


Padanan Bahasa Jepang Standar dan Dialek *Hakata* dalam Film *Hanachan no Misoshiru*

Standard Japanese Equivalents of *Hakata* Dialects in Movie *Hanachan no Misoshiru*

Sri Sundoro Ari Murni¹

Bayu Aryanto^{2*} 

^{1,2} Department of Japanese Literature, Faculty of Humanities, Universitas Dian Nuswantoro

*Corresponding author: bayu.aryanto@dsn.dinus.ac.id

DOI: 10.20473/jjs.v11i2.59363

Received: Sept 2, 2024 Revised: Okt 18, 2024 Accepted: Nov 9, 2024

Citation suggestion:

Murni, S. S. A., & Aryanto, B. (2024). Standard Japanese equivalents of *Hakata* dialects in movie *Hanachan no Misoshiru*. *Japanology*, 11(2), 150-164.
<https://doi.org/10.20473/jjs.v11i2.59363>

Abstrak

Penelitian ini membahas padanan bahasa Jepang standar dan dialek *Hakata* yang digunakan dalam film *Hanachan no Misoshiru*. Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis bentuk-bentuk linguistik dialek *Hakata*, serta memahami perbedaan makna dan penggunaannya dibandingkan dengan bahasa Jepang standar. Pendekatan yang dipakai pada penelitian ini adalah pendekatan kualitatif deskriptif, dengan metode simak-catat. Data yang terkumpul berupa dialog dalam film yang kemudian diklasifikasikan berdasarkan kelompok kelas kata. Hasil penelitian menunjukkan bahwa ragam dialek berupa *jodoushi* ditemukan berupa pola verba bentuk *to* yang memiliki padanan bahasa Jepang standar yang dalam pembentukannya terjadi pergantian bunyi (*chouon* atau vokal bunyi panjang) dan penyingkatan fonem. Klasifikasi kata berupa *keiyoushi* atau kata sifat berupa pola tambahan akhir kata 'ka' yang mengalami pembentukan kata yaitu penghilangan bunyi dan penambahan fonem.

Kata kunci: Bahasa Jepang Standar, Dialek, Dialek *Hakata*, Morfofonemik, Padanan

Abstract

This study examines the comparisons of standard Japanese and *Hakata* dialects used in the movie *Hanachan no Misoshiru*. It aims to identify and analyze the linguistic forms of



Hakata dialects and understand the differences in meaning and usage compared to standard Japanese. The design used in this research is a descriptive qualitative approach, and the data is collected through observation of dialog in the film. The data collected was then classified based on word class groups. The results show that the dialectal variety in jodoushi is found in verb patterns (-tou), which are comparable to standard Japanese in the form of sounds (chouon or long vowel sounds), and abbreviation of phonemes. The word classification in the form of keiyoushi or adjectives is found in the form of additional patterns of the final word (-ka), which undergoes word formation, namely the omission of sounds and the addition of phonemes.

Keywords: *Equivalence, Dialects, Hakata Dialects, Morphophonemic, Standard Japanese*

INTRODUCTION

Language is an important aspect of human life that serves as a means of communication and cultural identity. In Japan, linguistic diversity is demonstrated by the existence of various dialects spread throughout the region (Iitoyou et al., 1983). Dialects, known in Japanese as *hoogen* (方言) or *-ben* (弁), not only reflect geographical differences but also contain distinctive cultural values of the region of origin (King et al., 2022, p. 285). Each dialect has unique characteristics, such as vocabulary, language sounds, and grammar that differ according to the region (Amino & Arai, 2009, p. 2303).

One of the most recognizable dialects for Japanese learners is *Kansai-ben*, which often appears in variety shows, dramas, movies, and even in games (Torrance, 2005, p. 27). The popularity of *Kansai-ben* makes it easier for learners to get to know the dialect in more depth. Meanwhile, the *Hakata* dialect (*Hakata-ben*), which is widely spoken in the Fukuoka district of Kyushu Island, offers unique linguistic features and local culture (Inoue, 1991), although it is not as popular as *Kansai-ben* among Japanese language learners. *Hakata-ben* is the main dialect in Fukuoka, replacing *Fukuoka-ben* which was previously spoken in the region. According to Nakamura (in Perger, 2009: 115), *Fukuoka-ben* has slowly disappeared over time, while *Hakata-ben* is now recognized as part of the *Hichiku* subdialect, one of the three major subdialects in Kyushu (Kimura in Perger, 2010: 136).

The linguistic features of *Hakata-ben* that distinguish it from standard Japanese (*Hyoujun-go*) include aspects of phonology, morphology, syntax, and lexicon (Amino & Arai, 2009, p. 2303). These differences often pose a challenge, especially in the context of cross-cultural communication and media, such as film, which has an important role in conveying cultural messages to a wider audience (King et al., 2022, p. 285).

The movie *Hanachan no Misoshiru* is one of the cinematic works that shows elements of *Hakata-ben*. The movie tells the story of a small family, where a mother battles cancer during her lifetime. The family is blessed with a daughter named Hana. To fight the cancer, every day the family is advised to eat a Japanese specialty, namely *misoshiru*. The mother hopes that if one day she dies, her daughter can be independent by cooking *misoshiru* for herself and her father. In this movie, language differences are not only an element of communication but also a reflection of local identity and relationships between characters.

There have been many studies on dialects in Japan, both in linguistic and cultural contexts. Some previous studies show the importance of understanding local dialects in maintaining cultural diversity (Ishihara, 2012; Rachmawati & Aryanto, 2015; Dewantoro, 2017; Perger, 2017; Quackenbush, 2017; Jonkers, 2018). Quackenbush (2017) in his research revealed that the Shitamachi variety of the Tokyo dialect turned out to be more regional and informal due to the smaller number of speakers. Perger (2017) found that *Hakata* dialect speakers have unique linguistic stereotypes compared to standard Japanese speakers. This shows how dialect can affect interpersonal relationships in Japanese society. On the other hand, on a micro level, Ishihara (2012) tried to reveal significant differences in the phonetic system that emerged in the *Osaka* and *Kagoshima* dialects. As a result, there are differences in the use of accents and the acoustic realization of tone patterns of the two Japanese dialects. Overall, it can be seen that dialects are not only a means of regional identification but also a means of understanding social dynamics, including stereotypes and perceptions that influence intergroup relations.

Dewantoro (2017) 's research shows that the use of the Kansai dialect in variety shows in Japan shows that dialect not only functions as a regional communication tool but also as a medium for effective cultural expression, especially in the context of entertainment. This research strengthens the understanding of the role of dialect in popular culture and shows how linguistic variation can enrich artistic expression.

Therefore, this research will continue the study by analyzing the equivalence of standard Japanese with the *Hakata* dialect in the movie *Hanachan no Mishoshiru*. By utilizing data from the film's dialog, this study is expected to make a new contribution to understanding the role of dialect in cinematic narratives and the preservation of linguistic diversity in Japan.

METHODS

This research uses a qualitative approach with the method of listening and recording. The main data source in this research is Japanese dialogues in the movie "*Hanachan no Misoshiru*". The data collection process was carried out by watching and recording the film dialogues performed by the two main characters, namely Shingo Yasutake and Chie Yasutake. In addition, secondary data sources in the form of related literature are also used to support the analysis.

The data collected are the utterances made by the two main characters. The utterances were then grouped according to the word class (*jodoushi*, *keiyoushi*, *kakujoshi*, *setsuzokushi*, *shuuji*, *gimonshi* and modality). Furthermore, data analysis was carried out by understanding the context of the sentences which were then analyzed according to their equivalents in standard Japanese. To find out the equivalence of *Hakata* dialect to standard Japanese, the author takes some examples from the data according to the word class, which will then be verified by the source of *Hakata* dialect literature, namely *Yoichiro Sera*.

THEORETICAL FRAMEWORK

This study uses Japanese morphophonemics as the theoretical basis. According to Yanagisawa (in Nasution, 1998), morphophonemic is a branch of linguistics that studies the interaction between phonemic changes and morphological processes. In Japanese, morphophonemics have an important role, especially in word combinations, inflections, and changes in morpheme form due to certain phonological rules.

The *Hakata* dialect, spoken in Fukuoka prefecture, has unique phonological features, particularly in its prosody. One striking feature is the relationship between intonation patterns in question forms (*wh prosody*) and the scope of elements affected by the question (*wh scope*) (Smith, 2013). In addition, as a region that has historically been the center of transcultural networks connecting Japan with the outside world, the development of the *Fukuoka* dialect has also been influenced by cross-cultural interactions (Cobbing, 2013). Kimura in Perger (2010, p. 136) states that *Hakata* dialect belongs to the *Hichiku* subdialect which is one of the three major subdialects in the Kyushu region.

Inoue (1991) says that the *Hichiku* dialect is characterized by the addition of the particle *ka* (カ) to the end of words. For example, *yoka* (良カ), *akaka* (赤カ). In *Hakata* dialect, the particle *ka* (カ) is found in every adjective ending in 'i' (*ikeiyoushi*).

Other forms of Japanese dialects are also seen through the suffixes used on verb endings. For example *食べよる* (*tabeyoru*) and *食べとる* (*tabetoru*) are forms of *食べている* (*tabeteiru*) in standard Japanese. Despite having the same equivalent in standard Japanese, these two suffixes have different meanings. The *-yoru* suffix describes that an event is taking place, while the *-toru* suffix functions to express an event or condition that has already taken place (Perger, 2017).

RESULT AND DISCUSSION

Synopsis of *Hanachan no Misoshiru*

According to the Internet Movie Database (n.d.), *Hanachan no Misoshiru* is a Japanese film released in 2015, and directed by Nobuhiro Suwa. The movie tells the story of the strong emotional connection between a young mother and her young daughter, and how *miso* soup becomes an important symbol in their lives.

The story begins when Chie, a cheerful young woman, falls in love with Shingo, a simple, caring man. However, their happiness is jeopardized when Chie is diagnosed with breast cancer. Despite facing the harsh reality, Chie and Shingo decide to get married and live a hopeful life together. Based on a true story, the movie depicts how Chie, despite her failing health, dedicates her life to teaching her son, Hanachan, the values of life through making *miso* soup. With the support of her husband, Chie teaches her son to be independent and maintain family traditions.

The movie reaches its climax when Hanachan, who has grown up, understands the depth of his mother's love and sacrifice, Through the simple life lessons that Chie teaches, Hanachan can find the strength to continue living gratefully.

Throughout the movie, the audience is introduced to the emotional dynamics and daily life of this small family, including the mother's struggle to overcome her feelings of loneliness and longing for the past (Horio et al., 2015). *Miso* soup, a simple yet meaningful meal, helps them bond and provides comfort in stressful situations.

Hakata Dialect in the Movie *Hanachan no Misoshiru*

In the movie *Hanachan no Misoshiru*, 56 *Hakata* dialect speech data were found. The speech is grouped according to the word class in Japanese. The results can be seen in table 1 below:

Table 1. List of word-class groupings in the *Hakata* dialect in the movie “*Hanachan no Misoshiru*”

Word Class Group	Total Data
<i>Jodoushi</i>	9
<i>Keiyoushi</i>	6
<i>Kakujoshi</i>	3
<i>Setsuzokushi</i>	6
<i>Shuujoshi</i>	22
<i>Gimonshi</i>	1
Modalities	9
Grand Total	56

Through Table 1, it can be seen that the use of the *Hakata* dialect in the *Hanachan no Misoshiru* movie comes from the *shuujoshi* word-class group, which is 22 data. This indicates the important role of closing particles in showing expressions or grammar that are often used in the *Hakata* dialect. A detailed explanation of each word class group will be presented in the analysis result below.

1. *Jodoushi*

Jodoushi (verbs) in Japanese have an important role in clarifying the meaning and nuances of a sentence. The *jodoushi* groups found in the data are 9 utterances showing their usage patterns in certain contexts.

Table 2. List of *jodoushi* equivalence groups in *Hakata* dialect and Standard Japanese

NO. <i>Hakata</i> dialect	Japanese Standard	Meaning
1 泣いとるんかと思 うた。	泣いているかと思 った	I thought you were cry.
2 もしかして喜ん でしまつとる?	もしかして喜んで しまっている?	Maybe Are you happy?
3 <u>なんか来とる</u> よ。	なんか来ている よ。	There is something who came.
4 美人やし、ドレス似 <u>合つとる</u> し	美人だし、ドレス似合 っているし	It's pretty and the dress fits well.
5 逆、なっちゃんとゆき さん見に来ちゃとうけ んさ。	逆、なっちゃん t ゆき さん見に来ているんだ からさ	Instead, since they came to see Nacchan and Yuki
6 私ついとよね。	私ついているよね。	I'm lucky.
7 私の人生かなり いけとうよね。	私の人生かなりい けているよね。	My life pretty smooth.
8 生活変えないかんで言 れとうちゃけんさ	生活変えないといけな いて言われているんだ からさ。	Being told to change the life.

9 私とほぼ同じ体験しと って	私とほぼ同じ体験して いて	He has enough experience the same as me.
--------------------	------------------	--

Through Table 2, the *Hakata* dialect shows flexibility in conveying meaning with simpler and more direct forms. In data number 1, the use of the form 「-とる」 (-toru) instead of the form 「-ている」 in standard Japanese indicates an ongoing activity.

泣いとるんかと思うた。

Naitorun ka to omouta.

‘I thought you were crying.

(*Hanachan no Misoshiru*, 00:07:31)

The utterance is spoken by Shingo Yasutake, who will be written Shingo hereafter, to Chie Yasutake, who will be written Chie hereafter. Chie was first hospitalized because she was about to undergo her first surgery. However, after seeing other cancer patients who underwent chemotherapy and went bald, she felt scared and had a bit of a retreat. Shingo, who knew this, then visited her and when he arrived at the hospital room, he spoke to Chie and tried to persuade her to undergo chemotherapy. In data 1, two varieties of *Hakata* dialect were found, namely in the words *naitorun* and *omouta*.

泣いとる abbreviation → 泣いて+おる (いる) ⇨ 泣いている
 思うた (sound alternation) → 思ふた ⇨ 思った

The dialectal variety used is *Vtoru* (V とる), which has the sentence function of expressing activities that have taken place or occurred. Its equivalent in standard Japanese is the same as *Vte iru* (V ている). Just like in the Osaka dialect, the *Hakata* dialect does not use *iru*, but *oru*. Although in standard Japanese *oru* is used for animals or to demean oneself, in the *Hakata* dialect it is also used for other people. *Vte oru* undergoes *shukuyakukei* or shortening to *Vtoru*. The *naitorun* verb has a standard Japanese equivalent, *naitoru*, which then gets an auxiliary final particle ‘n’ (ん) for emphasis. So the *Hakata* dialect sentence “*Naitorun ka to omouta*” has a standard Japanese equivalent of “*Naite iru ka to omotta*”.

Another dialectal variant in the sentence above is the word *omouta* which comes from the old 思ふた (*omofuta*) which is 京言葉 (*kyoukotoba* or *Kyoto* dialect). At the time, the *Tokyo* dialect was the same as the current *hyoujungo*, 思った (*omotta*). As the *Tokyo* dialect became the standard Japanese language, and *Kyoto* saw the *Kyoto* dialect as a *village* language (田舎言葉), dialects like *omofuta* changed to match the *Tokyo* dialect of *omotta*. The *Kyushu* dialect, which is close to the *Kyoto* and *Osaka* dialects as Sugimura says in Perger (2009:1), still uses *omofuta* today. The ‘fu’ in the word *omofuta* is old, which when translated into today’s language is ‘u’. The standard Japanese equivalent for the *Hakata* dialect in the sentence “*Naitorun ka to omouta*” is “*Naiteirun ka to omotta*”.

2. Keiyoushi

In the *Hakata* dialect, *keiyoushi* shows quite distinctive variations in form and expression compared to standard Japanese. The following data was successfully categorized into *keiyoushi* in the movie *Hanachan no Misoshiru*.

Table 3. List of *keiyoushi* equivalence groups in *Hakata* dialect and Standard Japanese

No.	<i>Hakata</i> dialect	Japanese Standard	Meaning
1	よか	よい	Good
2	結婚したらさ子供は男も女も欲しかよね	結婚したらさ子供は男も女もほしいよね	If I get married, I want to have a son and female yes
3	おい、もう遅かぞ。	おい、もう遅いぞ	Hey, it's late night
4	かっこよかよ。	かっこいいよ	How cool is that?
5	念のため病院に行ったほうがよくない？	念のため病院に行ったほうがよくない？	To be sure, isn't it better to go to the house sick?
6	早う寝らんな？	早く寝ないね。	Shouldn't it be sleep fast?

Here is one example of an analysis that can provide a clearer picture of the equivalence of *keiyoushi* in the *Hakata* dialect and standard Japanese.

結婚したらさ子供は男も女も欲しかよね。

Kekkon shitara sa, kodomo ha otoko mo onna mo hoshika yo ne.

'If I get married, I want to have both a boy and a girl.'

(*Hanachan no Misoshiru*, 00:04:45)

欲しか $\xrightarrow{\text{omission \& addition of phonemes}}$ ほし~~い~~ + か \Rightarrow ほしい

The utterance in data number 2 in Table 3 is spoken by Shingo. Before getting married, Shingo talked about marriage to Chie. If married, Shingo said that later he wanted to have children, both boys and girls.

Hakata dialect usage is found in *i-keiyoushi* or *hoshika* adjectives derived from the root *hoshii*. The positive form of *i-keiyoushi* in the *Hakata* dialect is changed by removing the letter 'i' (い) at the end of the word and replacing it with 'ka' (か). The *Hakata* dialect equivalent to standard Japanese in the sentence "*Kekkon shitara sa, kodomo ha otoko mo onna mo hoshika yo ne*" is "*Kekkon shitara sa, komodo ha otoko mo onna mo hoshii yo ne*".

3. *Kakujoshi*

Kakujoshi is used to show the grammatical relationship between a noun and other elements in a sentence. In *Hakata* dialect, this variation not only affects pronunciation but also gives it a distinctive local feel (Yusuke, 2012). In the movie *Hanachan no Misoshiru*, three examples of *kakujoshi* that are widely used in the *Hakata* dialect and their equivalents in standard Japanese were found (see Table 4).

Table 4. List of *kakujoshi* equivalence groups in *Hakata* dialect and Standard Japanese

No.	<i>Hakata</i> dialect	Japanese Standard	Meaning
1	あいつがタバコばこんなところに	あいつがタバコをこんなところに	That person (puts) the cigarette in a place like this
2	テレビば遅く見ようけん	テレビを遅く見ているから	Because (being) watching television
3	つまり、子供ば産むってことは癌の再発リスクがグンってあがるってこと。	つまり、子供を産むってことは癌の再発リスクがグンってあがるってこと	That means if have, risk return cancer will up

To provide a clearer picture, the following are the results of the analysis of data number 1 in Table 4 related to the equivalence of *kakujoshi* in the *Hakata* dialect and standard Japanese.

あいつがタバコばこんなところに

Aitsu ga tabako ba konna tokoro ni

‘That person in a place like this (puts) a cigarette’

(*Hanachan no Misoshiru*, 00:20:50)

ば (sound omission) → をば

The utterance in data 3 was uttered by Shingo when his friend gave Shingo a cigarette, and when he was about to smoke, Chie caught him. Shingo gave a false excuse to Chie when he was about to smoke the cigarette.

Just like in the previous data, the use of the *Hakata* dialect is found in the particle ‘*ba*’ which has the same function as the particle ‘*wo*’. So, the *Hakata* dialect with the sentence “*Aitsu ga tabako ba konna tokoro ni*” has its equivalent in standard Japanese which is “*Aitsu ga tabako wo konna tokoro ni*”. *Hakata* dialect by using the particle ‘*ba*’ (ば) has the same function or equivalent as standard Japanese which is the particle ‘*wo*’ (を).

4. *Setsuzokushi*

Setsuzokushi (conjunctions) in *Hakata* dialect have certain variations that distinguish them from standard Japanese. *Setsuzokushi* in this dialect reflects the *Hakata* people’s distinctive way of connecting sentences or ideas with a relaxed and familiar local feel (Masaharu et al., 2017). In the movie *Hanachan no Misoshiru*, 6 speech data use *Hakata* dialect *sotsuzokushi*.

Table 5. List of *setsuzokushi* equivalence groups in *Hakata* dialect and Standard Japanese

No.	Hakata dialect	Japanese Standard	Meaning
1	まだ病院で検査しとらんけん	まだ病院で検査していないから	Because it hasn't see a doctor
2	今日からはちょっと脂っこいひかえるけん。	今日からはちょっと脂っこいひかえるから。	Because from today a little less greasy food
3	脂っこいの食べたけん。	脂っこいの食べたから。	Because of eating greasy food
4	あんたは母乳で育てるしたけん	あんたは母乳で育てるしたから	Because you took care of with breast milk
5	テレビば遅くまで見ようけん、だめちゃんね	テレビを遅くまで見ているから、だめだよね	Because watching television until late, not Yes
6	ちょっと出てくるけん。	ちょっと出てくるから	I went out for a while

To provide a clearer picture, the results of the analysis on data number two in Table 5 related to the equivalence of *setsuzokushi* in *Hakata* dialect and standard Japanese are presented below.

今日から、ちょっと脂っこいのひかえるけん。

Kyou kara, chotto aburakkoi no hikaeru ken.

‘Starting today, a little less greasy (food).’

(*Hanachan no Misoshiru*, 00:33:55)

けん special vocabulary → から・ので

The utterance in data 4 was spoken by Chie when she thought that Hana did not want to drink breast milk because Chie had eaten too much oily food, causing the oil to come out through the breast milk. Therefore, on that day she started to cook less oily food.

The use of the *Hakata* dialect in sentence above is found in the word ‘*ken*’. ‘*Ken*’ is a bound morpheme that cannot stand alone. ‘*Ken*’ has the same function as ‘*kara*’ or ‘*node*’ in standard Japanese, which expresses a reason or cause for something to happen. The standard Japanese equivalent in *Hakata* dialect of “*Kyou kara, chotto aburakkoi no hikaeru ken*” is “*Kyou kara, chotto aburakkoi no hikaeru kara*”.

5. *Shuujoshi*

Shuujoshi in *Hakata* dialect have distinctive characteristics compared to standard Japanese. *Shuujoshi* are particles that appear at the end of a sentence to give it a certain feel, such as emphasizing, softening, showing doubt, or strengthening emotions (Kobayashi, 2004). In the movie *Hanachan no Misoshiru*, there are many uses of the particles -たい, -ばい, -やん, -ちゃ, and -と. Details can be seen in Table 6.

Table 6. List of *shuujoshi* equivalence groups in *Hakata* dialect and Standard Japanese

No.	<i>Hakata</i> dialect	Japanese Standard	Meaning
1.	届いたばい	届いたのよ	Already arrived
2.	これ、緊張するばいね。	これ、緊張するよね。	This is thrilling, right.
3.	ガンが再発してもいいたい？	ガンが再発してもいいんだ？	Oh, so even the cancer came back. Is it okay?
4.	万が一ったい。	万が一だよ。	Just in case
5.	そうたい。	そうだよ。	You know.
6.	<u>これで英語ぺらぺらやん</u>	これで英語ぺらぺらだよ	In this way, my English will be good.
7.	その前結に婚やんね。	その前結に婚だよ。	Before that, get married first
8.	そうやんね。	そうだよ。	I see.
9.	えらい遠くの人やんね。	えらい遠くの人だね。	People who are far enough away (place stay)
10.	テレビば遅くまで見ようけん、だめちゃんね	テレビを遅くまで見ているから、だめだよ	You can't watching television until late
11.	急にはな母乳飲まなくなったっちゃん。	急にはな母乳飲まなくなつたんだよ。	Suddenly Hana don't want to drink breast milk
12.	産めんとよ。	産めないのよ	I can't get pregnant, you know
13.	とってこんど？	とってこないの？	You didn't go for take?
14.	電気も付けんとかや。	電気もつけないのか	You didn't even turn on the lights?
15.	女性ホルモンが活発になるとよ。	女性ホルモンが活発になるのとよ。	Her female hormones will be increased
16.	どこ行くと？	どこ行くの？	Go where?
17.	やりようと。	やっているよ。	I did it (blog writing)
18.	病気の診断書はいるのって	病気の診断書はいるのって	He said he needed a health report
19.	人生 7 割やもん。	人生 7 割だもの	My Life (lucky) 70%
20.	まだちゃんと診察受けわたくしやなかもんね。	まだちゃんと診察受けわたくしじゃないものね	Not yet checked definitely yes

21.	吸つとらんよ。吸つとらんもん。	吸つていないもの	I don't smoke. Because I (did) not smoke
22.	その間ずっと <u>x線</u> の <u>検診とか受け取らん</u> <u>めえが</u>	その間ずっと <u>x線</u> の検診 とか受け取らないでしょ うもの	In the meantime, you don't do regular X-ray examinations anymore Right?

To provide a more detailed overview of *shuujoshi* equivalents in *Hakata* dialect and standard Japanese, the following analysis results are presented from data number 1 in table 6.

届いたばい。

Todoita bai.

‘There you are.’

(*Hanachan no Misoshiru*, 00:01:46)

ばい、specialized vocabulary → だよ・のよ

The utterance in the data above is expressed by Shingo when the book he bought arrives at home. The use of *Hakata* dialect in the sentence above is in the word *bai*. *Bai* is used at the end of a sentence to express emphasis. ‘*Bai*’ has many functions depending on the context of the sentence. According to Kanbe (1967) in Hirakawa, *bai* is used to express the judgment of the speaker. Meanwhile, according to Tsubouchi (1995) in Hirakawa, ‘*bai*’ is used to express an assessment of a matter to be told to the interlocutor. So the standard Japanese equivalent for the *Hakata* dialect sentence “*Todoita bai*” is “*Todoita no yo*”.

6. *Gimonshi*

Gimonshi, or interrogative forms, in the *Hakata* dialect have variations that reflect local peculiarities in the way questions are asked, both in the choice of words and the tone used (Souichiro, 2006). *Gimonshi* is often used to ask questions such as who, what, when, where, why, and how. In the movie *Hanachan no Misoshiru*, one variation of the most frequently used form of *gimonshi* was found.

お母さんはどげん？

Okaasan ha dogen?

‘How did you respond?’

(*Hanachan no Misoshiru*, 00:25:02)

どげん special vocabulary → どう・どんなふうに

The utterance in the data above was spoken by Shingo who had already told the news of Chie's pregnancy to her mother, making Chie feel surprised. Then asked what reaction her mother gave.

The sentence uses *Hakata* dialect in the word ‘*dogen*’. ‘*Dogen*’ is a special vocabulary in the *Hakata* dialect used to express a question. ‘*Dogen*’ can be translated

into ‘dou’ or ‘*donna fuu ni*’. The *Hakata* dialect equivalent of “*Okaasan ha dogen?*” in standard Japanese is “*Okaasan ha dou?*”.

7. Modalities

Modality in *Hakata* dialect refers to conveying the speaker's attitude towards statements such as possibility, certainty, desire, obligation, or even a request for permission (Yusuke, 2012). In *Hakata* dialect, modality is often expressed through verb forms, particle usage, or unique expressions that differ from standard Japanese. Through the movie *Hanachan no Misoshiru*, 9 data were found in the form of modality in the *Hakata* dialect.

Table 7. List of modality equivalence groups in *Hakata* dialect and Standard Japanese

No.	<i>Hakata</i> dialect	Japanese Standard	Meaning
1.	<u>それは喜ぶやろう。</u>	それは喜ぶでしょ。	That’s glad, right?s
2.	<u>あれはなんやろう</u>	あれはなんでしょう？	What’s that?
3.	<u>はながなんか感じ取るかもしれんやろう</u>	はながなんか感じ取るかもしれないでしょ	Hana might feel something
4.	<u>吸おうととったろう</u>	吸おうとしていたでしょ	You mean you want to smoke, right?
5.	びっくりしたろうが。	びっくりしたでしょうもん。	Surprising, right?
6.	<u>母乳に出たっचारうかね</u>	母乳に出たでしょうかね	Is it possible (oil) comes out through breast milk?
7.	その間ずっと x 線の検診とか受け取らんめえが	その間ずっと x 線の検診とか受け取らないでしょうもの	In meantime, you don’t do regular X-ray examinations anymore Right?
8.	<u>喜ばんで</u>	喜ばないで	Don't be happy first
9.	生活変えないかんで言れとうちゃけんさ	生活変えないといけないて言われているんだからさ。	Because they were told they had to change their lifestyle

In order to make it clearer how the modalities of *Hakata* dialect and standard Japanese match, the results of the analysis of data number 3 in table 7 are presented below.

はながなんか感じ取るかもしれんやろう。

Hana ga nanka kanjitoru kamo shiren yarou.

‘Hana probably felt something, right?’

(*Hanachan no Misoshiru*, 00:34:30)

やろう specialized vocabulary → でしょう

The utterance was spoken by Chie to Shingo when Hana did not want to drink breast milk. Chie thinks that this is because Chie often eats oily food, so she concludes that the oil might come out through breast milk. In contrast to Chie's opinion, Shingo thought that maybe Hana felt something related to the cancer that Chie had suffered.

The sentence above uses the *Hakata* dialect variety in the word 'yarou'. 'Yarou' functions as a sentence end marker that expresses a question to conjecture or confirm something. The correct equivalent for the *Hakata* dialect sentence "Hana ga nanka kanjitoru kamo shiren yarou" in standard Japanese is "Hana ga nanka kanjitoru kamo shirenai deshou".

CONCLUSION

The dialectal variety in the form of *jodoushi* is found in the form of the *Vtou* pattern which has a standard Japanese equivalent in which there is an alternation of sounds (*chouon* or long vowel sounds) and an abbreviation of phonemes. The word classification in the form of *keiyoushi* or adjectives (*i-keiyoushi* or 'i' adjectives) is in the form of an additional pattern of the final word 'ka' which undergoes word formation, namely the omission of sounds and the addition of phonemes. The third is the *Hakata* dialect variety in the form of the particle 'ba', which undergoes word formation, namely the removal of phonemes or sounds derived from the ancient language 'oba' to 'ba', so that it has an equivalent in standard Japanese, namely the particle *wo*.

Setsuzokushi or conjunctions in the form of *ken* is a specialized vocabulary and has the same standard Japanese equivalent as 'kara' or 'node'. *Shuujooshi* in *Hakata* dialect in the form of 'bai' and 'tai' patterns are specialized vocabulary that have standard Japanese equivalents of *da yo*, *da ne*, or *yo ne*. *Gimonshi* or interrogative words are found in the dialectal variety in the form of special vocabulary namely 'dogen' which has an equivalent in standard Japanese 'dou' or 'donna fuu ni'. The word classification in the form of modality is found in the *Hakata* dialect variety of 'rou' which has the same *hyoujungo* as *deshou*, and in its formation, there is a phoneme abbreviation.

CONFLICT OF INTEREST

There is no conflict of interest to declare in this article.

ETHICAL CLEARANCE

This study was approved by the institution.

REFERENCES

- Amino, K., & Arai, T. (2009). Dialectal characteristics of Osaka and Tokyo Japanese: Analyses of phonologically identical words. *Proceedings of the 10th Annual Conference of the International Speech Communication Association (INTERSPEECH 2009)*, 2303-2306.
- Cobbing, A. (2013). *Hakata: The cultural worlds of northern Kyushu* (Vol. 1, pp. 1-243). Leiden, The Netherlands: Brill. <https://doi.org/10.1163/9789004243088>
- Dewantoro, R. Y. (2017). *Padanan Dialek Kansai Ke Bahasa Jepang Standar Dan Penggunaannya Pada Acara Komedi Downtown No Gaki No Tsukai Ya*

- Arahende Zettai Waratte Wa Ikenai 24JI. Retrieved February 1, 2019, from http://eprints.undip.ac.id/56664/1/SKRIPSI_FULLL.pdf
- Hirakawa, K. (2008). *Fukuoka-shi Hougen ni Okeru Bunmatsushi Bai to Tai*. Osaka, Japan: Osala University Knowledge Archive. <https://doi.org/10.18910/23226>
- Horio, S. (Producer), Yasutake, S., Yasutake, C., Yasutake, H. (Writers), & Akune, T. (Director). (2015). *Hanachan no Misoshiru* [Motion Picture]. Japan: Tokyo Theatres.
- Hougen Wa Zetsumetsu Suru No Ka. (n.d.). Retrieved June 14, 2019, from https://www.tcu-jsh.ed.jp/paper/paper_hougen.pdf
- Internet Movie Database. (n.d.). *Hana-chan no misoshiru* (2014 TV Movie) Plot Summary. IMDb. Retrieved September 23, 2024, from <https://www.imdb.com/title/tt3917264/plotsummary/>
- Iitoyo, K., Hino, M., & Satou, R. (1983). *Kyuushuu Chihou no Hougen*. Tokyo, Japan: Kabushiki Gaisha Kokusho Kankokai.
- Inoue, F. (1991). New Dialect and Standard Language. *Area and Culture Studies*, 42. Retrieved April 24, 2019, from https://dictionary.sanseido-publ.co.jp/affil/person/inoue_fumio/doc/E9.pdf
- Ishihara, S. (2012). Osaka and Kagoshima Japanese citation tone acoustics: A linguistic-tonetic comparative study. *Journal of the International Phonetic Association*, 42(1), 1-21. <https://doi.org/10.1017/S0025100311000478>
- Jonkers, S. G. (2018). *Yokabai: The Hakata Dialect Role Language in Translation*. [Master's thesis, Leiden University]. Retrieved December 17, 2018, from <http://www.mandoran.com/files/Papers/20180601%20-%20Linguistics%20-%20Thesis%20Yokabai.pdf>
- King, S., Ren, Y., Idemaru, K., & Sturtzsreetharan, C. (2022). Sounding like a father: The influence of regional dialect on perceptions of masculinity and fatherhood. *Language in Society*, 51 (2), 285-308. <https://doi.org/10.1017/S0047404520000925>
- Kobayashi, T. (2004). Contemporary Dialect; Accessories of The Language. *The Japanese Journal of Language in Society*, 7, 105-107.
- Masaharu, S., Akiko, N., & Suguru, M. (2017). Kyushu Hougen Chousa Houkoku. *Tsukuba University*. Retrieved from http://www.lingua.tsukuba.ac.jp/eigogaku/kyushu_hougenchousa_houkoku.pdf
- Perger, K. (2017). *A Case Study on Tokyo University Students' Opinion on The Place of Hakata Dialect Speakers in Japanese Society*. Universiteit Leiden. Retrieved April 26, 2019, from https://openaccess.leidenuniv.nl/bitstream/handle/1887/52178/MAtHesis%20PERGER_final%20signed.pdf?sequence=1
- Quackenbush, H. C. (2017). Edo and Tokyo dialects. In *18th century japan: Culture and society* (pp. 73-84). Routledge. <https://doi.org/10.4324/9780203462492>
- Rahmawati, H., & Aryanto, B. (2015). Analisis Padanan Dialek Osaka ke Bahasa Jepang Standar Dalam Buku Cerita Anak Toire No Kamisama. Semarang: Universitas Dian Nuswantoro.
- Souichirou, H. (2006). Jakunensou no Fukuoka Hougen ni Okeru To No Setsuzoku ni Tsuite. *Tokyo Kokugo Daigaku Kijutsu Gen-banashi Gakuron* . Retrieved May 8, 2019, from <https://core.ac.uk/download/pdf/154886279.pdf>

- Smith, J. L. (2013). Fukuoka Japanese wh prosody in production and perception. *Lingua*, 124(1), 96-130. <https://doi.org/10.1016/j.lingua.2012.04.004>
- Torrance, R. (2005). Literacy and Literature in Osaka, 1980-1940. *Journal of Japanese Studies*, 31 (1), 27-60. <https://doi.org/10.1353/jjs.2005.0028>
- Yusuke, H. (2012). *Fukuoka-shi Hougen no Bunmatsushi Mon*. Osaka, Japan: Osaka University Knowledge Archive. <https://doi.org/10.18910/23215>