



# Representation of the Mie Dialect in Japanese Popular Media: A Linguistic Analysis of Yatogame-chan Kansatsu Nikki

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## Abstract

*A dialect represents a regional variation of a language, distinguished by unique phonetic features, vocabulary, and grammatical structures. The Mie dialect, a branch of the Kansai dialect group classified under Nishi Nihon Hogen (Western Japanese dialects), embodies these regional linguistic characteristics. This study investigates the representation of the Mie dialect in the Japanese anime series Yatogame-chan Kansatsu Nikki, focusing on two linguistic aspects: word classes and word formation processes. Employing a descriptive qualitative approach, the study utilizes Tomita's classification of word classes and Palter and Slotsve's theory on Kansai dialect word formation to analyze the data. This study identifies 30 examples of Mie dialect usage across the series, with sentence-final particles (shujoshi) emerging as the most frequent category. In terms of word formation, the most common process involves complete transformation from standard Japanese vocabulary. The findings highlight how popular media portrays regional dialects and contribute to broader discussion on linguistic diversity and regional identity in contemporary Japan. This study underscores the importance of analyzing dialect representation in media to understand how regional linguistic features are maintained, adapted, or transformed within popular culture.*

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## INTRODUCTION

Linguistic variation is influenced by the diversity of its speakers and the cultural backgrounds of the society. One form of linguistic variation is the dialect. In Japanese, dialects are referred to as *hougen*. *Hougen* refers to the regional varieties of language spoken by communities that exhibit differences in phonology, vocabulary, and grammar compared to the national standard language. In Japan, dialects are broadly classified into three categories: Toubu *Hougen* (Eastern Japanese dialects), Nishi Nihon *Hougen* (Western Japanese dialects), and Kyushu *Hougen* (Kyushu dialects). Among these, Nishi Nihon *Hougen* encompasses the dialects spoken in western Japan, including a subgroup known as Kinki-shiki *Hougen* (Marwanto, 2021)

*Kinki shiki hougen* refers to the Kinki dialect, more commonly known as the Kansai dialect. The Kansai dialect is spoken across the Kansai (Kinki) region, including the prefectures of Mie, Shiga, Kyoto, Osaka, Hyogo, Nara, and Wakayama (Galo, 2017). Based on this classification, Mie prefecture is recognized as one of the regions where the Kansai dialect is used. Nakaesei (central dialect), Iga (iga dialect), nansei (southern dialect), and Higashi Kishuu (eastern dialect) (Takeuchi, 2017). The accent of the Mie dialect follows the Keihan style, a pronunciation pattern characteristic of the Kyoto-Osaka area, and much of its vocabulary derives from the Kansai dialect.

In linguistic studies, the elements of dialects that can be analyzed include grammar, vowel sounds, vocabulary, and accent (Kanda, 2018). Several previous studies have examined aspects of the Kansai and Mie dialects. For example, Legi et al. (2023) conducted a study aimed at analyzing word classes and word formation processes from a morphological perspective within the Kansai dialect. Their findings identified instances of Kansai dialect forms classified into several word classes, including *doushi* (verbs), *jodoushi* (auxiliary verbs), *shuujoshi* (sentence-final particles), *keiyoushi* (adjectives), and *kandoushi* (interjections). Additionally, two types of word formation processes were observed: contraction (the omission of certain syllables) and clipping (the shortening of words without altering their original meaning).

In addition, Takeuchi (2014) conducted a study examining changes in noun accent patterns

within the Mie dialect, focusing on generational differences in Suzuka City, Mie Prefecture. The study identified three major findings based on survey data: older generations tend to maintain the traditional accent system; younger generations show a shift toward the Tokyo-style accent system, influenced by external factors; and individuals in the transitional age group exhibit mixed patterns, also affected by external factors; and individuals in the transitional age group the Tokyo-style accent system, influenced by external factors; and individuals in the transitional age group exhibit mixed patterns, also affected by external influences. These external factors include broader communication networks, which expose younger speakers to a wider range of linguistic input and facilitate the adaptation of accents from regions outside of Suzuka.

Building upon previous studies by Legi et al. (2023), which focused on the morphological aspects of the Kansai dialect, and Takeuchi (2014), which examined phonological features of the Mie dialect, this study addresses a gap in the existing literature by investigating the Mie dialect from a syntactic and morphological perspective. Research specifically targeting the syntactic and morphological characteristics of the Mie dialect remains limited. Motivated by this gap, the present study analyzes the Mie dialect through these two linguistic frameworks. Additionally, the selection of this focus was informed by the discovery of Mie dialect vocabulary usage in the anime *Yatogame-chan Kansatsu Nikki*, providing relevant and authentic data for analysis.

Several linguistic studies focusing on Japanese dialects have been conducted in recent years. For instance, Raihan (2023) investigated the forms of Kansai dialect words appearing in the game *Genshin Impact*. The study found that the most frequently occurring word classes of the Kansai dialect in the game were *doushi* (verbs), *setsuzokushi* (conjunctions), and *jodoushi* (auxiliary verbs).

Furthermore, Bentang (2022) conducted a study aimed at identifying the forms of *jodoushi* (auxiliary verbs), *shuujoshi* (sentence-final particles), and *keiyoushi* (adjectives) in the Kansai dialect, as well as examining the social factors influencing its use in the comic *Tenshi ga Kureta Mono*. The findings revealed that *Jodoushi* appeared most frequently and that group membership was the dominant social factor influencing the use of the Kansai dialect in the comic. Additionally, Tiwi

(2015) investigated dialect usage in comics by analyzing the grammatical features of the Kansai dialect from syntactic and morphological perspectives in the webcomic *Karin Dou 4 koma*. The study found that syntactic features expressing assumptions were particularly prominent, along with both complete and partial word transformations observed in the morphological analysis.

Dialect usage in anime has also been the subject of previous research. For example, Marwanto (2021) conducted a study aimed at identifying word classes that serve as gender markers within the Kansai dialect as used in the anime *Blue Exorcist: Kyoto Saga*. The findings indicated that *shuujoshi* (sentence-final particles) were the most frequently observed elements. Similarly, a study by Sumampow and Sambeka (2021) examined the characteristics of Kansai dialect accents in the anime *Ojamajo Doremi*. Their research found that accent categories based on vocabulary were the most commonly identified features.

Dialect usage in Japanese films has also been explored in previous studies. For instance, Wipayana (2021) examined the functions of *shuujoshi* (sentence-final particles) in the Kansai dialect as used in the film *Setoutsumi*. The study identified three types of *Shuujoshi*: *na*, used to seek agreement; *ya* used to express strong requests; and *de*, used to convey information. Additionally, Tanzil and Novella (2020) conducted a study on the structure and meaning of the Osaka dialect in the film *8UPPERS*. Their findings revealed that the Osaka dialect tends to shorten or omit sounds, particularly in standard Japanese verb forms.

Another study that adopts a different perspective is that of Tanjung and Cahyono (2020), who compared the perceptions and knowledge of international students at Tohoku University regarding the Kansai and Sendai dialects. The findings revealed that students' awareness of the Kansai dialect was generally higher than their awareness of the Sendai dialect. The study also noted that exposure to Japanese popular culture significantly influenced the students' familiarity with the Kansai dialect.

Further study utilizing alternative data sources, such as YouTube channels and Japanese television programs, has also been conducted. Fistiarni (2020) examined the forms of the Kansai dialect featured in the YouTube channel *Sankoichi*,

finding that *jodoushi* (auxiliary verbs) were the most dominant word class observed. In addition, Dewantoro (2017) investigated the forms and usage of the Kansai dialect in the comedy program *Downtown No. Gaki No. Tsukai ya Arahende!! Zettai Waratte wa Ikenai 24 Ji*. The results indicated that *jodoushi* were again the most frequently occurring word class, and that factors such as age, group affiliation, situational context, and social status significantly influenced the use of the Kansai dialect in the program.

Based on these previous studies, it can be concluded that Japanese dialects can be examined through various linguistic approaches, including syntax, morphology, phonetics, and sociolinguistics. Earlier research has primarily focused on dialect usage across different media such as games, anime, films, comics, YouTube channels, television programs, and educational settings. In contrast, the present study focuses specifically on the word classes and word formation processes of the Mie dialect, analyzed through syntactic and morphological frameworks, as represented in anime. The analysis of word classes aims to enhance the understanding of the meanings and functions of Mie dialect expressions when compared to standard Japanese. Furthermore, examining the processes of word formation helps to clarify how Mie dialect vocabulary diverges from its standard Japanese counterparts.

## METHODS

This study employs a qualitative research method, which typically adopts a descriptive approach (Sugiyono, 2019). The object of analysis consists of instances of the Mie dialect found in the anime *Yatogame-chan Kansatsu Nikki*. These dialectical features are identified, analyzed, and described in detail through paragraph-based explanations.

The data in this study consist of instances of the Mie dialect spoken by the character *Sasatsu Yanna*, one of the main characters in the anime *Yatogame-chan Kansatsu Nikki*, who is portrayed as originating from Mie prefecture. The source of the data is the Japanese-language anime *Yatogame-chan Kansatsu Nikki*. The dataset includes all four seasons of the series, comprising a total of 46 episodes.

In dialectological research, two primary data collection techniques are commonly used: the

interview technique (cakap) and the observation technique (simak) (Mahsun, 2005). In this study, we did not engage directly in conversation with speakers of the Mie dialect but instead observed and listened to utterances produced by a character using the dialect in the anime. Therefore, the observation technique (simak) was employed as the primary method of data collection. This was followed by the note-taking technique (catat), in which relevant utterances were transcribed and documented for analysis.

The analytical process began with interpreting the meanings of Mie dialect expressions, using The Native Language of Mie: Mie-ben yan by Kanda (2018) as a reference. The utterances were then categorized based on word class classification following Tomita's theory (as cited in Renariah, 2005), and word formation processes were analyzed using the framework proposed by Palter and Slotsve (1995) in Colloquial Kansai Japanese: Dialects and Culture of Kansai Japanese Language – A Japanese Phrasebook & Language Guide.

## RESULT AND DISCUSSION

Based on the results of the analysis, 30 instances of the Mie dialect were identified and classified according to word classes and word formation processes. Each instance may appear in more than one utterance. These findings were categorized into eight types of word classes, out of a total of ten proposed by Tomita (as cited in Renariah, 2005), as shown in table below

**Table 1:** Mie Dialect Data Classified by Word Class (Source: Anime Yatogame Chan No Kansatsu Nikki)

No.	Kelas Kata	Dialek Mie	Jumlah
1.	Shuujoshi	~yanyan, ~yanna, ~ni, ~yade, ~yaro, ~yashii, ~yana, ~yan(1), ~ya, ~na, ~yanka, ~yani, ~yakke, ~ke, ~wa	15
2.	Keiyoushi	chinchin, zutsunai, zukkoi	3
3.	Doushi	hokari, hokatte, oru	3
4.	Setsuzokushi	honde, hona, honnara	3
5.	Meishi	maruke, mon	2
6.	Kandoushi	nannan, nanya	2
7.	Fukushi	nandeya	1
8.	Jodoushi	~yan (2)	1
Total			30

As shown in Table 1, the most frequently occurring word class in this study is Shuujoshi

(sentence-final particles), with a total of 15 instances. This is followed by Keiyoushi (i-adjectives), doushi (verbs), and setsuzokushi (conjunctions), each with 3 instances. Additionally, meishi (nouns) and kandoushi (interjections) were found in 2 instances each, while fukushi (adverbs) and jodoushi (auxiliary verbs) appeared once each.

**Tabel 2:** Mie Dialect Data classifeied by word Formation

(Source: Anime Yatogame Chan No Kansatsu Nikki)

No.	Pembentukan Kata	Jumlah
1.	Perubahan total dari bahasa Jepang standar	15
2.	Penggantian kopula <i>-da</i> menjadi <i>-ya</i>	5
3.	Pemendekkan kosakata	3
4.	Pemanjangan vokal pada akhiran bunyi pendek	2
5.	Penggantian bunyi 's' menjadi 'h'	2
6.	Pengulangan kata	2
7.	Pemendekkan vokal pada akhiran bunyi panjang	1
Total		30*

\*Berdasarkan teori Palter&Slotsve (1995) dapat terjadi lebih dari satu pembentukan kata di sebuah kosakata dialek Mie.

Table 2 shows that out of a total of 30 instances of the Mie dialect identified, they can be classified into seven types of word formation based on the eight categories proposed by Palter and Slotsve (1995). The most frequently observed type of word formation in the Mie dialect is a complete alteration from standard Japanese, with 15 occurrences. This is followed by the replacement of the copula *-da* with *-ya*, found in 5 instances. Next, abbreviation of vocabulary appears in 3 instances. Additionally, vowel lengthening at the end of short soundes is found in 2 instances, substitution of the sound 's' with 'h' in 2 instances, word reduplication in 2 instances, and vowel shortening at the end of long sounds in 1 instance.

## Discussion

The following section presents an analysis of Mie dialect vocabulary data based on word classes and word formation types found in the anime series Yatogame-chan Kansatsu Nikki.

### 1) Shuujoshi

Data 7

Mie Dialect :

この場合のメーコーは名古屋港やろ !

Kono/ baai/ no/ meekoo/ wa/ Nagoyakou/- yaro !

KB/ K.ket/ par/ KB/ par/ KB/ PA

In this case, DMeekoo is Nagoya port!!

Japanese standard :

この場合のメーカーは名古屋港だろう！

Kono/ baai/ no/ meekoo/ wa/ Nagoyakou/ darou  
KB/ K.ket/ par/ KB/ par/ KB / KKB

In this case, DMeekoo is Nagoya port!!

(S1, Ep 5, 02:16-02:18)

In the utterance above, the form ~yaro functions as a sentence-final particle (shuujoshi) characteristic of the Mie dialect. This particle ~yaro is used to assert or confirm a statement directed at the listener (kakunin wo arawasu). According to Kanda (2018), ~yaro is frequently used in the regions of Kuwana, Asahi, Yokkaichi, Tsu, Mastsusaka, Ise, and Shima. In standard Japanese, ~yaro conveys a meaning similar to *darou* / *deshou*.

From the perspective of standard Japanese, the word *darou* belongs to the class of auxiliary verbs (jodoushi) (Sudjianto & Dahidi, 2004). The term *darou* is used to express conjecture or speculation directed at the listener (suiryō wo arawasu) (Sakata & Kuromachi, as cited in Kurniawan, D., 2018). *Darou* is considered the informal form of *deshou* (Palter & Slotsve, 1995).

The formation of the Mie dialect word *yaro* involves both the replacement of the copula -*da* with -*ya* and vowel shortening. The replacement of the copula occurs in the first syllable of the standard Japanese form *darou*, which becomes *yaro* in the Mie dialect. The vowel lengthening in the standard Japanese form *darou* (Palter & Slotsve, 1995).

Data 37

Mie Dialect :

ええやん、ええやん、なあ最中！

Ee/ yan/ Ee/ yan/ naa/ Monaka

KS-i/ PA/ KS-i/ PA/ par/ KB

It's good, I think it's good right Monaka!

Japanese standard:

いいじゃない、いいじゃない、ね最中

ii/ jyanai/ ii/ jyanai/ ne/ Monaka

KS-i/ KKB/ KS-i/ KKB/ par/ KB

It's good, I think it's good right Monaka! (S3, Ep 8, 01:51-01:53)

In the utterance above, the form ~yan is a sentence-final particle (shuujoshi) used in the Mie dialect. The sentence-final particle ~yan functions to seek the listener's agreement (doui o arawasu). According to Kanda (2018), ~yan is commonly used in the areas of Kuwana, Suzuka, Tsu, Matsusaka, Ise, and Shima. In standard Japanese, it is equivalent in meaning to *darou* / *jyanai*.

The formation of the sentence-final particle ~yan involves repetition. As seen in data example 37, the expression ええやん、ええやん (ee yan, ee yan) which can be translated as "it's good, it's good," shows that the particle *yan* attaches to an adjective (ee), which in standard Japanese corresponds to the adjective *ii*. This usage serves to express the speaker's sympathy toward the listener's anxiety (palter & Slotsve, 1995). The particle ~yan in the Mie dialect and the auxiliary expressions "*darou*" or "*jyanai*" in standard Japanese share a similar syntactic function, namely, they are used following nouns or adjectives.

## 2) Keiyoushi

Data 52

Mie Dialect :

大人ばっか冷たいもん飲んでずっこいわ！

Otona/ bakka/ tsumetai/ mon/ nonde/ zukkoi/ wa!  
KB/ par/ KS-i/ KB/ KK/ KS-i/ PA

Why is it only adults who get to drink cold drinks?  
That's not fair!

Japanese standard:

大人ばかり冷たいものの飲んでずるいよ！

Otona/ bakari/ tsumetai/ mono/ nonde/ zurui/ yo!  
KB/ par/ KS-i/ KB/ KK/ KS-i/ PA

Why is it only adults who get to drink cold drinks?  
That's not fair !

(S4, Ep 8, 01:22-01:24)

In the utterance above, the word *zukkoi* is an i-adjective (keiyoshi) in the Mie dialect. According to Kanda (2018), the adjective *Zukkoi* is commonly used in the regions of Nagashima, Asahi, Kawagoe, Inabe, Komono, Yokkaichi, Suzuka, Watarai, and Ise. It is classified as an emotional adjective (kanjou keiyoushi) because it expresses a subjective evaluation. In standard Japanese, *zukkoi* is equivalent in meaning to *zurui* or *warugashikoi*. From the perspective of standard Japanese, both *zurui* and *warugashikoi* are i-adjectives that mean "sly" or "cunning" (Matsuura, 2005).

The formation of the word *zukkoi* in the Mie dialect involves lexical shortening, in which the standard Japanese word *warugashikoi* is the contracted to *zukkoi*. The word *zukkoi* in the Mie dialect and the words *warugashikoi* or *zurui* in standard Japanese share similar usage in sentence construction. They all refer to a person, situation, or method that is sly or unfair (Palter & Slotsve, 1995).

### 3) Doushi

Data 33

Mie dialect :

あの人もほかって行こう

Ano/ hito/ mo/ hokatte/ ikou

KT/ KB/ par/ KK-te/ KK

Let's throw that person

Japanese standard:

あの人も捨てて行こう

Ano/ hito/ mo/ sutete/ ikou

KT/ KB/ par/ KK-te/ KK

Let's throw that person

(S3, Ep 1, 02:00-02:02)

In the utterance above, the word hokatte is a verb (doushi) (Tomita in Renariah, 2005). The verb hokatte is derived from hokarimasu, the polite non-past (masu-kei) form of the verb. The informal or dictionary form of hokarimasu is hokaru, a verb ending in ~ru.

According to Kanda (2018), the verb hokaru is frequently used in the regions of Kisosaki, Yokkaichi, and Mihama. From the perspective of standard Japanese, hokaru means "to come off", or "to become detached" (Matsuura, 2005). However, this meaning does not correspond to the usage of hokaru in the Mie dialect. In the Mie dialect, hokaru has the same meaning as the Japanese verb suteru, which means "to throw away".

The formation of hokaru in the Mie dialect represents a complete lexical replacement of the standard Japanese verb suteru. Nevertheless, in actual usage, both hokaru in the Mie dialect and suteru in standard Japanese follow similar conjugation patterns, adapting to the speech context. For instance, in data example 33, the phrase hokatte ikou shows the verb hokarimasu conjugated into the ~te form (renrai-kei) or connective together (Ariana., R, 2022).

### 4) Setsuzokushi

Data 10

Mie Dialect:

ほんでどうなんやしたん?

Honde/ dou/ nanya/ shita/n?

KH/ KKB/ Ksr/ KK/ PA

Then, what is it?

Japanese standard :

それでどうしたの?

Sorede/ doushita/ no?

KH/ KKB/ PA

Then, what is it?

(S1, Ep 6, 00:46-00:47)

In the utterance above, the word honed functions as a conjunction, or setsuzokushi in Japanese. Setsuzokushi is a lexical category classified as an independent word (jiritsugo), which can stand alone and serves to connect one clause to another or link different parts of a sentence or phrases (Tomita in Renariah, 2005). In the context of utterance data 10, honed falls into the category of junsetsu no setsuzokushi, or conjunctive expressions used to indicate a result or draw a conclusion (Tomita in Renariah, 2005). According to Kanda (2018), honed is widely used in the regions of Kisosaki, Asahi, Kawagoe, Komono, Yokkaichi, and Matsusaka. In standard Japanese, honed corresponds in meaning to the word *sorede*.

From the perspective of standard Japanese, *sorede* is also classified as a setsuzokushi and means "so", "therefore", or "consequently." It is used to indicate a result or to draw a conclusion (Sudjianto & Dahidi, 2004). In the context of utterance data 10, *sorede*, which serves as the standard Japanese equivalent of the Mie dialect expression honed, functions as a conjunction that introduces a conclusion -equivalent to the Indonesian term *jadi* ("so").

The formation of honed in the Mie dialect involves a phonological shift from *sorede*, wherein the initial consonant /s/ is replaced with /h/. The original standard Japanese word *sorede* is phonetically reduced to *sonde* in the Mie dialect and subsequently altered through sound substitution to become honed (Kanda, 2018). Both the Mie dialect form honed and the standard Japanese *sorede* share the same syntactic function in a sentence, namely as conjunctions that indicate a result or draw a conclusion.

### 5) Meishi

Data 28

Mie dialect:

近道したら靴が泥うまるけや

Chika/ michi/ shitara/ kutsu/ ga/ dorou/ maruke/ ya

KS-i/ KB/ KKB/ KB/ par/ KB/ KB/ PA

I took a shortcut, but then my shoes ended up covered in mud

Japanese standard:

近道したら靴が泥うだらけだ

Chika/ michi/ shitara/ kutsu/ ga/ dorou/ darake/ da

KS-i/ KB/ KKB/ KB/ par/ KB/ KB/ PA

I took a shortcut, but then my shoes ended up covered in mud

(S3, Ep 1, 00:32-00:35)

In the utterance above, *maruke* is a noun (*meishi*) in the Mie dialect. The word *maruke* belongs to the category of *keishiki meishi* or formal-function nouns, which serve grammatical functions in a sentence without carrying inherent lexical meaning as true nouns (Tomita in Renariah, 2005). According to Kanda (2018), *maruke* is commonly used in the regions of Kisosaki, Kuwana, Asahi, Kawagoe, Toin, and Yokkaichi. In standard Japanese, *maruke* corresponds in meaning and usage to the noun *darake*.

From the perspective of standard Japanese, *darake* is also classified as a *meishi* (Tomita in Renariah, 2005), used as a *keishiki meishi* to fulfill a nominal function in a sentence without conveying concrete lexical meaning (Terada in Sudjianto & Dahidi, 2004).

The formation of *maruke* in the Mie dialect represents a complete lexical transformation from the standard Japanese word *darake*. Despite the phonological and lexical changes, both *maruke* in the Mie dialect and *darake* in standard Japanese share the same syntactic function -serving as formal-function nouns that modify or support other elements in a sentence without acting as true referential nouns.

#### 6) Kandoushi

Data 23

Mie Dialect :

マジでなんなんやろな？

Maji/ de/ nannan/ yaro/ na Ksr/ par/ Ksr/ KKB/ PA

Really, what the heck is that?

Japanese standard :

マジで何なのだろうね？

Maji/ de/ nannano/ darou/ ne

Ksr/ par/ Ksr/ KKB/ PA

Really, what the heck is that?

(S2, Ep 3, 00:37-00:39)

In the utterance above, the form *Nannan* is an interjection (*kandoushi*) in the Mie dialect. *Kandoushi*, or interjections, are words that can stand alone and constitute a complete utterance. Generally, they express emotions, feelings, ways of

calling or responding, and so on (Tomita in Renariah, 2005). In the context of utterance data 23, *Nannan* is classified as an interjection expressing disregard or contempt (Yasu in Djomi, 2017). According to Kanda (2018), *Nannan* is frequently used in the areas of Suzuka, Tsu, Taki, Ise, and Minami-Ise. When translated into standard Japanese, *Nannan* is equivalent in meaning to *nannano*.

From the perspective of standard Japanese, the term *nannano* is a combination of the interjection *nani* and the sentence-final particle *no*. The word *nani* belongs to the class of interjections and means “what” (Matsuura, 2005), while *no* functions as a sentence-final particle used to form questions (Tomita in Renariah, 2005).

The formation of the word *Nannan* in the Mie dialect involves shortening the standard Japanese expression *nannano*. This shortening occurs by dropping the final vowel “o” and assimilating the nasal sound, which in Mie dialect pronunciation becomes a velar nasal “ng”. Thus, *nannano* becomes *Nannan*, pronounced as *nannang* in the Mie dialect (Palter & Slotsve, 1995). The interjection *Nannan* in the Mie dialect and *nannano* in standard Japanese share the same function within a sentence: they are used to express disdain or irritation towards something that has provoked the speaker’s annoyance.

#### 7) Fukushi

Data 48

Mie dialect :

なんでや？関西で月見団子はあんこ巻くんやで

Nandeya/ Kansai/ de/ tsukimi/ dango/ wa/ anko/ makun/ yade

K.ket/ KB/ par/ KB/ KB/ par/ KB/ KB/ PA

Why not? In Kansai, *tsukimi dango* are wrapped in red bean paste.

Japanese standard :

どうして？関西で月見団子はあんこ巻くんだよ

Doushite/ Kansai/ de/ tsukimi/ dango/ wa/ anko/ makun/ da/ yo

K.ket/ KB/ par/ KB/ KB/ par/ KB/ KB/ KKB/ PA

Why not? In Kansai, *tsukimi dango* are wrapped in red bean paste.

(S4, Ep 7, 00:37-00:40)

In the utterance above, the form *nandeya* is an adverb (*Fukushi*) in the Mie dialect. *Fukushi*, or adverbs, are a class of words that do not undergo morphological changes and function as modifiers of

conjugated words (yougen) (Tomita in Renariah, 2005). In the context of utterance data 48, *nandeya* falls under the category of *chinjutsu Fukushi*, or explanatory adverbs, which serve to clarify the statement in the predicate. Words such as *doushite* and *naze* are used to express questions regarding reasons or causes. According to Kanda (2018), *nandeya* is commonly used in the Matsusaka region. When compared with standard Japanese, *nandeya* carries the same meaning as *doushite*; or *naze*.

From the perspective of standard Japanese, both *doushite* and *naze* are classified as adverbs (Fukushi) (Takamizawa in Judiasri, 2017). *Doushite* can be interpreted as “how” when used to ask about a reason, while *naze* means “why,” “how come,” or “for what reason” (Matsuura, 2005). These two words function to express inquiries related to causes or reasons in a statement.

The form *nandeya* in the Mie dialect is a complete lexical transformation of the standard Japanese words *doushite* and *naze*. Despite the lexical differences, both *nandeya* in the Mie dialect and *doushite/naze* in standard Japanese share similar grammatical functions as adverbs: they are invariable in form, can stand alone in a sentence, and serve to modify verbs or adjectives.

## 8) Jodoushi

Data 31

Mie dialect :

同性雨で外~~出れ~~やし掃除でもするか？

Dousei/ame/de/soto/dere-yan/shi/souji/de/mo/suru/ ka?

KB/KB/par/KB/KK/KKB/KH/KK/par/par/KK/par

It's raining outside too, so how about we just clean up instead?

Japanese standard :

同性雨で外~~出れない~~し除でもするか？

Dousei/ ame/ de/ soto/ dere/ nai/ shi/ souji/ de/ mo/ suru/ ka?

KB/ KB/ par/ KB/ KK/ KKB/ K.ket/ KB/ par/ par/ par/ KK/ par

It's raining outside too, so how about we just clean up instead?

(S3, Ep 1, 00:46-00:47)

In the utterance above, the form *~yan* functions as an auxiliary verb (*jodoushi*) in the Mie dialect. According to Kanda (2018), the *jodoushi ~yan* is widely used in regions such as Kuwana, Asahi, Touin, Yokkaichi, Tsu, Matsusaka, Ise, and

Taki. When compared to standard Japanese, the form *~yan* carries the same meaning as *~nai*, which expresses negation.

From the perspective of standard Japanese, the form *~nai* is classified as an auxiliary verb (*jodoushi*) indicating negation (*futei*) (Sudjianto & Dahidi, 2004). The *Jodoushi ~nai* functions as an *uchikeshi* (negation) in verb constructions and is used to deny or negate the existence of an action (Matsuura, 2005; Sakata and Kuramochi in Kurniawan., D, 2018).

The formation of *~yan* in the Mie dialect is the result of a complete transformation (*zentaiteki henka*) of the standard Japanese form *~nai*. Nevertheless, both forms share similarities in grammatical function and placement, appearing after verbs to mark the negative form.

## CONCLUSION

This study has examined the representation of the Mie dialect in the anime *Yatogame-chan Kansatsu Nikki*, focusing on linguistic elements related to word classes and word formation processes. The findings reveal 30 dialectal features, with sentence-final particles (*shuujoshi*) -such as *~na*, *~n*, and *~ya* – emerging as the most frequently used class. These particles serve expressive functions, allowing characters to convey emotion, familiarity, and regional identity in nuanced ways. Additionally, the study highlights the transformation of the standard negative auxiliary verb *~nai* into *~yan* in the Mie dialect, illustrating a systematic and rule-based linguistic change. This points to the internal coherence of dialect systems, countering the perception of dialects as informal or inconsistent.

Moreover, the anime serves as a significant medium for dialect preservation and dissemination. By incorporating regional speech patterns into its dialogue, *Yatogame-chan Kansatsu Nikki* contributes to raising awareness and appreciation of Japan's linguistic diversity, especially among younger and non-native audiences. Thus, popular media plays a vital role not only in reflecting regional identities but also in actively sustaining them. Future studies could expand on this work by comparing the representation of other regional dialects in Japanese media or investigating audience perceptions of dialect use in entertainment content.



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