let me invite you to my final runway.)

The utterance in Datum H above is spoken by Kaproni to Jiroo on a train. Kaproni meets Jiroo to invite him to his dream of making his final flight after 10 years as an engineer. In inviting Jiroo, Kaproni says *dewa, watashi no intai tsuukou ni shoutai shiyou* that is shown in utterance (10). In this utterance, *shoutai shiyou* serves as a directive grammatical marker of inviting with *~you*. The form *~you* is used when initiating an activity together with others starting from oneself. The statement *shoutai shiyou* is formed from the verb *shoutai suru*, which means 'to invite' which is then conjugated into the form *~you* to become *shoutai shiyou*, which means 'let invite.' In a polite speech level, the statement would be marked with the directive grammatical marker of inviting *~mashou*, which will become *shoutai shimashou*. However, Kaproni, as the speaker, chooses the statement *shoutai shiyou*, which is a nonpolite speech level of *shoutai shimashou*, because the social relationship between Kaproni and Jiroo are at the same level.

#### *Adobaisu (advice)*

*Adobaisu* or advice is one type of directive speech where the speaker advises the hearer to do something for the hearer's own good. In the anime *Kaze Tachinu*, there are two directive utterances with the illocutionary force of *adobaisu* which are conveyed indirectly.

Datum I

JIROO : 「四月ならいつでもいいとのことでした。」 (11)

(*Shigatsu nara itsudemo ii to no koto deshita.*)

(They said that anytime in April would be fine.)

KUROKAWA : 「だとしても、三月には顔を出すものだ。」 (12)

(*Dato shitemo, sangatsu ni wa kao wo dasu mono da.*)

(Even so, it would be better to come in March at least.)

In Datum I above, the conversation occurs between Kurokawa and Jiroo at Mitsubishi company. Kurokawa scolds Jiroo who has just come to Mitsubishi company for the first time in April. This is indicated by the utterance *datoshitemo, sangatsu ni wa kao wo dasu mono da* that is shown in line (12). In this utterance, *mono da* expresses a feeling that it is natural or expected. According to *kokugojiten* (Weblio 2024) *それが当然であるという気持ちを示す (Sore ga touzen dearu to iu kimochi wo shimesu)* means expressing a feeling as something normal. The utterance *datoshitemo, sangatsu ni wa kao wo dasu mono da* is a representative statement. Kurokawa states that new employees who come early to the company to start work is something normal. The illocutionary force in the utterance *datoshitemo, sangatsu ni wa kao wo dasu mono da* is a directive speech act of advising. Kurokawa intends to advise Jiroo, a new employee, to come early so that he can adapt to the work environment first. Kurokawa uses a speech act with a nonpolite level because Jiroo is Kurokawa's subordinate at Mitsubishi company.

Datum J

KUROKAWA : 「次郎、入社して何年？」 (13)

(*Jiroo, nyuusha shite nannen?*)

(Jiroo, how many years have you been with our company?)

- JIROO : 「五年です。」 (14)  
 (Go nen desu)  
 (Five years.)
- HATTORI : 「それだけあればいいだろう。そういつも設計一部やったな。」 (15)  
 (**Sore dake areba ii darou. Sou itsumo sekkei ichibu yatta na.**)  
 (That's enough, isn't it? You always designed that part, didn't you?)

The conversation of Datum J above occurs among Kurokawa, Jiroo, and Hattori at a cafe. Mitsubishi has just received a request from the Japanese Navy to create an aircraft carrier-based fighter jet. Hattori, as the leader of Mitsubishi, believes that Jiroo has sufficient experience to lead the project. In utterance (15), Hattori's confidence is shown in his statement *Sore dake areba ii darou; Sou itsumo sekkei ichibu yatta na*. This utterance is an assertive form to state Hattori's belief in Jiroo's experience, as he has worked for five years. Meanwhile, the illocutionary force of the statement *Sore dake areba ii darou; Sou itsumo sekkei ichibu yatta na* is a directive speech act of advising. Hattori's intention with this statement is to advise that Jiroo, who has worked for five years as an aircraft engineer at Mitsubishi, should lead the project because he already has sufficient experience. The utterance *Sore dake areba ii darou; Sou itsumo sekkei ichibu yatta na* spoken by Hattori is a nonpolite level of speech. Hattori advises Jiroo using a speech act with a nonpolite level because the social relationship between Hattori and Jiroo is that of superordinate and subordinate. Hattori is the superordinate, while Jiroo is Hattori's subordinate.

## CONCLUSIONS

In the anime *Kaze Tachinu*, a total of 48 utterances were found indicating directive speech acts. The grammatical markers of these utterances mostly belong to the type of directive speech acts with the illocutionary force of *meirei* (command). It consists of 30 direct utterances marked by *~tamae* (11), *~nasai* (5), *~te* (1), *~te kudasai* (1), *~koto* (1), and *~e/ ~ro/ ~koi* (11). Aside from that, there are also 10 indirect directive utterances from the same category. The grammatical markers *~tamae* is typically used by male superiors towards subordinates, whereas *~te kudasai* is used by older individuals for indicating a polite level of speech.

Meanwhile, directive speech acts with the illocutionary force of *irai* (request) were found in two direct utterances grammatically marked by *~te morau*, which are used to ask for help from others. Then, directive speech acts with the illocutionary force of *kinshi* (prohibition) appear in two utterances. One is in direct manner grammatically marked by *~te ha dame*—which is used to express a prohibition or something that should not be done—and the other is indirect form. For directive speech acts with the illocutionary force of *kanyuu* (invitation), there were found two direct utterances as well, each with the grammatical marker *~ou* and *~you*. This type of utterance is used to command or invite others to engage in an activity together initiated by oneself. Lastly, there were only found two directive speech acts with the illocutionary force of *adobaisu* (advice) and both of them are indirect forms.

The realizations of directive speech acts in vertical relationships in the anime *Kaze Tachinu* uttered by the characters who have higher social status to characters from the lower ones are mostly in the forms of speech acts with nonpolite speech levels. However, there are some characters who use speech acts with polite speech levels towards characters with lower social status. This is due to several purposes, such as to teach the hearer about the use of polite language and encourage the hearer to use formal language when speaking to others.



## REFERENCES

- Adnjani CH, Ghaisani, Mulyadi, and Diah Syafitri Handayani. 2023. "Directive Illocutionary Acts in Japanese Teen Movies *Peach Girl* and *Miseinen Dakedo Kodomo Janai*". *Leksema: Jurnal Bahasa dan Sastra* 8 (1): 79-89. DOI:10.22515/ljbs.v8i1.6067.
- Alfiansyah, Muhamad Alfin, Wahya, and Abu Sufyan. 2021. "Analisis Kesopanan Tindak Tutur Direktif dalam Pembelajaran Daring: Kajian Pragmatik". *Literasi: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia* 11 (2): 53-68. DOI:10.23969/literasi.v11i2.3412.
- Arifany, Nurinna, Maharani P Ratna, and Trahutami SI. 2016. "Pemaknaan Tindak Tutur Direktif dalam Komik *Yowamushi Pedal* Chapter 87-93". *Japanese Literature* 2 (1): 1-11.
- Aryanto, Bayu. 2020. "Characteristics of Directive Speech Acts in the Dissemination of COVID-19 Mitigation Information in Japan". *Japanese Research on Linguistics, Literature and Culture* 3 (1): 13-26. DOI:10.33633/jr.v3i1.4424.
- Astika, I Made, Diah Ayu Murtiningrum, and Ade Asih Susiari Tantri. 2021. "Analisis Tindak Tutur Ekspresif dalam Acara Mata Najwa: Perlawanan Mahasiswa." *Jurnal Pendidikan Bahasa dan Sastra Indonesia* 11 (1): 55-66. DOI: <https://doi.org/10.23887/jjpbs.v11i1.29366>
- Austin, John Langshaw. 1962. *How to Do Things with Words*. Oxford: Oxford University Press.
- Hatsuda, Ayana. 2022. *Advice Giving in Japanese Conversations Item Type Text* (Electronic Dissertation). Tucson: The University of Arizona. <http://rightsstatements.org/vocab/InC/1.0/>.
- Hidayat, Taufik Rahman and Nova Yulia. 2020. "Tindak Tutur Direktif Bahasa Jepang dalam Dialog Film *Flying Colors* (ビリギャル) Karya Sutradara Nobuhiro Doi". *Jurnal Bahasa dan Pembelajaran Bahasa Jepang* 3 (2): 44-69. DOI:10.24036/omg.v3i2.189.
- Iori, Isao, Kazunari Iwata, and Mori Atsuh. 2010. "「やさしい日本語」を用いた公文書の書き換え.".
- Khair, Hafizah El. 2021. "Directive Speech Acts in *Howl's Moving Castle* by Hayao Miyazaki". *Proceedings of The Fifth International Conference on Language, Literature, Culture, and Education (ICOLLITE 2021)*. DOI:10.2991/assehr.k.211119.049.
- Khotimah, Ari Khusnul and Nise Samudra Sasanti. 2019. "Analisis Penggunaan Aizuchi oleh Penutur Asing Bahasa Jepang dalam Video Youtube Mengenai Homestay di Jepang Episode 1-3". *Hikari: Jurnal Ilmiah Mahasiswa* 3 (1): 1-2. <https://ejournal.unesa.ac.id/index.php/hikari/article/view/27185>.
- Masamune, Mineko. 2000. "日本語の命令依頼表現について". September.
- McKay, Sandra Lee, and Nancy H. Hornberger (Eds.). 2009. *Sociolinguistics and Language Teaching*. Cambridge: Cambridge University Press. DOI: 10.1017/CBO9780511551185.
- Muslihah. 2017. *Tindak Tutur Direktif pada Drama Miss Pilot (Kajian Sosiopragmatik)*. (Thesis). Semarang: Universitas Diponegoro.
- Nara, Yuri. 2022. "ミュージカル『オペラ座の怪人』の日本語訳における," March.
- Prakoso, Bima Mugi. 2020. *Tindak Tutur Direktif Perintah dan Permintaan dalam Novel Bahasa Jepang (Kajian Pragmatik) 日本語の小説における命令と依頼の指示発話行為* (Thesis)". Semarang: Universitas Diponegoro.
- Sarif S., Irzam, and Nani Darmayanti. 2020. "Tindak Tutur Bahasa Jepang pada Media Sosial Instagram di Masa Pandemi Covid-19: Suatu Kajian Pragmatik". *MetaHumaniora* 10 (3): 285-294.
- Searle, John R. 1979. *A Taxonomy of Illocutionary Acts*. Minneapolis: University of Minnesota Press.
- Sing Gao, Lyu. 2014. "役割語についての研究-ゲームの男性キャラクターの言葉遣いを中心として-." Taipei: National Taiwan University.
- Sutawikar, Elly and Pika Yestia Ginanjar. 2017. "Bentuk Vokatif dalam Dialog Wacana Bahasa Jepang." *The 1st International Conference on Language, Literature and Teaching*.
- Verawati, Fifi and Mulyadi. 2019. "Tindak Tutur Masyarakat di Desa Lawangan Daya Kecamatan Pademawu Kabupaten Pamekasan." *Ghancaran: Jurnal Pendidikan Bahasa dan Sastra Indonesia* 1 (1): 41-51. DOI: 10.19105/ghancaran.v1i1.2984.
- Weblio. 2024. <https://www.weblio.jp/content/%E3%82%82%E3%81%AE>.
- Yule, George. 1996. *Pragmatics*. Oxford: Oxford University Press.
- Yuliarti, Rustono, and Agus Nuryatin. 2016. "Tindak Tutur Direktif dalam Wacana Novel *Trilogi Karya Agustinus Wibowo*". *Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia* 4 (2): . DOI: 10.15294/seloka.v4i2.9864.

---

**ARTICLE CITATION IN *THE CHICAGO MANUAL OF STYLE 16***

**In-text Citation**

Saputra and Aryanto (2024, 87) .....

..... (Saputra and Aryanto 2024, 87)

**Reference List Entry**

Saputra, Ilham Winno and Bayu Aryanto. 2024. "Directive Utterances of Vertical Relationships in the Anime *Kaze Tachinu*". *Leksema: Jurnal Bahasa dan Sastra* 9 (1): 83-92. <https://doi.org/10.22515/ljbs.v9i1.8931>.

---



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.

**Copyright ©2024 *Leksema: Jurnal Bahasa dan Sastra***