DICTION AND FIGURATIVE LANGUAGE IN DRAMA
"*WATASHITACHI WA DOUKA SHITEIRU*" BY NATSUMI ANDO

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Abstract: The purpose of this study is to describe and explain the diction and figurative language contained in the drama *Watashitachi wa Douka Shiteiru* by Natsumi Ando. This research employed the descriptive qualitative method. As for the data provision techniques, the authors used observation and note-taking techniques. Then, the authors analyzed the findings using the translational equivalent method and descriptively presented the results. The research results showed that: a. The uniqueness of the use of language in the drama *Watashitachi wa Douka Shiteiru* can be seen in the diction, which refers to the meaning of the use of certain words that the author deliberately chose as follows: (1) diction related to the use of typical greetings, (2) diction related to 「外国語」 "*gairaigo*," (3) diction related to the job of making traditional cakes, and (4) diction related to the use of the word connotations The figurative language typesused in the drama *Watashitachi wa Douka Shiteiru* include simile, metaphor, metonymy, synecdoche, and personification. This research is essential as a reference for Japanese language learners, teachers, and researchersto understand the Japanese language and culture.

Keywords: Cultural stylistics, diction, figurative language, drama, Watashitachi wa Douka Shiteiru.

INTRODUCTION

Diction and figurative language are aspects of language that become an attractive decoration in a literary work. Diction plays a role in the choosing of accurate words adapted to specific situations. In contrast, in figurative language, the chosen words have meanings that are far from their true meaning. The usage of diction and figurative language can give readers a beautiful artistic feel when imagining what the author is conveying.

Diction and figurative language in drama can be studied from linguistic parameters, namely through stylistic studies. Cultural stylistics is a style whose understanding takes cultural aspects into account.

Many descriptions of Japanese society's natural conditions and daily activities are presented in drama. Drama programs aired on Japanese television stations are usually called *terebi dorama* (テレビドラマ) or *dorama* (ドラマ). In this study, the authors used a Japanese drama entitled *Watashitachi wa Douka Shiteiru* (私たちはどうかしている) as a source of research data because the characters use strong diction and figurative language. Moreover, this drama is very popular in Japan. The main cast actorsof this drama are Minami Hamabe and Ryusei Yokohama. This drama consists of 8 episodes, with the genre of romance and mystery. They are based on a famous manga series with the same title written by Natsumi Ando and were first published in 2016 in the manga magazine Be-Love.

The drama *Watashitachi wa Douka Shiteiru* has a meaning related to the cultural values and norms of Japanese society in its functional relationship with the natural environment and its socio-cultural functions. It

becomes a person's footing in social life. It gives rise to the values that dominate Japanese thinking, precisely about the representation of Japanese thinking, which is implied in the drama's diction and figurative language.

METHOD

This research was a type of descriptive qualitative research. Anggito and Setiawan (2018, p. 9) revealed that qualitative research emphasized the understanding social life problems based on reality conditions or natural settings that are holistic, complex, and detailed. One characteristic of qualitative research was descriptive data. The data may be generated from interview transcripts (results), field notes through observations, photographs, videotapes, personal documents, memo notes, or other official documents, which were then woven, individually reviewed, and analyzed in detail to generate comprehensive reports (Muhammad, 2011, p. 24). In this research, the descriptive data describe the cultural stylistics in the drama *Watashitachi wa Douka Shiteiru* by Natsumi Ando.

The linguistic units that were the object of this research were diction and figurative language that were perceived from a cultural and stylistic point of view. More precisely, the research data were sentences or utterances in the drama *Watashitachi wa Douka Shiteiru* by Natsumi Ando. This research uses this drama as the source of data.

This study used the methods of observation and note-taking to collect data. Then, the authors also employed the listening method which involved listening to the sentences in the data source. This was followed by note-taking techniques, where the authors immediately record and enter the data that has been found is on the data card. In this study, the data cards were records on a computer.

To process the data in this study, the authors used some analytical methods, namely the distribution method and the matching method. In the agih method, commonly known as the distributional method, the authors analyzed the data to sort out the language elements in the language (Muhammad, 2011, p. 237). The agih method analyzed words, phrases, or clauses, including diction and figurative language in sentences or speeches of the drama *Watashitachi wa Douka Shiteiru*.

Meanwhile, the equivalent method analyzes data to answer the problem under study with determinants that come from outside the language (Muhammad, 2011, p. 224). This study also used the translational equivalent method, in which the determining tool was another language, namely Japanese.

FINDINGS AND DISCUSSION

Results of the analysis are described in detail as follows:

Table 1. Analysis Results of the Drama *Watashitachi wa Douka Shiteiru*

	Type	Amount of Data	Total
Diction	Typical greetings	2	25
	The usage of 「外来語」 "*gairaigo*"	5	
	Work in a traditional Japanese cake shop	4	
	Connotation words	14	
Figurative Language	Simile	3	24
	Metaphor	2	
	Metonymy	2	
	Synecdhoce	5	
	Personification	12	

Diction in the Drama *Watashitachi wa Douka Shiteiru* by Natsumi Ando
1. Diction related to the use of typical address words

Greetings are words that refer to each other in conversation and vary according to the nature of the relationship between the speakers (KBBI, 2002, p. 870). Likewise, Kridalaksana (2001, p. 191) provides an understanding that greeting words are words used in conversational situations which may be in the form of morphemes, words, or phrases used to refer to each other in conversational situations and which differ according to the relationship between the speakers. The use of greeting words can provide an overview of the nature of the relationship or social position and the role of the characters in the drama. The use of greeting words in Natsumi Ando's *Watashitachi wa Douka Shiteiru* is shown by

Nao greeting her co-workers. Examples can be seen in the following quote.

Data A1.1

Characters: Nao and senior shop worker Ikkodo

Place: In the kitchen of Ikkodo shop, Komatsu

A senior co-worker talks to Nao while carrying a small bowl filled with red dye. Suddenly, Nao's asthma recurs when she sees red because it has something to do with an incident that happened 15 years ago. Nao tries to stay calm and vents her fear by asking the senior colleague about something else.

七桜　：先輩、この型抜き 萌えますね。

Nao　：*Senpai, kono kata nuki moemasu ne.*
(Senior, this sliced shape looks cute, right?)

(Episode 01, 13:19-13:21)

「先輩」"*Senpai*" is a greeting that means 'senior.' This greeting calls or refers to older people orpeople who first entered a work or school community. It is also used to address or refer to people with a lot of experience, even though they are not older. In the dialogue, Nao calls 「先輩」"*senpai*" to her interlocutor when asking for opinions about the shape of the mold that can be assembled into flowers, then asks for permission to use the mold.

The conversation used the diction word 「先輩」"*senpai*". *Senpai* refers to people who are respected and it contains an element of seniority. *Senpai* tends to be used when considering that one's abilities is deemed more advanced. Therefore, apart from seniors, the word *senpai* can also refer to a mentor, coach, or teacher. Nao considers her co-worker a senior, even though he is underage.

Data A1.2

Characters: Tsubaki, Nao, and Yuko

Place: At Yuko's place of residence

Tsubaki and Nao came to Yuko's shop to ask Yuko (believed to be Nao's biological mother) to attend their wedding.

椿　　：はい。お母さんにも 出席し
　　　　ていただきたいと思いまし
　　　　て。

Tsubaki: *Hai. Okaasan ni mo shusseki shite itadakitai to omoimashita.*
(Yes, we want you to attend too.)

(Episode 05, 07:14-07:18)

Okaasan is the Japanese word for "mother." However, Japanese restaurants often use the word "*okaasan*" to refer to female waitresses who act like mothers or sisters. It gives the impression that the restaurant has a warm and friendly family atmosphere. *Okaasan* is usually described as intense, wise, and compassionate.

「お母さん」"*Okaasan*" is a greeting that means 'mother' in the context of formal speech to the mother of the other person. Tsubaki calls Yuko 「お母さん」"*okaasan*" when asking Yuko to attend her wedding. The word 「お母さん」"*okaasan*" has many meanings, referring to the biological mother or to show a greater respect to another person instead of "you." In Japanese, the word 「お母さん」"*okaasan*" is also used to call or refer to an owner of a restaurant or a bar that is open at night.

2. Dictions related to 「外来語」"*gairaigo*"

Sudjianto and Dahidi (2004: 104) state that *gairaigo* are words originating from a foreign language (*gaikokugo*) and then used as part of the national language (*kokugo*). The pronunciation and writing of *gairaigo* have been adapted to the rules of the Japanese language so that the *gairaigo* becomes part of *kokugo* (国語/ domestic language). The *garaigao* utilization in this drama is shown in the data below.

Data A2.1

Characters: Nao, Mayu, and Satomi

Place: Inside the Ikkodo store, Komatsu

Mayu praised Nao after seeing the traditional cakes made by Nao, which were extraordinary. Satomi was found to have a melodious voice. Then Mayu also told Nao that Satomi was indeed studying vocals and would participate in the competition.

真由: すごいわ 、七桜さん。里美さ
んは声楽をやってるのよ。今
度 コンクールにも出るの。

Mayu : *Sugoi wa, Nao san. Satomi san ha seigaku wo yatteru no yo. Kondo konkuuru ni mo deru no.*
(You're great. The problem is that Satomi is studying vocals. He said he also wanted to join the competition.)

(Episode 01, 02:13-02:19)

The word 「コンクール」 "*konkuuru*" has the same meaning as 「大会」 "*taikai*" which means to compete or compete. However, these two words are not interchangeable because the objects being contested are different. 「コンクール」 "*Konkuuru*" refers to competitions that have something to do with extraordinary works of art, while 「大会」 "*taikai*" tends to be sports and cognitive competitions.

Data A2.2
Characters: Sojuro and Nao
Place: In the Kogetsuan residence's dining room
Sojuro invites Nao to have dinner together to thank Nao for returning Shirafujiya's faith in Kogetsuan. At that time, Sojuro also asked Nao about the traditional *rakugan* cake.

宗寿郎 : 私は落雁が好きでね。材料も
作り方もシンプル、だから職
人のセンスが要求される。

Sojuro : *Watashi wa rakugan ga suki dene. Zairyō mo tsukurikata mo shinpuru, dakara shokunin no sensu ga yōkyū sareru.*
(I love *rakugan*. The ingredients and how to make it are simple, that's why the instinct of the maker is needed.)

(Episode 02, 42:05 - 42:13)

The word 「センス」 "*sensu*" has the same meaning with the word 「感覚」 "*kankaku*" which means feeling. Although they have the same meaning, these two words cannot replace each other. In its usage, the word 「感覚」 "*kankaku*" relates to the five senses, while the word 「センス」 "*sensu*" is subjective according to the speaker. Nao said that when learning to make *rakugan*, the texture and durability of the *rakugan* are determined by their abilities.

3. Diction related to the the job of traditional Japanese cakes *(Wagashi)*

Wagashi (和菓子, Japanese confectionery) is the Japanese term for traditional Japanese confectionery. Traditional Japanese cakes that are classified into *wagashi* include various types of mochi, *manjū, dango*, and dried fruit. *Wagashi* is generally made as a cake served in a tea ceremony, so most *wagashi* only have one taste, which is sweet. Apart from being eaten, *wagashi* is demanded as a visually beautiful piece of art. The beauty of the *wagashi*'s shape and color is more often criticized compared to the taste.

Data A3.1
Characters: Nao and shop owner Ikkodo
Place: At the Ikkodo store, Komatsuthe shop owner asks Nao to come to his room, but he delivers an unexpected thing, i.e., dismissing Nao as an employee at the Ikkodo shop. Then Nao begs the shop owner to not fire her.

七桜 : 住み込みで働けるところ他に
な

いんです。お願いします！

Nao : *Sumikomi de hatarakeru tokoro hoka ni nai ndesu. Onegaishimasu!*
(I have no place but here. Please!)

(Episode 01, 14:32-14:35)

The words 「住み込み」 "*sumikomi*" and 「使用人」 "*shiyounin*" are both used in contexts related to hiring. In the word 「住み込み」"*sumikomi*", an employee works and lives in the same place, while in the word 「使用人」 "*shiyounin*" an employee is only givena job. In Japanese culture, workers in shops that produce traditional cakes work and live at their workplaces so that they can do a good job. So, when Nao pleaded to not be fired, Nao used the diction 「住み込み」 *"sumikomi"* so that she could better attract the sympathy of her interlocutor.

Data A3.2
Characters: Jojima and Tsubaki
Place: At the Kogetsuan residence
Jojima informs Tsubaki that the kitchen that will be used for the traditional cake competition is ready.

城島　：椿さん 厨房の準備ができたそうです。

Jojima: Tsubaki san chūbō no junbi ga Akita sōdesu.

(Tsubaki, it seems the kitchen is ready.)

(Episode 01, 19:26-19:31)

The word 「厨房」"*chuubou*" has the same meaning as 「だいどころ」"*daidokoro*" which means kitchen, but the usage is very different. If 「厨房」"*chuubou*" is used to describe a place where food is prepared with special equipment, while 「だいどころ」"*daidokoro*" is used to describe a shared kitchen in an ordinary household. In a context related to making traditional cakes, Jojima tells Tsubaki that the special kitchen is ready to be used as a place for a traditional cake competition that will be presented as Mayu's wedding gift.

Data A3.3
Characters: Tomioka and another Kogetsuan shop worker
Place: In the kitchen of the Kogetsuan shop
Tomioka follows Sojuro's instructions to quickly make a sample of the traditional cake for the evening tea ceremony.

富岡　：すぐに見本を大旦那様にお出しししなければいけないんですが。

Tomioka : *Sugu ni mihon wo odanna sama ni odashinakereba ikenai n desu ga*.

(We must immediately give this example to our leaders.)

(Episode 05, 19:08-19:11)

The word「見本」"*mihon*" has the same meaning as the word「適例」"*tekirei*." However, in its use 「見本」"*mihon*" is more likely to be a prototype, in which samples of traditional cakes must be

handed over to Sojuro because they will be served during the tea ceremony, while the word 「適例」 "*tekirei*" is just an example without any purpose to serve as models or prototypes.

4. Diction related to the use of connotative words

The choice of connotative words is also unique in describing drama. Connotation is the meaning (taste value) arising from the link between denotation and personal experience. Connotation can also be interpreted as an aspect of the definition of a word or a group of words based on the feelings or thoughts that arise or are evoked by the characters and viewers.

In this drama *Watashitachi wa Douka Shiteiru,* there are connotative words that make this drama exciting and valueable. The word connotation in drama is found in the selection and use of vocabulary in the following details:

Data A4.1
Characters: Takigawa and Nao
Place: On the side of the road
Takigawa greeted Nao, who was tidying up her luggage, which was messy on the road due to being splashed by a puddle of rain when a truck passed by.

多喜川　：やっと会えましたね、花岡

七桜さん。 名字が変わって

いたので捜すのに苦労しま

したよ。

Takigawa: *Yatto aemashita ne, Hanaoka Nao san. Myōji ga kawatte itanode sagasu no ni kurō shimashita yo*.
(I finally met you, Hanaoka Nao san. Since your surname changed, I had a hard time finding you.)

(Episode 01, 16:09-16:18)

The word 「名字」 "*myoji*" has the same meaning as the word 「家名」 "*kamei*". These two words have the same meaning but are used differently. The word 「家名」 "*kamei*" is used in the context of a

general surname, while 「名字」 "*myoji*" is used to describe a woman's surname that changes, for example due to marriage or other reasons. Takigawa has difficulty finding Nao because Nao deliberately changed her surname for a purpose, not because of marriage.

Data A4.2
Character: Sojuro
Place: At Shiori and Tsubaki's wedding
Kyoko had prevented Sojuro from meeting guests to keep things simple. However, it turns out that Sojuro's purpose in meeting the guests was to apologize profusely to Shiori's family for their impolite act, namely cancelling the wedding.

宗寿郎：この無礼は この高月宗寿郎生涯かけて償わせていただきます。

Sojuro ： *Kono burei wa kono Takatsuki Sōjurō shōgai kakete tsugunawa sete itadakimasu.*
(Sojuro Takatsuki will pay for this impiety for the rest of his life.)
(Episode 01, 44:18-44:25)

The word 「無礼」 "*burei*" has the same meaning as the word 「失礼」 "*shitsurei*". Both of these words have the same equivalent meaning but are used differently. 「失礼」 "*shitsurei*" is used in the context of giving a greeting or an apology as a substitute for a greeting or an opening expression. Meanwhile, 「無礼」 "*burei*" is more of an apology that cannot be redeemed by anything, as said by Sojuro. He reveals that, throughout his life, he will endure the feeling of impiety due to the annulment of Tsubaki and Shiori's marriage.

Data A4.3
Character: Sojuro
Place: At the tea ceremony
Sojuro defends Nao when the guests accuse Nao of being a source of trouble at Tsubaki and Shiori's wedding.

宗寿郎：恐れながら、桜の根が 非常に太いのをご存じですか。

Sojuro ： Osore nagara, sakura no ne ga hijou ni futoi no o gozonji desu ka.
(I beg your pardon; do you guys realize that the roots of cherry trees are thick?)
(Episode 06, 03:48- 03:53)

The word 「非常」 "*hijou*" has the same meaning as the word 「とても」 "*totemo*". Both of these words are used in spoken language, but their use depends on the formal or non-formal context. The word 「とても」 "*totemo*" means very much. It is used in the context of informal speech or less serious speech. Meanwhile, the word 「非常」 "*hijou*" can describe the speaker's inner voice, which contains extraordinary sincerity, usually said with a severe expression, like when Sojuro appeared and likened Nao to a cherry tree root. Converting to thick-faced guests is a must to survive and defend Kogetsuan.

Figurative Language in the Drama *Watashitachi wa Douka Shiteiru* by Natsumi Ando

Figurative language is a study in the field of stylistics. Figurative language consists of style and delivery. Style is the use of language to express ideas. Delivery is voice management. Figurative language in linguistics is used to explain the expansion of the meaning of a word or sentence. Figurative language is one of the elements to obtain aesthetic value (Pradopo, 2005, p.61). The figurative language style is the use of figurative language, namely indirectly stating something by equating one thing with another thing that is not the same or saying one thing with another thing to obtain a clear image (Pradopo, 2005, p. 38).

According to Abrams (1981, pp. 63-65), figurative or figurative language consists of similes (comparisons), metaphors, metonymy, synecdoche, and personification. This definition is is in line with the opinion of Garyoan, who defines figurative language as a metaphor 隠喩 *inyu*; simile 直喩 *chokuyu*; metonymy 換喩 *kanyu*; sinekdoke 提喩 *teiyu*; and personification of 擬人法 *gijinhou*.

1. Simile

A simile or equation is an explicit comparison. Explicit comparison means that it

directly states that something is the same. The usage of the simile language style is marked by some comparative words, namely such as, for example, as, properly, and so on. The words of comparison describe that something has similarities or is the same as other things.

Data B1.1

Character: Nao

Place: At the Kogetsuan residence

Nao's arrival at Tsubaki and Shiori's wedding surprises the guests. Nao comes to Kogetsuan due to an offer from Tsubaki, who asks her to marry him. Nao is about to be kicked out, but Tsubaki stops them. When the guests calmed down, Nao explained the traditional cake she made, namely black yokan, which is used as a souvenir. Tsubaki tries to digest the meaning of Nao's explanation about the traditional cake, which reflects Kogetsuan's current state. Then, Nao confirmed Tsubaki's understanding.

椿　　　：月のない夜「新月」。月が

　　　　　　　なくても光月庵がなくても和菓子の世界は美しい。この店は特別じゃないってわけか。

Tsubaki : *Tsuki no nai yoru "Shingetsu". Tsuki ga nakute mo Kogetsuan ga nakute mo wagashi no sekai ha utsukushii. Kono mise ha tokubetsu janai tte wake ka.*
(The moonless night "*Shingetsu*." Even without the moon and Kogetsuan, the world of Japanese sweets is still beautiful. So, you're saying this shop isn't anything special?)
(Episode 01, 39:02-39:19)

The sentence of *Tsuki no nai yoru*, "*Shingetsu*," is a moonless night like the world of traditional Japanese confectionery, which is still beautiful without the Kogetsuan shop. Nao makes these traditional cakes to make Tsubaki realize that the current Kogetsuan shop is no longer special. So, to advance Kogetsuan's business so that it is re-recognized by the surrounding community, the only way is to not accept arranged marriages from people who can only provide financial assistance. That way, they can exchange ideas on how to make traditional cakes with even better taste and quality.

Data B1.2

Character : Nao

Place : At Samidare pavilion

During a selection meeting at the Samidare pavilion, Nao makes traditional cakes such as *dango*.

七桜：「明月」。雲ひとつない空に輝く月。今の私の迷いのない気持ち。

Nao : *"meigetsu". Kumo hitotsu nai sora ni kagayaku tsuki. Ima no watashi no mayoi no nai kimochi.*
("Bright moon". The bright moon shone in the cloudless sky. For me right now, my feelings are beyond doubt.)
(Episode 07, 15:23-15:49)

This sentence *Kumo hitotsu nai sora ni kagayaku tsuki* means a bright moon that shines in the sky, and there are no clouds. It is a parable to Nao's feelings that is doubtless.

Nao thought of the high aesthetic value of making this traditional cake, which is simple in shape like a *dango.* However, when cut, it looks like a moon floating in the sky. Behind the traditional cakes she makes, there is a deep meaning implied.

2. Metaphor

It is a word or expression that, in literal usage, denotes one kind of thing is applied to a distinctly different sort of thing without asserting a comparison (Abrams & Harpham, 2009, p. 119).

Data B2.1

Characters: Tsubaki and Nao

Place: In the kitchen of the Kougetsuan shop, Tsubaki makes traditional "*Yuugao*" cakes to serve at the evening tea ceremony. The guests who enjoyed the traditional cake seemed to be able to feel the bright moonlight in the sky

椿　　　：ああ、中の餡は 黄身餡
だ。

黒文字を入れた時に黄色
が目に飛び込んで来る。
夕顔の咲く夜空に月が浮
かんでるのを感じてもら
えたらと思ったんだ。

Tsubaki ： *Aa, naka no an wa kimi an da. Kuromoji wo ireta toki ni kiiro ga me ni tobikonde kuru. Yuugao no saku yozora ni tsuki ga ukan deru no wo kanjite moraetara to omotta n da.*

(Yes, I added yellow paste to it. The shadows I carve can make the yellow shine. It can make people remember the bright moonlight.)

(Episode 06, 01:14-01:36)

From the sentence above, it can be understood that the purpose of using a metaphor is to compare two things, namely the carving of shadows with yellow paste with the bright light of the moon at dusk. Tsubaki made the traditional cake to remind guests of the moon's bright glow at dusk when the earth isn't completely dark after the sun goes down. From these traditional cakes, guests not only enjoy the taste but also enjoy the beauty of nature.

Data B2.2
Characters: Nao and Tsubaki
Place: In the hallway of the Kogetsuan residence
Nao makes a "fake" order (it is Nao's initiative to uncover a murder case 15 years ago) that is an order from Shirafujiya (Kogetsuan's valued customer who has subscribed for decades). Tsubaki scolds Nao for taking orders without discussing them. Nao explains the shape and meaning of the traditional cake's symbol that Shirafujiya usually orders at the Kogetsuan shop so that Tsubaki believes that Nao can handle it all.

七桜　：白藤屋さんの注文するお菓子
　　　　は先代から　ずっと同じ藤の花
　　　　を模した 上生菓子。藤には子孫
　　　　繁栄の意味があり、家族で店を

守ってらっしゃる。白藤屋さん
の心根。餡は 白餡。形は 商売で
ある衣をかたどったもの。

Nao ： *Shirafujiya-san no chuumon suru okashi ha sendai kara zutto onaji fuji no hana wo mo shita jounamakashi. Fuji ni ha shisonhanei no imi ga ari, kazoku de mise wo mamotte rassharu. Shirafujiya-san no kokorone. An ha shiroan. Katachi ha shoubai de aru i wo katadotta mono.*

(Shirafujiya's sweets are always the same as before. Sweets that look like wasteria flowers. The flower has the meaning of prosperity for descendants. Shirafujiya's heart has protected the shop and his family. White bean paste. The shape is commercial wear.)

(Episode 02, 07:16-07:37)

Shirafujiya uses the wisteria flower as a family symbol, which means prosperity for descendants.

The sentence above uses a metaphor by comparing two things, namely the wisteria flower as the symbol of the Shirafujiya family and its meaning of prosperity for descendants.

Judging from the way the wisteria flowers grow, Shirafujiya desires to continue growing and succeeding in building his business. In this way, his descendants will live in prosperity and be well-off because later they will also inherit Shirafujiya's shop. Clothing is a traditional cake that is always ordered at the Kogetsuan shop because the Shirafujiya shop sells clothes such as wedding kimonos and accessories.

3. Metonymy

Metonymy is the literal term for one thing that is applied to another with which it has become closely associated because of a recurrent relation in common experience (Abrams dan Harpham, 2009: 120)

Data B3.1
Characters: Nao, Mayu, and Satomi
Place: Inside the Ikkodo store, Komatsu

Nao makes traditional cakes in the shape of the bird *'mejiro,'* inspired by her customers' beautiful and clear voices.

七桜　：春の鳥「めじろ」です。めじろ

のさえずりは「黄金のソプラノ」と称されるほど美しい声です。お客様の声はよく通るきれいな声でしたので、こちらのお菓子が浮かびました。

Nao　：*Haru no tori "Mejiro" desu. Mejiro no saezuri ha "kogane no sopurano" to shousa reru hodo utsukushii koe desu. Okyakusama no koe ha yoku touru kireina koe deshita node, kochira no okashi ga ukabimashita.*
(Spring bird "*Mejiro*." The sound of this bird is lovely, and it is nicknamed the "golden soprano." The voices of all customers are so beautiful and clear that they inspired me to make this.)
(Episode 01, 01:56-02:13)

The word *kogane no sopurano* replaces the name "*Mejiro*". *Mejiro* is a type of spring bird in Japan. The characteristics of *'mejiro'* include having white circles around the eyes and having a melodious voice. Nao, the maker of traditional "*mejiro*" cakes, has thought about it in detail so that the shape of the traditional cake looks like the original.

Data B3.2
Character: Nao
Place: Inside the Ikkodo store, Komatsu Satomi is happy because Nao has made a special traditional cake for her. Out of curiosity, Satomi asked if Nao could make any traditional cake based on the type of customer. Then Nao says she can make it if the customer conveys his/her feelings.

七桜　：はい。餡と その方への思いがあれば、それが私花岡七桜のお菓子 でございます。

Nao: *Hai. An to sono kata e no omoi*

ga areba, sore ga watashi Hanaoka Nao no okashi de gozaimasu.
(Yes. As long as they have feelings poured out, that's my way; these are sweets from Hanaoka Nao.)
(Episode 01, 02:38-02:52)

Traditional cakes can be realized by outpouring customers' feelings. Hanaoka Nao's traditional cake is a traditional cake made by Nao based on the customer's feelings poured out to her. Nao's creativity in making traditional cakes should be recognized because she can make traditional cakes by observing what is done or what is said by her customers.

4. Synecdoche

It is a part of something that is used to signify the whole, or (more rarely) the whole that is used to signify a part (Abrams dan Harpham, 2009: 120)

Data B4.1
Character: Sojuro
Place: At the Kogetsuan residence
When meeting the guests, Kyoko got in the way because she was afraid Sojuro would say something that would worsen the atmosphere. However, Sojuro still meets the guests to apologize for Tsubaki and Shiori's wedding ceremony, which had to be canceled.

宗寿郎：皆様には大変申し訳ないのですが本日の式は中止にさせていただきます。

Sojuro　：*Minasama ni wa taihen mōshiwake nai no desuga honjitsu no shiki wa chūshi ni sasete itadakimasu.*
(I sincerely apologize to all of you; today's ceremony will be canceled.)
(Episode 01, 44:03-44:13)

The word 式 indicates something formal, namely a ceremony. This word refers not only to a series of ceremonial activities but also to all the guests attending the ceremony. Sojuro's apology applies to Shiori's family for canceling Tsubaki and

Shiori's wedding ceremony and disbanding the guests present.

Data B4.2
Character: Tsubaki
Place: At the Kogetsuan residence
Tsubaki wants to change Kogetsuan's situation, which is no longer special, by utilizing his ability to make traditional cakes to recognize Kogetsuan's shop again.

椿　　：味 品質どの面からも皆様に満足され認められる和菓子屋、そんな理想の店にいたします。必ず　お約束いたします。

Tsubaki: *Aji, hinshitsu, dono men kara mo minasama ni manzoku sare mitome rareru wagashi-ya, sonna risō no mise ni itashimasu. Kanarazu oyakusoku itashimasu.*

(Taste and quality: To satisfy customers in every aspect, I want to make this confectionery shop recognized again. Soon, I promise.)

(Episode 01, 45:49-46:07)

Taste and quality are the guiding principles for fixing something that has fallen down. Tsubaki uses this principle to change the way customers view the Kougetsuan store. By improving the taste and quality of the shop's traditional cakes, customers will regard this shop as special again.

5. Personification

In personification, either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings (Abrams & Harpham, 2009, p. 121)

Data B5.1
Character: Nao
Place: In the competition room
After Tsubaki had served her traditional cakes, Nao now had the turn to explain her traditional cakes in a relaxed manner. At first, the guests were surprised because the competition theme was "sakura," which was generally pink, but the traditional cake Nao served had no impression of a cherry blossom.

七桜　：菓銘「葉桜」です。確かに桜が一番華やかなのは一面ピンク色に染まる花が咲く時だと思います。しかしやがて、春の嵐が吹き荒れて美しい花は散りそれを待っていたかのように葉が茂り日々緑が濃くなってやがて　新緑の季節が訪れます。

Nao　　：*Kamei "Hazakura" desu. Tashika ni sakura ga ichiban hanayakana no ha ichimen pinku iro ni somaru hana ga saku toki da to omoimasu. Shikashi yagate, haru no arashi ga fukiarete utsukushii hana ha chiri sore wo matte ita ka no youni ha ga shigeri hibi midori ga koku natte yagate shinryoku no kisetsu ga otozuremasu.*

(Her name is "*Hazakura*." There's no mistake: what is famous about sakura is the pink color that it emits when it blooms. But then, a spring storm hits, and the beautiful flowers fell as if waiting for the leaves to turn green and the color darker so that the fresh green season is welcomed.)

(Episode 01, 23:57-24:26)

Leaves are not living things that can carry out human-like activities. As an object, leaves are unable to lead a household life. The green leaves after the cherry blossoms fall are likened to the situation that Mayu and her future husband will experience during their household life. Nao made this traditional cake with the hope that the bride and groom's marriage will last forever, even though there will be many things they will go through, such as the transition from spring to summer with fresh green colors.

Data B5.2
Character: Sojuro

Place: Tea ceremony room
Nao served tea to Shiori. The guests who saw this immediately started talking about Nao, the troublemaker at Tsubaki and Shiori's wedding. Some even say that Nao has a thick face. Sojuro, who had just entered the room, immediately denied what the guests had said by saying that cherry trees also has thick roots.

宗寿郎 ：恐れながら、桜の根が非常に
　　　　太いのをご存じですか。

Sojuro ： *Osore nagara, sakura no ne ga hijou ni futoi no o gozonji desu ka*.
(I beg your pardon, do you guys realize that the roots of cherry trees are thick?)
(Episode 06, 03:48- 03:53)

The thick roots of a cherry tree are not living creatures that can carry out daily activities like humans. As an object, they are likened to Nao's tough feelings that are strong against people's insults. Sojuro conveyed to the guests that being thick-faced is indeed a must to survive and maintain Kougetsuan. With a thick face, Nao will be optimistic and improve the Kougetsuan store to a better state than before.

Based on the results of the analysis above, the emphasis is on analyzing the use of language and aspects of discussion in the drama but also analyzing the whole work, especially regarding themes, thoughts, and aspects of meaning that are directly related to the use of language. Language analysis using this approach differs from language analysis using the structural approach. In the cultural stylistics approach, the study of language must be more profound to use symbolic language, the ability to choose words to find various possible interpretations. The analysis is aimed at unmasking the obscurities often found in absurd, abstract, and other experimental works. This approach can benefit the audience by helping them find a more appropriate interpretation.

This research shows that stylistics as applied linguistics can analyze drama. It is because many people think that stylistics is not part of linguistics but more inclined to the field of literature, and can provide a model of analyzing language use in drama. This research shows that linguistics has the academic validity to participate in studying language use in drama. Sudjiman (1993:7) reveals that the medium authors use in literary works is language. Therefore,observing a language will undoubtedly reveal things that help authors interpret the meaning of a literary work or its parts. This study is called a stylistic study. In addition to allowing one to interpret the meaning of a literary work, this study also helps the author utilize the potential of language to achieve particular effects in its expression.

The linguistic analysis in this study focuses on the problem of evocative and compelling diction and the use of figurative language that shows various variations between characters. The diction in the play *Watashitachi wa Douka Shiteiru* by Natsumi Ando is varied. Associative and prismatic word expressions are required in the drama. As a means of expression, each diction has its function in supporting the ideas expressed. The diction scattered in the drama is used to create the socio-cultural setting of Japanese society by the setting of the story by utilizing the right choice of words to provide aesthetic, ethical, moral, and life essence effects on the audience with the following details of diction found in the drama (1) diction related to the utilization of typical greetings, (2) diction related to "外国語" "*gairaigo*," (3) diction related to the world of work making traditional cakes, and (4) diction related to the utilization of connotation words.

For example, Japanese people use specific greetings based on profession or position when addressing or talking about someone, as in data A1.1. 「先輩」 "*Senpai*" is a greeting that means 'senior.' It calls or refers to an older person who first entered a work or school community. In addition, it is also used to contact or refer to people with a lot of experience, even if they are not older. In the dialogue, Nao calls her interlocutor 「先輩」 "*senpai*" when asking for an opinion on the shape of a mold that can be assembled into a flower and then asking permission to use the mold.

Gairaigo 「外来語」 is Japanese vocabulary borrowed from other languages. Borrowed vocabulary is usually written using katakana, as in data A2.1. The word 「コンクール」 "*konkuuru*" has the same meaning as the word 「大会」 "*taikai*," which means to compete or race. However, the two words are not interchangeable because the object of competition is different. If 「コンクール」 "*konkuuru*" refers to competitions that have to do with extraordinary artistic works, while 「大会」 "*taikai*" is more likely to be sports competitions and cognitive competitions.

In addition, the researcher can state that not all vocabulary can be used at will. In the working world of traditional Japanese cake making, specific vocabularies are used based on their purpose and function, as found in data A3.1, data A3.2, and data A3.3. The tea ceremony, or *chanoyu,* has a Japanese specialty cake called *wagashi*. *Wagashi* combines two words: *wa* (和), which means things about Japan, and *kashi* (菓子), which means sweet cake or candy. This word *wagashi is* a traditional Japanese cake. *Wagashi* can reflect the Japanese people's conditions, activities, and culture. These cultural models can be made explicit with expressions. Various types and kinds of *wagashi* have their philosophy of the meaning in making them. The meaning of making *wagashi* also has traditional cultural values in it.

Furthermore, the uniqueness of connotation words appears in the use of diction that is so plastic and contains associative meaning to support the expression of ideas and the depiction of events, circumstances, situations, inner atmosphere, and characters as found in data A4.1, data A4.2, and data A4.3.

Figurative language in linguistics is used in explaining the expansion of the meaning of a word or sentence; *figurative* language is one of the elements to obtain aesthetic value (Pradopo, 2005: 61). The figurative language style is the use of figurative language, which states something indirectly by equating one thing with another thing that is not the same or saying one thing with another thing to get a clear image (Pradopo, 2005: 38).

Figurative language in the drama *Watashitachi wa Douka Shiteiru* by Natsumi Ando was found to be: 1) Simile is the expression by comparing two different things but considered similar, as in data B1.1 and data B1.2.; 2) Metaphor is an expression by equating something based on the message, as in data B2.1 and data B2.2.; 3) Metonymy is an expression that directly mentions the name or characteristics of something related to each other, as in data B3.1 and data B3.2.; 4) Synecdoche is an expression where one uses several things to express a whole thing, or vice versa, as in data B4.1 and data B4.2.; and 5) Personification is an expression that talks about inanimate objects as if they have feelings like humans, as in data B5.1 and data B5.2.

Based on the data analysis, figurative language in the story can bring the life experienced by the characters to life and refresh the disclosure. With such vocabulary, the expression of meaning becomes more impressive, vivid, precise, and engaging. The vocabulary used to describe the characters' situation in the selection and use of figurative language is so accurate and skillful that it provides a suggestive effect on the audience and can directly target their center of consciousness.

Related to previous research, although there are similarities in the source of data, namely the drama *Watashitachi wa Douka Shiteiru,* the focus of the discussion of several earlier studies is different. Research by Shauma (2022) discuss the forming structure and function of the use of *jodōshi ~reru* and *~rareru*. Meanwhile, the authors' research analyzed the use of figurative language in this drama without analyzing the structure and function of *jodōshi.*

Then, Riani (2021) discusses the representation of Japanese culture in the drama *Watashitachi wa Douka Shiteiru* ドラマ『私たちはどうかしている』における日本文化の表象の析分 and describes the Japanese culture symbolized in the drama, while Pratita et al. (2022) discussed the meaning of *wagashi* as a reflection of Japanese cultural values in this drama. It revealed the cultural values contained therein such as social values, religious values, aesthetic values, responsibility values, education/knowledge values, creativity values, and loyalty/trust values. These previous researches were different from the authors' research, because the latter analyzes the figurative language and

diction in this drama. Although some cultural values can be gained from studying the language, the author's research did not focus on the cultural elements symbolized in the drama.

Furthermore, the following previous research has different data sources, but there are similarities with the things discussed, namely those related to diction and figurative language, such as the research entitled "Diction and Figurative Language of Travel Literature in the Poetry Anthology a Romantic Journey the Beginning by Desi Anwar: A Stylistic Study" by Nurhayati and Hidayati (2019). This study aims to describe the form, meaning, and function of the journey's diction and figurative literary language contained in a collection of poems entitled "A Romantic Journey the Beginning" by Desi Anwar. Next, Lusita (2019) examines the analysis of diction, figurative language, and imagery and the value of character education in a collection of short stories edited by Indra Trenggono. This study aims to describe diction, figurative language, images, and the value of character education in women's short story collections edited by Waves. It is clear that these previous researches were different from the authors' research as they studied different literary works. Lusita's work also analyzed the value of character education in her research object. On the contrary, this current research does not yield such results as it focused more on the figurative language used in a drama.

After that, Al-Ma'ruf's research (2009) in the Journal of Linguistics and Literature Studies entitled "Stylistic Study of Figurative Language Aspects of Ahmad Tohari's Novel Ronggeng Dukuh Paruk" examines figurative language and stylistic forms in the novel "Ronggeng Dukuh Paruk". It examines the function and purpose of using figurative language and stylistic forms to express the author's ideas. The research uses a descriptive method and the data is analyzed inductively by applying the semiotic reading method, which is heuristic and hermeneutic. The results of this study show that the figurative language of the novel Dukuh Paruk is unique and original, which proves Tohari's competence in using language. The originality of figurative language that dominates this novel can be seen from the beautiful and diverse style of figurative language and idioms, which are expressive,

associative, and have aesthetic power. This shows that Tohari is a brilliant writer. Al-Ma'ruf's research was different from the authors' research as it used a different research object. Both of these researches study the figurative language in a literary work. Al Ma'ruf's study found that this novel contained diverse styles of figurative languate that brings expressive, associative, and have aesthetic power. Thus, this current study supports the findings of the Al Ma'ruf's study as its dominant findings are the existence of interesting figurative language styles that make a dialog more meaningful.

Next is Rochman's research (2014), which was published in the NOSI Journal entitled "Stylistics of Umar Kayam's Novel Para Priyayi" research describes diction, sentence style, figurative language style, personification, simile, association, metaphor, and imagery. The results show that the study of stylistic functions at the level of word choice (elements of diction) has a relationship with character and setting. The long sentence style describes the atmosphere, representation of nature, and characters. A figurative language style obtains aesthetic effects in the story setting. Visual imagery and local color imagery are used to emphasize the setting. Rhetorical means used cause beauty or aesthetic effects and have a relationship with the storyline (Rochman, 2014).

Although stylistic research on novels, plays and poems has been done, there are still opportunities to conduct stylistic research on diction and the unique use of Japanese figurative language in the drama that is the subject of this research, namely *Watashitachi wa Douka Shiteiru* by Natsumi Ando. The play is full of conflicts. Furthermore, it makes extensive use of figurative language, unusual styles, unexpected words, and expressions. It is unique yet compelling. This kind of writing characterizes a particular culture, namely Japanese culture, with powerful Japanese thinking that has crystallized into the concept of this culture.

The play's social setting, place setting, and time setting make extensive use of ecolinguistic aspects, namely describing things using language styles with words related to nature and seasons. Departing from this description, this drama is interesting to study using a combined perspective of the

intersection of literature and linguistics, in this case, the study of cultural stylistics. This study concludes that diction becomes a force that displays cultural meaning, and the peculiarities of figurative language use cultural meaning, meaning based on cultural context understood by convention. Stylistic research on this work is expected to help understand a nation's meaning and cultural aspects, in this case, the Japanese nation. Then, suppose previous studies have primarily examined the language aspects of literary works stylistically. In that case, this study parses figurative language and reveals the cultural meaning accompanying literary language. This is done from the linguistic, stylistic, and other rhetorical aspects used by the author to realize his work.

CONCLUSION

From all the explanations and arguments, structural analysis can dissect drama works and satisfactorily explain their textual structure, which is the strength of linguistic poetics. However, linguistic poetics must realize its limitations when it comes to interpretation. This is the separation between linguistic poetics and literary poetics.

The play is not absolute; there is an overlap between the two, and the ideas of socio-culture, customs, and exotic landscapes in Japan are inspired. The drama *Watashitachi wa Douka Shiteiru* is symbolic and poetic, yet grounded in reality, and shows the story's strong connection to the cultural background of the people (Japan). It shows the traditional life in which the cultural values of the Japanese people flow.

Based on the analysis in the discussion, it can be said that the uniqueness of language use in the drama *Watashitachi wa Douka Shiteiru* is seen in the diction that refers to the meaning of the use of certain words deliberately chosen by the author as follows; (1) diction related to the use of typical greetings, (2) diction related to 「外国語」 "*gairaigo*," (3) diction related to the job of making traditional cakes, (4) diction related to the use of word connotations. Then,the use of figurative language in the drama *Watashitachi wa Douka Shiteiru* includes (1) simile, (2) metaphor, (3) metonymy, (4) synecdoke, and (5) personification.

The study of stylistics in the drama *Watashitachi wa Douka Shiteiru* has a vital role in the progress of stylistic studies as a form of innovation found in literary works. The results of stylistic research are expected to add to the treasures of scholarly research. They can be a reference for future literary research using a stylistic approach focusing on different theories. The drama *Watashitachi wa Douka Shiteiru* used as a medium for this research is expected to be analyzed with other methods, such as pragmatics and semiotics.

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