

## Japanese Keigo: 'Situational Context Analysis' and 'Politeness Strategies' in Violet Evergarden Anime

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### Abstrak

Tujuan penelitian ini adalah meneliti penggunaan ujaran kesopanan (*keigo*) pada karya populer anime berjudul *Violet Evergarden*. Metode yang digunakan adalah simak catat dengan pendekatan dua teori yaitu 'Language Process Theory' oleh Tokieda Motoki untuk menunjukkan 'situational context analysis' yang dijelaskan kembali oleh Masako Naito, dan 'politeness strategies' oleh Brown & Levinson yang telah dimodifikasi oleh Hori. Hasil yang ditemukan adalah *teineigo* merupakan jenis *keigo* yang paling banyak digunakan, kemudian diikuti oleh *sonkeigo* dan *kenjougo*. Melalui 'politeness strategies', 'positive face' dan 'negative face' oleh pembicara menunjukkan kondisi pembicara lebih rendah daripada pendengar ( $S < H$ ). 'Positive face' banyak ditemukan ketika tokoh menggunakan jenis *sonkeigo* dan *kenjougo*, sedangkan 'negative face' banyak ditemukan ketika tokoh menggunakan jenis *teineigo*. Kemudian, 'situational context analysis' menunjukkan bahwa *keigo* memungkinkan lebih banyak digunakan untuk menyatakan kesopanan langsung terhadap lawan bicara daripada membicarakan orang lain.

### Abstract

The objective of this study was to investigate the usage of politeness utterances (*Keigo*) in *Violet Evergarden*, a prominent anime series. The method used is content analysis with two theory approaches, namely Tokieda Motoki's language process theory which Masako Naito re-explained to show the situational context analysis, and Brown & Levinson's politeness theory remodified by Hori. The result shows that *teineigo* is the most often used type of *Keigo*, followed by *sonkeigo* and *kenjougo*. Through politeness strategies, both the speaker's positive face and negative face show that the condition of a speaker is lower than the hearer ( $S < H$ ). Characters that employ *sonkeigo* and *kenjougo* frequently have a positive face. In contrast, those who use *teineigo* are more likely to have a negative face. Furthermore, context analysis demonstrates that *Keigo* is frequently used for expressing politeness directly to the interlocutor than talking about other people or indirect conversation.

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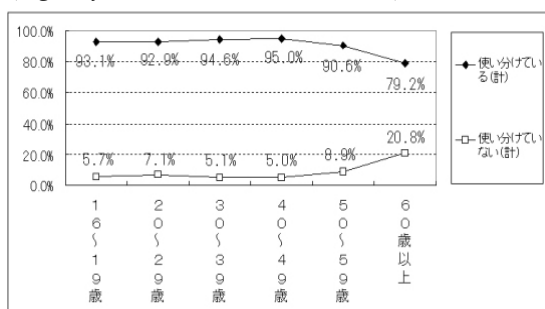
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**INTRODUCTION**

The use of *keigo* (politeness) to express utterances shows respect for the speaker (S) and hearer (H). *Keigo* is a type of language frequently used in social contexts or by individuals who have entered the business. According to Naito (2006), politeness can be found in Japanese, Korean, and Javanese. Portuguese missionaries examined this language in Japan in the sixteenth century. However, it was challenging to explain *keigo* thoroughly until Yoya Mitsuhashi produced the 1982's article *Hobunjou no Keigo* due to Japan's isolation.

Agency for Cultural Affairs, in their report, conveyed *keigo* as a component of *kokugo* (national language). It has played a significant role in Japanese history, not merely as a verbal expression of ideas and emotions but also to strengthen interpersonal bonds and express one's emotions. Based on the viewpoint, *keigo* is crucial for communicating the speaker's intentions and goals, particularly the worker generation. The Agency for Cultural Affairs in 2005 had conducted a survey which is shown in Figure.1. A total of 2,107 respondents revealed the use of *keigo* in their daily life. The majority of *keigo* users were between 31 to 40 years old. Although *keigo* is a vital part of everyday life, many Japanese language students in Indonesia find it challenging to communicate successfully because of the particular verb's changes (see Astami, 2009; Muliadi 2019).

Figure 1. *Keigo* Usage Based on Age (Agency for Cultural Affairs, 2006)



Fauziati (2013) describes politeness as "people behave politely when they show respect to superiors; they are helpful, speak well, or use polite language," implying that the actions and speech or expressions of politeness may be seen

through the speaker's use of polite language. Japanese *keigo* shows this action as well.

In Japanese society, *keigo* is used in a variety of settings, spoken or written. Among the media, various honorific forms are also found in Japanese movies (Fadhillah, 2020) or anime (Prahesti & Supriatnaningsih, 2020). *Keigo* is also used in the written form, such as announcement pamphlets (Aryanto, 2020). *Keigo* analysis in movies by Prahesti (2020) shows the usage of *uchi no mono* (insider) and *soto no mono* (outsider) along with speaker's and interlocutor's higher and lower status, as well as with social standing. Similarly, Haugh (2018) describes how *keigo* and place (*bamen*) are connected, indicating that it allows for two aspects in the context of *keigo*, namely inclusion (being a group member) and differentiation (not the same as others).

Moreover, Liu's (2014) study on politeness finds the strategies employed to use *keigo* by the speaker's choices of a face which exhibit specific characteristics. What distinguishes *keigo* from other forms of communication is the discernment for their social norms and the understanding of the social position. He attempted to convey that politeness in Japanese is highly intricate and is impacted by many circumstances, which no single theory can adequately explain. As a result, the speaker and the hearer's face, the speaker and hearer's social status and connection, social norms, discernment, the environment of the encounter, and strategies techniques potentially impact politeness.

Based on discourses, in general, 1) familiarity, 2) age, and 3) status are the characteristics that impact the use of *keigo*. Meanwhile, Born (2010) discovered the importance of Confucius's philosophy, which underpins multiple honorific forms by analyzing *keigo* in anime. Previous research has focused on the various honorific usage based on age, position, and social status. Are they, however, the only reasons why Japanese people use various forms of *keigo*? This study investigates the use of *keigo* and its relationship with situational context analysis and politeness strategies, especially in anime such as Violet Evergarden that remains a

popular watching option during the global covid-19 pandemic.

In this study, we had not identified the applicability of Tokieda's language process theory among the many theories used to analyze *keigo*. On the other hand, Brown & Levinson theory is among the most frequently used theories in analyzing polite speech. Thus, we decided to use the two theories. Brown & Levinson's theory analysis outcomes will be compared to Tokieda Motoki's theory. We analyze *keigo* expressions from two points: 'situational context' or called *bamen*, and 'politeness' strategy. We try to see the connection of two theories that support each other to interpret *keigo*.

Therefore, the following research questions are addressed in this study:

How many *keigo* utterances from *sonkeigo*, *kenjougo*, and *teineigo* can be found in episodes 1 to 6 of Violet Evergarden's anime?

How does the use of *keigo* differ when viewed through the lenses of two theories, namely Language Process Theory and Politeness Theory?.

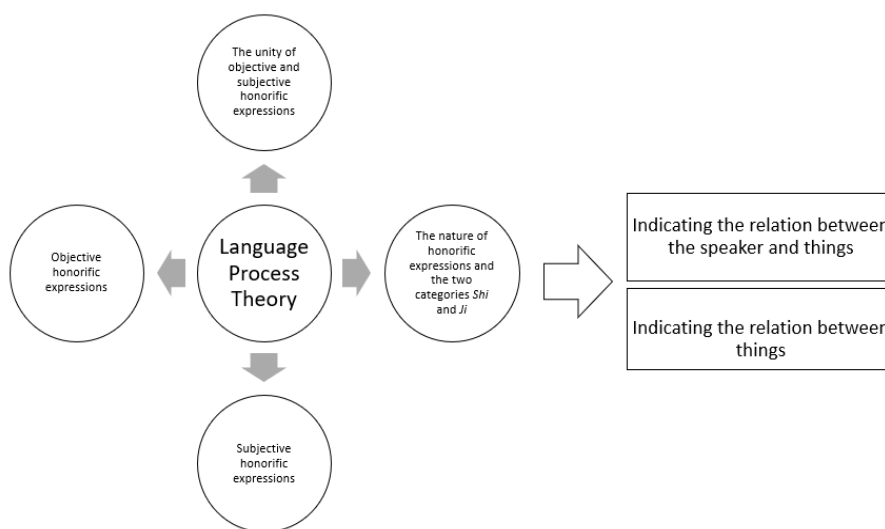
On this premise, the anime provides information about the use and distribution of *keigo* and an understanding of the politeness words widely used in the Japanese language.

## THEORETICAL FRAMEWORK

### Context analysis

The sub-chapter of Naito's (2006) research on language process theory by Tokieda Motoki is entitled "the process theory and polite speech." We will use the language process theory of Tokieda Motoki, which Naito re-explains. The basis of language process theory is a phrase or sentence based on the intention of politeness in connection to the place. It shows two categories called *shi-keigo* and *ji-keigo*, while *shi* is an expression of speaker-initiated speech meant to convey politeness that has been made of his own volition. The speaker's civility is not displayed explicitly while using *shi-keigo*. Then, *ji-keigo* is a politeness expression based on an evaluation of the surrounding environment, shows a direct statement of the speaker's politeness, and is associated with vertical relationships. Additionally, Fuse (2010) notes that "Tokieda used a phenomenological model of human consciousness that consisted of a particular object and a self-directed purpose toward that object." In language process theory, the idea of *bamen* interprets the connection between a speaker's politeness expression and their 'context'.

Figure 2. Tokieda Motoki of Language Process Theory (Naito, 2006)



Naito's research on Tokieda Motoki is explained in Figure 2. Subjective and objective

honorific expressions impact the creation of the theory. It is also allowing for subjective and

objective interrelatedness. There are also two categories of *shi-keigo* and *ji-keigo*. In this study, the author will use the terms *shi-keigo* and *ji-keigo*, representing the classification of *sonkeigo*, *kenjougo* (*shi-keigo*), and *teineigo* (*ji-keigo*).

**Politeness Strategies**

As for Politeness Theory, according to Brown & Levinson (1987), there are two types of politeness strategies: negative politeness and positive politeness. A person's desire to be independent, valued, and left alone is negative politeness. Positive politeness refers to the desire to blend in with others in solidarity. Although Brown & Levinson's theory has emerged in the Western culture, there is a doubtful argument that it is unlikely to be applied in other cultures, in this

case, in Japan (Ide, 1989). However, another study supports Brown & Levinson's theory regarding Japanese politeness (Hori, 2004). In this case, Hori (2004) argues that some concepts from Brown & Levinson's could be maintained, with some modifications added to suit the Japanese conversation, as shown in Figure 3 and Figure 4. The S>H refers to Speakers having power above the hearer, and S<H is the other way around. In this case, Brown & Levinson's theory is valid for the S>H condition. According to Figure 3, when the speaker has more power than the hearer, he does not have to worry about choosing the appropriate politeness strategy. However, when the speaker is in lower power, he is more likely to apologize and deference.

Figure 3. Negative politeness strategies in the Japanese context (Hori, 2004)

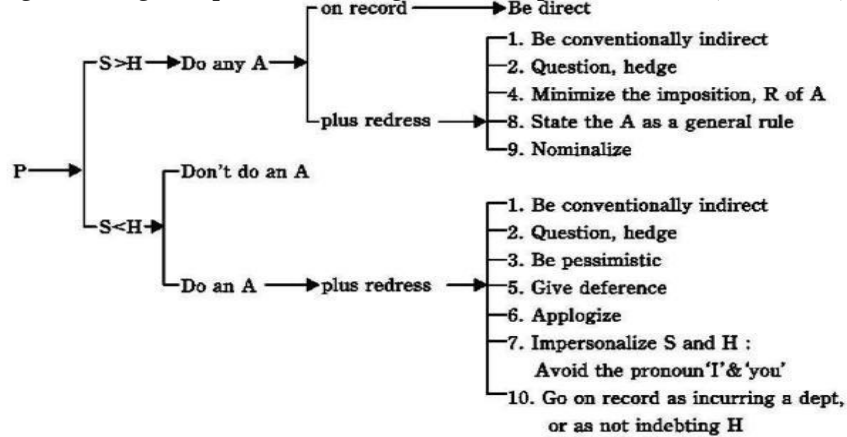
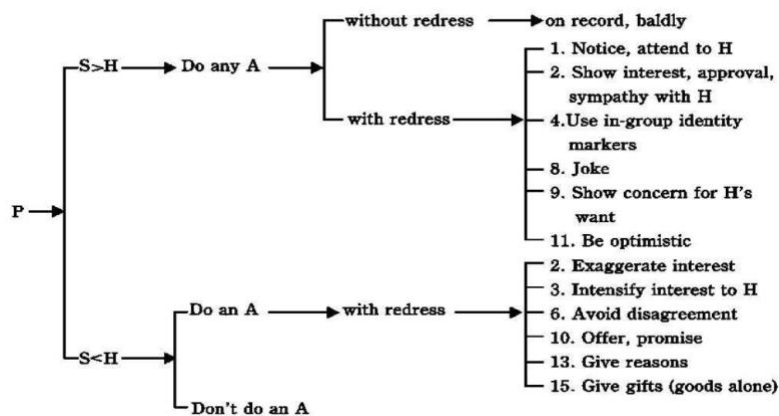


Figure 4. Positive politeness strategies in the Japanese context (Hori, 2004)



Similar to the previous figure, in Figure 4, speakers with more power have the freedom to choose their words and politeness strategies. In contrast, the speaker with less power will avoid disagreements and also give reasons. We use the modified Brown & Levinson's theory, as proposed by Horii (2004), as a reference theory to analyze the findings based on the theory of politeness.

**METHOD**

This study used a qualitative approach to analyze "Violet Evergarden" episodes 1-6, directed by Taichi Ishidate in collaboration with Kyoto Animation Studio. This anime is an adaptation of Kana Akatsuki's light novel of the same name. We chose the Violet Evergarden anime for analysis due to practical reasons. There are numerous applications of *keigo* in it, partly due to the environment, which is a workplace, and formal occasions. In addition, the availability of clients from various social status backgrounds also impacts the diversity of language used, ranging from informal to formal language.

The data were collected through the method of content analysis. First, we listened and watched the anime and took note of the *keigo*. Second, we presented the overview of *keigo* (overall number of the findings) and examined each data set according to the three kinds of *keigo*: *sonkeigo*, *kenjougo*, and *teineigo*. Third, we examined the interaction between the speaker and the interlocutors based on the two theories used, the language processing theory and the politeness theory. We do not present all available data; thus, this paper will only show and analyze some representative examples. We think, however, that the results provided here sufficiently reflect the theory we utilized.

**RESULT AND DISCUSSION**

Based on the content analysis conducted, 154 uses of *keigo* were found in the anime Violet Evergarden (episode 1 to 6). There were 28 data for *sonkeigo*, 37 data for *kenjougo*, and 89 data for *teineigo*. Sudjianto and Dahidi (2019: 190) state that *sonkeigo* is a polite language used for everything related to superiors as people who are older or higher in position. While regarding *kenjougo* and *teineigo*, Sutedi (2011: 246) states that

*kenjougo* is a language used to respect the speech partner or the person who is the topic of indirect conversation, namely by demeaning the speaker's position, and *teineigo* is a language used to respect the hearer by smoothing the words or sentences spoken. The findings were *verb keigo* as we describe three of those in Table 1.

Table 1. *Keigo* and Regular Form

No.	<i>Keigo</i>	Regular form	Meaning
1	おっしゃいます 'osshaimasu' (sonkeigo) (verb)	いいます 'iimasu'	To say
2	おります 'orimasu' (kenjougo) (verb)	います 'imasu'	To exist, to do something
3	でしょう 'deshou' (teineigo) (auxiliary verb)	だろう 'darou'	It seems; I guess

The following sentences examine how *sonkeigo*, *kenjougo*, and *teineigo* were used in the six episodes of the Violet Evergarden anime.

**1. Language Process Theory on Keigo**

(1) *Sonkeigo*

Violet: どちらにいらっしゃるのですか。

*Dochira ni irassharu no desuka.*

Violet: **Where is** lieutenant now?

(Episode 1 minute 03:29)

This conversation depicted Violet's moment about Gilbert lieutenant's whereabouts to Hodgins. Violet's sentence word was "*irassharu*" (*keigo* form of the verb "*kuru*", "*iku*," or "*iru*"), which did not indicate direct politeness to the hearer but refers to her lieutenant.

(2) *Sonkeigo*

Violet: ご実家に戻られているのでしょうか？

*Gokazoku ni modorareteiru no deshouka?*

Violet: Is he (lieutenant) **going home**?

(Episode 1 minute 03:32)

Violet continued to speculate about Gilbert lieutenant's location, assuming that he might have returned home with "*modorareteiru*" (*keigo* form of the verb "*modoru*") to Hodgins. However, unfortunately, she did not realize that he was already deceased.

(3) *Sonkeigo*

Erica: このあと予約のお客様はいらっしやいません。  
*Kono ato youyaku no okyaku sama wa irasshaimasen.*

Erica: I **do not have a customer** after this.  
(Episode 2 minute 11:33)

Erika informed her boss, Hodgins, that she no longer had any clients awaiting her letter-writing services. When speaking about clients, polite expressions such as "*irasshaimasen*" (*keigo* form of "*imasen*") was used.

(4) *Sonkeigo*

Violet: 泣いていらっしやいます。  
*Naite irasshaimasu.*

Violet: **She is crying**.  
(Episode 4 minute 13:11)

Violet used "...*te irasshaimasu*" (*keigo* form of "*te iru*") to inform Iris' parents when she saw her crying. In addition, Violet addressed Iris with honorifics because she respected her when talking about Iris in front of her parents.

Conversations (1) and (2) depicted the background of Violet's conversation with Hodgins about the lieutenant. The two sentences were not shown politeness expressions directly to the hearer or Hodgins even though they were both speaking at the time. Both (3) and (4) politeness expressions were referring to clients. In (3), Erika informed Hodgins that she did not have any guests waiting for her, and the word "*irasshaimasen*" did not directly refer to Hodgins. In (4), when Violet talked about Iris, she used "*irasshaimasu*" even though they were both co-workers. Still, if we refer to the context situation, we could understand where Violet addressed politeness expression to Iris and showed it in front of her parents with *sonkeigo*. In this case, the context of the situation dictated how politeness was shown since Violet's respect for Iris was demonstrated through words but not directly sent to her. The examples corroborated the theory assertion.

(5) *Kenjougo*

Violet: ギルベルトの少佐に報告書を書いておりました。  
*Giruberuto no Shousa ni houkoku o kaiteorimashita.*

Violet: I **wrote a report** to lieutenant Gilbert.  
(Episode 1 minute 4:29)

Violet informed Hodgins that she had finished a report for lieutenant Gilbert. Politeness was expressed through "*orimashita*" (the *kenjougo* form of the verb "*iru*") and did not refer directly to the hearer (Hodgins).

(6) *Kenjougo*

Violet: 頂いた物なのです。  
*Itadaita mono na no desu.*

Violet: **He gave me** this as a present.  
(Episode 1 minute 5:44)

Violet showed the gift she had received before. "*Itadaita*" was a *kenjougo* form of the verb *morau* 'to receive', which refers to the object Gilbert gave her as a present.

(7) *Kenjougo*

Violet: 社長、では行ってまいります。  
*Shachou, dewa itte mairimasu.*

Violet: Boss, **I'm departing**.  
(Episode 5 minute 1:13)

In the context of the preceding line, Violet said a good-bye courtesy to Hodgins before leaving for her customer's location. "*Itte mairimasu*" itself was a *kenjougo* form of the verb '*itekimasu*'.

Based on Naito (2006) study on language process theory, *kenjougo* is *shi-keigo* which can be explained as an indirect politeness expression by the speaker to the hearer. In short, it was a respectful utterance based on the speaker's aims and choice of words. Sentences (5) and (6) expressed politeness to things rather than direct, courteous sentences to the interlocutor. As stated in (5), "*kaite orimashita*" means a report from Violet to Gilbert." In sentence (6), "*itadaku*" was an option to respect the item offered by the other person. These examples of Tokieda theory were

described as conceptualizations of objects by the speaker where both were *sozai* (material).

(8) *Teineigo*

Violet: どこが間違っていたのでしょうか？

*Doko ga machigatteita no deshouka?*

Violet: Where is the mistake?

(Episode 2 minute 14:19)

Violet asked whether the section of the letter she had written was incorrect. The *teineigo* "*deshouka*" was used as a substitute for *desuka*.

(9) *Teineigo*

Violet: こちらもお届けは終わりました。

*Kochira mo otodoke wa owarimashita.*

Violet: I also finished sending the things.

(Episode 4 minute 9:47)

Violet told the customer that she had finished delivering the letters. "*Owarimashita*" was a *teineigo* of the verb *owaru* 'to end'.

(10) *Teineigo*

Violet: いいえ、事実を言っているだけです。

*Iie, jijitsu o itteiru dake desu.*

Violet: I tell the truth.

(Episode 6 minute 11:20)

Violet conveyed that she had told the other person the truth. "*Desu*" itself was a *teineigo*.

(11) *Teineigo*

Violet: 私にとってあの方の存在はまるで世界そのものでそれがなくなるぐらいなら私が死んだほうがいいのです。

*Watashi ni totte ano kata no sonzai wa marude sekai sono mono de, sore ga nakunaru gurai nara shinda hou ga ii no desu.*

Violet: For me, he is the world itself. If those things disappeared, then I would rather die.

(Episode 6 minute 18:28)

When Violet was asked what Gilbert meant to her, she responded that Gilbert represented the entire universe. While referring to Gilbert, the words "*desu*" or "*ji-keigo*" implied that the speaker spoke directly to the hearer in the conversation.

In the Tokieda theory, *teineigo* belonged to *ji-keigo*. This direct politeness expression conveyed the speaker's feelings and attitude, which was affected by *bamen*. From example (8), we could see Violet asked a question regarding her mistake and displayed a straight expression towards the hearer. Sentence (9) informed the direct utterance from Violet that she had completed in sending the letter. Violet's immediate responses to the other person were represented in (10) and (11). According to Naito (2006), *ji-keigo* was heavily impacted by environmental circumstances, requiring the speaker to express something while considering the current situation and influencing the speaker's actions and words.

## 2. Keigo and Politeness Strategies

In this subchapter, we present the results of the analysis of the findings based on the Hori (2004) concept of the modified Brown & Levinson politeness theory.

(12) *Sonkeigo*

Nurse: ホッジズ中佐はわざわざ迎えに来てくださったのよ。

*Hojjinzu chuusa wa waza waza mukae ni kite kudasatta no yo.*

Nurse: Hodgins has gone to the trouble of coming to pick you up, you know.

(Episode 1 minute 03:48)

The nurse used *sonkeigo* (verb *kite kudasatta* 'to come', originated from *kite kureru*) to refer to Hodgins in the above situation. The usage of this *sonkeigo* and respecting the person in question was also to avoid conflict. A positive politeness strategy was utilized to intensify Violet's interest in the third person (Hodgins). Hodgins came on purpose to visit Violet, who was hospitalized. Instead of recognizing him, she only asked about Gilbert. Realizing it, the nurse said (12) so that Violet stopped and noticed Hodgins.

(13) *Kenjougo*

Nerine: 配達までには3日少々お時間を頂いております。

*Haitatsu made ni wa mikka shoushou ojikan wo itadaite orimasu.*

Nerine: For delivery, it will take about three days.

(Episode 1 minute 12:40)

In situation (13), Nerine used a variety of *kenjougo* (verb *itadaitte orimasu* 'to receive/ to take' derived from *moratte imasu*) to describe additional information about her workplace. In doing so, she used the negative politeness strategy for stating something as a rule.

(14) *Kenjougo*

Violet: **失礼いたしました、ホッジンズ中佐。**  
*Shitsurei itashimashita, Hojjinzu chuusa.*

Violet: **I am sorry**, commander Hodgins.  
(Episode 1 minute 04:00)

In (14), Violet expressed regret for being disrespectful. In that situation, she initially ignored Hodgins and was preoccupied with finding out where Gilbert was. Realizing her mistake, she apologized in *keigo* form, "*shitsurei itashimashita*". Even though Violet always uses *keigo*, a negative politeness strategy was applied here. This apology represented her lesser power and her way of keeping her distance from the hearer (Hodgins).

(15) *Teineigo*

Erica: **お願いします。辞めさせないでください。**

*Onegaishimasu. Yamesasenaide kudasai.*

Erica: I beg. Please do not fire her.  
(Episode 2 minute 19:34)

In situation (15), Erica tried to keep Violet's positive face. She tried to do the positive politeness strategy in offering her suggestion so that Hodgins did not fire Violet. It nearly happened due to a customer's complaint about

Violet's inability to do her job properly. Erica considered Violet as her co-worker, not a stranger, so it was only natural to use the positive politeness strategy to defend Violet.

## DISCUSSION

In conducting this study, we found that all types of *keigo* (*sonkeigo*, *kenjougo*, and *teineigo*) were indeed utilized in the anime of Violet Evergarden. While most of the findings were *teineigo*, and the remaining were *sonkeigo* and *kenjougo*, the speaker was mainly the main character (Violet). It was very typical for her to use *keigo* when speaking to the customers, Lieutenant Gilbert and Hodgins. However, she still used *keigo* in her communication with the co-worker and other people she encountered. Using *keigo* with people of the same age might be due to the different position (Rahayu, 2013), and this might be one of the reasons Violet had, as she had just started her work as a beginner. As for other perspectives, we tried to analyze them from the two theories.

Through *keigo* in Violet Evergarden anime, we found several situations in which the politeness strategy was conducted. Violet, as the main protagonist, utilized the negative politeness strategy about her self-independency. The other characters, on the other hand, tended to use the positive politeness strategy. We conclude the relation between context analysis and politeness strategy based on sentences example as follows:

Table 2. The relation of language process theory and politeness theory on finding

Sentences No.	<i>Sonkeigo</i> ( <i>shi keigo</i> or <i>ji keigo</i> )	<i>Kenjougo</i> ( <i>shi keigo</i> or <i>ji keigo</i> )	<i>Teineigo</i> ( <i>shi keigo</i> or <i>ji keigo</i> )	S-H Condition
1	( <i>Shi</i> ) Positive Face	-	-	S<H
2	( <i>Shi</i> ) Positive Face	-	-	S<H
3	( <i>Shi</i> ) Negative Face	-	-	S<H
4	( <i>Shi</i> ) Positive Face	-	-	S<H
5	-	( <i>Shi</i> ) Positive Face	-	S<H
6	-	( <i>Shi</i> ) Positive Face	-	S<H
7	-	( <i>Shi</i> ) Positive Face	-	S<H
8	-	-	( <i>Ji</i> ) Negative Face	S<H
9	-	-	( <i>Ji</i> ) Negative Face	S<H
10	-	-	( <i>Ji</i> ) Negative Face	S<H
11	-	-	( <i>Ji</i> ) Positive Face	S<H
12	( <i>Shi</i> ) Positive Face	-	-	S<H
13	-	( <i>Shi</i> ) Negative Face	-	S<H
14	-	( <i>Shi</i> ) Negative Face	-	S<H
15	-	-	( <i>Ji</i> ) Positive Face	S<H



Based on Hori's Brown & Levinson politeness, let us analyze a person's desire to be independent, valued and left alone, referred to as negative face politeness. It could be seen as in the sentences (13) and (14). Both examples were the usage of *kenjougo* to lower the speaker status or *shi-keigo* from Tokieda that showed indirect politeness to the hearer. In this context, the relation of speaker and hearer from *kenjougo* or *shi-keigo* is that the speaker is lower than the hearer (S<H). The politeness expressions from sentences are *itadaite orimasu* and *shitsurei itashimashita*, which does not show direct politeness to the hearer as Tokieda conveyed. Negative faces showed that speakers intended to be independent and related to personal preserves; freedom of action. The language process theory as indirect politeness expression based on context, related to the objective nature utterance, and politeness theory as a politeness strategy show correlation.

On the other hand, sentences (12) and (15) both showed positive face with relation S<H with "*kite kudasatta*" and "*onegaishimasu*", which showed a different result. While *kite kudasatta* was considered to be *sonkeigo*, the word *onegaishimasu* was *teineigo*. The two sentences showed some notice to the hearer by giving her attention to the object. It might be related to her interest in something that she wants, needs, or good. However, if we analyze language process theory, *kite kudasatta* referred to indirect politeness as the utterances were not sent directly to interlocutors, but *onegaishimasu* was direct politeness to the hearer. The positive face applied to *shi-keigo* or *ji-keigo*, which showed the hearer's direct or indirect politeness phrases. We want to show that positive face or negative face or 'strategies' could have further be analyzed with context analysis consideration from the discussion.

Based on our findings, it can be said that Brown & Levinson's theories are applicable in Japanese. This is in line with previous research. Although politeness in Japanese generally applies horizontally and vertically, negative and positive faces still apply, both from the speaker's and hearer's side (Hori, 2004; Liu & Allen, 2014). There are several other reasons someone uses polite language. One is to achieve the desired target (Ahn, 2020). Second, harmony contributes to respectful language

(Shigemitsu, 2003; Shigemitsu, Murata, & Otsuka, 2006).

As one of the Japanese popular media, we can observe a new opportunity to use anime in Japanese language pedagogy. This is not a new suggestion because Japanese popular media have already started to be implemented in learning Japanese, including through manga (Armour, 2011) and anime (Chan et al., 2017; Fukunaga, 2006; Karimah et al., 2019). Students often only know the keigo the lecturer told them, although it does not represent the majority of the keigo in daily Japanese conversation. In Japanese manga, drama, and anime, we can find much *keigo*. Also, depending on the central story theme, honorific forms are used in many situations. If the lecturer started to consider anime as one of the teaching media, it would enrich the student's knowledge and give variety to the media used for teaching the Japanese language.

## CONCLUSION

This study was conducted to analyze the factors that underlie various respects in the anime Violet Evergarden. Based on the results, we found that this anime accommodates all three types of politeness, namely *sonkeigo*, *kenjougo*, *teineigo*, with various underlying situations. The main character and other speakers use this variety because of their politeness strategies, positive and negative politeness, and the concept of situational context concerning *shi-keigo* and *ji-keigo*. Using the two theories, we want to emphasize that the context situation or *bamen* and the politeness strategies approach, whether positive or negative, can be related to the speaker's behavior. For instance, if we hear or watch a movie, the phrase (15) *onegaishimasu* shows how frequently the Japanese use this statement in everyday life. In such an instance, we may interpret those sentences as positive face politeness conveying it straight to the interlocutor (*ji-keigo*). In that case, we may have a better grasp of why the speaker employs *keigo*. From Violet Evergarden anime, *teineigo* makes the highest use in the six episodes. *Teineigo*, according to Tokieda's theory, are politeness expressions based on the speaker's judgment and directly communicate politeness to the hearer. This finding shows that *keigo*

may prefer direct politeness expressions to interlocutors rather than talking about other people.

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