

Analysis of Kandoushi to Express the Emotions of Wonder and Shock in Jujutsu Kaisen Manga Volume 21-25 by Gege Akutami

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DOI: <https://doi.org/10.30996/mezurashii.v6i2.11076>

ABSTRAK

Penelitian ini bertujuan untuk memahami penggunaan kandoushi yang menyatakan perasaan heran dan terkejut dalam manga Jujutsu Kaisen volume 21-25. Metode yang digunakan adalah deskriptif kualitatif, yang melibatkan analisis terhadap 59 data temuan, di mana 11 data diambil untuk analisis lebih lanjut. Hasil penelitian menunjukkan bahwa kandoushi yang menyatakan perasaan terkejut (odoroki) terdiri dari kandoushi seperti ああ(aa), あ(a), え(e), お(o), dan なっ(natt) atau なに(nani), sedangkan kandoushi yang menyatakan perasaan heran (yosougai no odoroki atau igaikan) meliputi は(ha), はあ(haa), ええ(ee), へえ(hee), あれ(are), dan なんと(nanto). Penggunaan kandoushi sering disertai dengan emosi seperti bingung, dan lainnya, dipengaruhi oleh konteks wacana yang membangun makna tuturan penutur. Temuan ini menggambarkan pentingnya analisis lebih lanjut terhadap penggunaan kandoushi dalam interaksi dan wacana, baik dalam bahasa lisan maupun tulisan, untuk memahami nuansa emosi dan makna yang ingin disampaikan oleh penutur.

Kata Kunci: Pragmatik, Konteks, Kandoushi, Heran, Terkejut.

ABSTRACT

This study aims to understand the use of kandoushi to express feelings of surprise and shock in Jujutsu Kaisen manga volumes 21-25. The method used was descriptive qualitative, which involved analyzing 59 data findings, of which 11 data were taken for further analysis. The results showed that kandoushi expressing surprise (odoroki) consists of kandoushi such as ああ(aa), あ(a), え(e), お(o), and なっ(natt) or なに(nani), while the kandoushi that express the feeling of surprise (yosougai no odoroki or igaikan) include は(ha), はあ(haa), ええ(ee), へえ(hee), あれ(are), and なんと(nanto). The use of these kandoushi in speech is often accompanied by emotions such as confusion and others, influenced by the discourse context, build the meaning of the speaker's speech. These findings illustrate the importance of further analyzing the use of kandoushi in interaction and discourse, both in spoken and written language, to understand the nuances of emotion and meaning that speakers want to convey.

Keywords: Pragmatics, Context, Kandoushi, Amazed, Surprised

Submitted:
15 Juni 2024

Accepted:
29 Oktober 2024

Published:
31 Oktober 2024



1. INTRODUCTION

Interacting activities are important in human daily life. According to Efendi et al. (2022), as social creatures, humans naturally need each other's help and support. In this context, the quality of interaction or effective communication is very influential so that the message conveyed can be understood correctly by the recipient of the message. Interaction is not just found in everyday life but also in various forms of literature such as novels, movie scripts, comics, short stories, and various other forms.

Literature is a medium in the art of language. In literary works, language art can be realized in various creative forms. Language plays an important role as a tool to convey the feelings, experiences, and thoughts of the writer to the reader. According to Efendi et al. (2022), the use of appropriate language will strengthen the message that the author wants to convey, resulting in meaning that the reader can deeply understand. This creates a solid emotional connection between the writer and the reader, allowing them to feel and understand the emotions presented by the writer. One form of literary work that utilizes the dynamics of this interaction is comics.

Comics are a narrative art form that combines sequential images with text or dialog to tell a story or convey a message to the reader. Comics in Japanese are called *manga* (漫画). The term is used internationally to refer to comics or graphic novels that are similar in style and conventions to Japanese *manga* works (Amira, 2024). *Manga* is generally read from right to left, in contrast to the Western tradition of reading from left to right. Stories in *manga* cover a wide range of genres, such as action, adventure, drama, romance, science fiction, fantasy, horror, and many more. The main characteristics of *manga* are the distinctive drawing style, with characters often having dramatic and emotional facial expressions, and the creative use of panels to convey the storyline. The stories presented by the author can be personal, emotional, and made-up experiences. This is because literary works are meant to be enjoyed and utilized.

In the context of the characteristics of literature, the use of language is the primary key to creating a strong emotional approach to the reader. This emotional approach becomes the main magnet for reader interest, as the language in literary works reflects the tone, expression, attitude, and style of the author. Various emotional tones, such as anger, fear, happiness, assertiveness, condescension, etc., are reflected through the use of language. In spoken language, tone can often be identified through the intonation used by the speaker, where a cheerful, excited, or angry tone will be reflected in higher intonation. At the same time, a fearful resigned, or nervous tone will be reflected in lower intonation (Efendi et al., 2022). However, in written language, the use of word classes plays an important role in reinforcing or expressing the writer's feelings. Word class, as a part of word structure that provides characteristics in syntax, helps in conveying emotional nuances more clearly. One type of word class that plays a special role in this regard is interjections.

In conversations or discourse situations, emotional interjections are often used by individuals. These interjections cover a wide range of emotional expressions such as surprise, disappointment, happiness, anger, and others. Interjections are linguistic forms that cannot be modified with affixes and are not syntactically connected with other word forms. They are words that can stand alone and have their own meaning, so they can become sentences on their own. In Japanese, these interjections are known as 感動詞 (*kandoushi*). *Murakami Motojiro* suggests that *kandoushi* are words that express subjective and intuitive impressions or emotions, such as feelings of pleasure, anger, emotion, wonder, surprise, worry, and fear. It is important to note that *kandoushi* does not state something objectively (*Sudjianto, 2010*). In general, *kandoushi* is often used in spoken language or in spoken discourse, but it can also be found in written language. The use of *kandoushi* in a written language often occurs in scripts, *manga* media, novels, magazines, stories, and other forms of writing.

The use of *kandoushi* in written language requires analysis of the pragmatic discourse context to understand its intent and purpose. This is reinforced by the researcher's experience in reading the *Jujutsu Kaisen* manga, where the dialog narratives between protagonists and antagonists create arguments that are rich in expressive nuances. The following is one example of *kandoushi* contained in the *Jujutsu Kaisen* manga.



Yuji : どうなった！？先生ー！、近づいて平気ー！？
dounatta!? sensei, chikadzuite heiki!?
(What's going on!? Sensei!! Isn't it okay to get close!?)
あれ、先生？獄門疆と一緒に消えたってこと？
are, sensei ? gokumonkyo to isshouni kieta tte koto ?
(Huh? Sensei? Did he disappear with *Gokumonkyo*?)

Considering *kandoushi* words at the beginning of dialog narratives, a more detailed analysis can reveal meanings involving complex interactions between characters in the story.

Based on the explanation before, the researcher became interested in making the use of *kandoushi* in *Gege Akutami's Jujutsu Kaisen manga* as an object of research. This study will understand the meaning to be conveyed in the dialog between characters in *Jujutsu Kaisen manga* volumes 21-25 because the use of *kandoushi* can build emotional closeness between characters, writers, and readers. The reason for choosing *Jujutsu Kaisen manga* as the object of research is that over the past few years, it has become one of the most famous *manga* in Japan. Its competition with other *manga*, such as *Demon*

Slayer: *Kimetsu no Yaiba*, is fierce. In 2019, *Jujutsu Kaisen* took the top spot as the National Bookstore Employee Recommended Comic in Japan. In addition, the *Jujutsu Kaisen* manga was also nominated for the 65th Shogakukan *Manga* Award in the Best Shounen category. Even now, *Jujutsu Kaisen* remains one of the top 10 in Oricon's Weekly Top Chart (Primandha, 2022).

The use of *kandoushi* in *Jujutsu Kaisen* manga volumes 21-25 has not been studied much in-depth, especially in the context of the discourse contained in the story. Therefore, it is necessary to conduct a more detailed analysis to understand how *kandoushi* are used in expressing the astonished and surprised emotions of speakers and how their use affects the reader's understanding of the discourse context built in the *Jujutsu Kaisen* manga volumes 21-25. This research is expected to provide a deeper understanding of the use of language and narrative in manga, as well as its contribution to the reading experience and the reader's understanding of the story presented.

2. METHOD

This type of research uses qualitative descriptive methods. According to Moleong (in Efendi et al. (2022)), descriptive qualitative research is a type of research that aims to thoroughly understand the phenomena experienced by the research subject. This approach is carried out through descriptions that use words and language as a medium. To solve the problem of this research the author divides the research stage into three sequential stages to solve the problem in this study, namely first the data collection stage, then proceed with the data analysis stage, and finally present the results of data analysis.

The data source used in this research is the *Jujutsu Kaisen* manga volume 21-25 by Gege Akutami. "Jujutsu Kaisen" is one of the popular *manga* that attracts the attention of readers around the world. From the object of research, the subject of research is analyzed, namely *kandoushi* words that express feelings of surprise and shock. The use of *kandoushi* affects the reading experience of the manga, as well as provides insight into how language and discourse context affect readers. Therefore, the study of *kandoushi* usage in the *manga* is an important contribution to our understanding of how language and narrative are used to create emotional effects and deepen characterization in visual media such as manga.

In the data collection step, the main focus was on *Jujutsu Kaisen* manga volumes 21 to 25. The first step was to carefully read each part of the *manga* to gain a deep understanding. Next, the focus was on researching *kandoushi* words that describe expressions of surprise and shock. The data found from this research object was then entered into a table that had been prepared in a more structured and systematic manner. Thus, this stage provided a solid foundation for further analysis related to the expression of emotions in *Jujutsu Kaisen* manga volumes 21 to 25.

The data analysis process in this study is very thorough and detailed. By considering relevant theories and the discourse context of *Jujutsu Kaisen manga* volumes 21-25, the researcher examined the use of *kandoushi words* in expressing feelings of surprise and shock. After the data was analyzed, the results were explained in detail and in-depth in accordance with the research objectives. Then, the report on the results of the analysis is done by describing the data in detail and thoroughly while outlining the findings clearly and in-depth. The final step is to make a comprehensive summary of the analysis findings of the analysis to reach an informative and in-depth conclusion, making a significant contribution to the understanding of the expression of emotions in the context of the manga.

3. RESULT AND DISCUSSION

Based on the research conducted on *Jujutsu Kaisen manga* volumes 21 to 25 by Akutami Gege, several *kandoushi* expressing the emotions of surprise and shock were found and are described in the table below.

Table 1. Data Analysis Results

Num	<i>Kandoushi</i>	Quantity
1	ああ (aa)	5
2	あ (a)	12
3	は (ha)	9
4	はあ (haa)	2
5	ええ (ee)	3
6	え (e)	10
7	へえ (hee)	2
8	お (o)	6
9	なっ (natt)	6
10	あれ (are)	3
11	なんと (nanto)	1
Total Data		59

This research took 11 data out of a total of 59 data that have been found to analyze the discussion. The 11 data used are representative of each *kandoushi sample* expressing feelings of surprise and shock spoken in *Jujutsu Kaisen manga* volumes 21 to 25 and are described as follows.

1) Kandoushi ああ (aa)

Yuji :津美紀の姉ちゃんはもうプレイヤーだけどコロニーの外にいるんだよな。
。じゃあこのまま遠隔で点を渡して離脱してもらったほうが安全
じゃね？

Tsumiki no ne-chan wa mou pureiyaa dakedo koronii no soto ni irunda yo na. Jaa kono mama enkaku de ten wo watashite ridatsu shite moratta hou ga anzen jane?
(Tsumiki's sis is already a player, but she's outside the colony, right? So, in that case, it's safer if we give her points remotely and let her out, right?)

Megumi :いや、それだとルール①と②に抵触する。最悪離脱が確定した瞬間術式が剥奪されて死ぬかもしれない。

Iya, sore da to ruuru ① to ② ni teishoku suru. Saiaku ridatsu ga kakutei shita shunkan jutsushiki ga hakudatsu sarete shinu kamo shirenai.

(No, that would be against rules 1) and 2). The worst case scenario is that the person's magic technique may be revoked, and the person may die.)

Yuji :ああー！！、よく気づくな！！

Aaー!!, yoku kizuku na!!

(Aah, you're quite attentive!)

The *Kandoushi* that was used is ああ (Aa). The *Kandoushi* ああ (Aa) spoken by Yuji Itadori serves to express his feelings of deep surprise and relief at hearing Megumi's statement. Yuji was surprised to hear a statement from Megumi, who reminded him of several other rules that hindered Yuji's suggestion of a plan. He also felt grateful because, fortunately, Megumi reminded Yuji of the other rules, so he had a reason to undo his intention to carry out the plan he had just thought of. According to Masuoka and Takubo (in Weda I.K.D. et al., 2017), *kandoushi* ああ (Aa) is a *kandoushi* that belongs to the *odoroki* type and has a function to express the speaker's surprise.

2) Kandoushi あ (a)

Panda met an (enemy) named Hajime, who passed by carrying a staff.

Hajime :あ

Aa

(Ah)

Panda :あー！

Aaa!

(Aah)

Hajime :なんだ？上野から脱走したか？

Nanda? Ueno kara dassou shita ka?

(What? You fell from the top?)

Panda :そうです！！

Sou desu !!

(Yes !!)

The *Kandoushi* that is used is あ (A). The *Kandoushi* あ (A) spoken by Panda and Hajime has the function of expressing their feelings of surprise at suddenly crossing paths accidentally. Panda felt surprised because he suddenly bumped into someone in a quiet and crowded place. Hajime, on the other hand, was surprised that Panda suddenly came from above, so he asked if Panda fell from above. According to Masuoka and Takubo (in Weda I.K.D. et al., 2017), *kandoushi* あ (A) has a function to express feelings of surprise. This *kandoushi* has a similar function to the previously mentioned *kandoushi* ああ (A), except that there is an emphasis on the use of double vowels.

3) *Kandoushi* は (ha)

Sukuna	: 「墮天」は俺だ！ “Datenshi” wa ore da! (The Fallen Angel was me !)
Yuji	: は？ <u>ha</u> ？ (eh ?)

The *Kandoushi* that appears is は (Ha). The *Kandoushi* は (Ha) spoken by Yuji Itadori serves to express his astonishment at Ryoumen Sukuna's unexpected statement. Yuji's feelings were accompanied by a sense of indignation and fear as if he couldn't believe it because the person that "Angel" wanted to kill and was looking for all this time resided in his body, so he thought that he would also perish along with Sukuna, if "Angel" knew about Ryoumen Sukuna or "The Falling Angel (墮天)" that was in his body. は (Ha) serves to express the speaker's surprise at the unexpected information. However, according to コトバンク, *kandoushi* は (Ha) has several functions, such as expressing surprise, confusion, and suspicion (精選版 日本国語大辞典「は」の意味・読み・例文・類語, t.t.).

4) *Kandoushi* はあ (haa)

Choso	: 領域の押し合いにならないんじゃないか。狗巻と悠仁の話だと宿儺は領域を展開するときに結界を閉じないんだと思う <i>Ryōiki no oshiai ni naranain janai ka. Inumaki to Yuji no hanashi da to, Sukuna wa ryōiki o tenkai suru toki ni kekkai o tojinaian da to omou.</i> (Based on Inumaki and Yuji's words, I think Sukuna's domain expansion didn't really close the barrier.)
Kusakabe	: はあ！？ありえねーだろ！？ <u>Haa!</u> ? Arienē daro!? (Huh !? that's impossible)

The *Kandoushi* that is used is はあ (*Haa*). This *Kandoushi* has the same function as the は (*Ha*) *Kandoushi*. The difference is that *kandoushi* はあ (*Haa*) has double vowels. *Kandoushi* はあ (*Haa*), spoken by Kusakabe, based on the context of the discourse, functions to express his feelings of surprise at the unexpected information and the impossibility of Choso's statement that Sukuna's *ryouiki tenkai* did not have a lock. Kusakabe felt that Choso's statement was nonsense or impossible because to his knowledge, *ryouiki tenkai* had to use a lock. Not only Kusakabe could not accept Choso's statement, but Kinji Hakari, Hajime Kashimo, and Yuta Okkotsu also had the same opinion as Kusakabe. Quoting from コトバンク, *kandoushi* はあ (*Haa*) functions to express surprise, pleasure, and confusion (デジタル大辞泉「はあ」の意味・読み・例文・類語, t.t.).

5) *Kandoushi* ええ (*ee*)

- Kusakabe : 三輪そこの水を投げてくる
Miwa soko no mizu o nagete kuru
(Miwa, please get some water over there)
- Miwa : はい、どうぞ
Hai, dōzo
(Okay, here you go)
- Miwa gives the water bottle to Kusakabe.
- Kusakabe : 何してんだ
Nani shite nda
(What you're doing)
- Miwa : ええ！？日下部さんが投げろっていったんでしょ！？
Ee!? *Kusakabe-san ga nagero tte ittan desho!?*
(Eh!? Didn't Mr. Kusakabe ask for some water!?)

The *Kandoushi* that is used is ええ (*Ee*). The *Kandoushi* ええ (*Ee*) spoken by Miwa serves to express her feelings of surprise accompanied by feelings of wonder and confusion. She was surprised by Kusakabe, who initially asked for a water bottle, but after being given it, Kusakabe refused and said that he did not ask for the bottle but the water. This made Miwa confused, how could he give water without a bottle or container. According to Masuoka and Takubo (in Weda I.K.D. et al., 2017), *kandoushi* ええ (*Ee*) belongs to the *odoroki* type, which functions to express the speaker's surprise. However, according to Terada Takanao (in Sudjianto, 2010), *kandoushi* ええ (*Ee*) belongs to the *kandou* type, which functions to express the emotion of the speaker, and *kandoushi* ええ (*Ee*) is a word that shows a feeling of surprise at information beyond the speaker's expectations.

6) *Kandoushi* え (e)

- Tsumiki :おっ？とっと？
O? Totto?
(Oh? ahh?)
- Yuji :え、この人！？ドンピシャ転送？？
E, kono hito!? Donpisha tensō??
(Eh, this person!? How precise is the teleportation??)

The *Kandoushi* that is used is え (E). *Kandoushi* え (E) spoken by Yuji, serves to express his feelings of surprise at Tsumiki Fushiguro's arrival. In the context of the discourse, they were waiting for Tsumiki's arrival, but they did not know that Tsumiki had come by teleporting directly to their place. Therefore, Yuji was spontaneously surprised by Tsumiki's arrival who suddenly appeared in front of him. According to Terada Takanao (in Sudjianto, 2010), *kandoushi* え (E) functions to express a feeling of surprise but the feeling of surprise is not accompanied by deep or dramatic emotions, usually spoken spontaneously.

7) *Kandoushi* へえ (hee)

- Panda :そんな使い方。とんでもなく速い、重いだけじゃない。伏黒の「鶴」と同じ、呪力電気のような性質を持ち。奴地震常に帯電している。つまり、防御不能！！
Sonna tsukaikata. Tondemonaku hayai, omoi dake janai. Fushiguro no "Nue" to onaji, juriki denki no yōna seishitsu o mochi. Yatsu jishin tsune ni taiden shite iru. Tsumari, bōgyo funō!!
(That kind of usage. Incredibly fast, not just heavy. Just like Fushiguro's "Nue", it has properties like magic electricity. She is always charged with earthquakes. In other words, it can't be stopped!)
- Hajime :へえ
Hee
(Heh)

The *Kandoushi* that appears is へえ (Hee). The *Kandoushi* へえ (Hee) spoken by Hajime Kashimo means to express his surprise. He was surprised and impressed by the Panda's resistance, which could give the exact same attack as his own. Panda who can give the same counterattack to Hajime, gives Hajime the impression to Panda that Panda is not a bad opponent. According to Masuoka and Takubo (in Weda I.K.D. et al., 2017), *kandoushi* へえ (Hee) belongs to the igaikan type. *Kandoushi* of the igaikan type functions to express a feeling of surprise beyond the speaker's expectation of an event.

8) *Kandoushi* お (o)

- Tsumiki :お？とっと？

Yuji O? *Totto?*
 (Oh? ahh?)
 :え、この人！？ドンピシャ転送？？
 E, kono hito!? Donpisha tensō??
 (Eh, this person!? How precise is the teleportation??)

The *Kandoushi* that is used is お (O). The *Kandoushi* お (O) spoken by Tsumiki serves to express her feelings of surprise. She was surprised because she was suddenly in front of Megumi and others. So she felt surprised, and then she realized when she knew that she had just been teleported directly to where Megumi and others gathered. *Kandoushi* お (O) functions to express the speaker's feelings when he is surprised. If quoting from コトバンク, *kandoushi* お (O) serves to express the feeling of surprise and the speaker suddenly realizes (デジタル大辞泉「お」の意味・読み・例文・類語, t.t.).

9) *Kandoushi* なっ (*natt*)

Hajime :もう充分溜まったろ！。殺った、畳掛ける！！。あそこから反撃
 するか？、だがもうー。
 Mō jūbun tamatta ro! Korotta, tatami kakeru!! Asoko kara hangeki suru ka? Daga
 mō...
 (It's all gathered! It's time to finish this!!! He can still get back at me, but it's
 already...)

Hakari's arm suddenly grew back to full size.

Narator :「坐殺博徒」で大当たりを引いた秤には、ボーナスとしてラウン
 ド中（大当たり直私鉄純愛列車主題歌「あちらをタてれば」が流
 れている4分11秒間）無制限に呪力が溢れる続ける
 “*Zasatsu bakuto*” de *ōatarashii o hiita hakari ni wa, bōnasu toshite raundo-chū*
 (*ōatarinachijiki nittei jun'ai ressha shudai-ka “achira o tatereba” ga nagarete iru*
 yonpun 11-byōkan) *museigen ni juriki ga afureru tsuzukeru.*
 (When Hakari hits the jackpot during "Zasatsu Bakuto" mode, the reward is that
 during that round (4 minutes and 11 seconds right after hitting the jackpot when
 Pure Love Train's theme song "If You Stand Over There" is played), he will have
 infinite curse energy poured into his body.)

Hajime :なっー！？、反転術式か！？
 Natt!? *Hanten jutsushiki ka!*?
 (What!? Reversal Technique!?)

The *Kandoushi* that is used is なっ (*Natt*) or なに (*Nani*). The *Kandoushi* なっ (*Natt*) or なに (*Nani*) spoken by Hajime is an expression of Hajime's feelings of surprise at seeing the regeneration of Hakari's broken arm grow so quickly. The expression of his feelings is accompanied by disbelief and wonder. This is because Hajime did not expect Hakari to perform reversal magic or *hanten jutsushiki*. According to Terada Takanao (in Sudjianto, 2010), *kandoushi* なに (*Nani*) belongs to the *kandou* type. *Kandoushi* な

に (*Nani*) functions as an expression of the speaker's feelings when he is surprised and this feeling is accompanied by a sense of disbelief in an event, as if the event could not have happened.

10) *Kandoushi* あれ (*are*)

- Yuji :どうなった！？先生ー！！、近づいて平気ー！？？
Dō natta!? Sensei!! Chikazuite heiki!?
(What's going on!? Sensei!! Isn't it okay to get close!??)
- Yuji :...あれ？。先生？獄門疆と一緒に消えたってこと？
...Are? Sensei? Gokumonkyo to issho ni kieta tte koto?
(...Huh? Sensei? Did he disappear with *Gokumonkyo*?)

The *Kandoushi* that appears is あれ (*Are*). あれ (*Are*) was spoken by Yuji Itadori to express his astonishment when he found out that Gojo Satoru suddenly disappeared along with the *gokumonkyo* seal. This is because the event was something beyond his expectations or not what he thought, because after the seal was opened by *Yakobu no Hashigo's* magic, Gojo Satoru should have appeared in front of them, but in fact it just disappeared. Therefore, she was both surprised and confused by the event, making her wonder if Gojo Satoru disappeared along with the *gokumonkyo* seal. *Kandoushi* あれ (*Are*) serves to express the speaker's surprise, according to Terada Takanao (in Sudjianto, 2010), which states that *kandoushi* あれ (*Are*) functions to express feelings of surprise and strange about an event.

11) *Kandoushi* なんと (*nanto*)

- Yuji :そんなことより見ろよ伏黒！。秤先輩100点とったんだよ！！
Sonna koto yori miro yo Fushiguro! Hakari senpai hyakuten totta nda yo!!
(More importantly than that, look at it, Fushiguro! Senpai Hakari got 100 points!!)
- Yuji :それだけじゃね
sore dake ja ne
(Not just that)
- Yuji :なんと、乙骨先輩が190点！！そこに伏黒と高羽、来栖の点を合わせれば359点ノルマ達成だ！！。助かるぞ、津美紀の姉ちゃん！
。
Nanto. *Itadori-senpai ga hyakukyūjū-ten!! Soko ni Fushiguro to Takaba, Kurusu no ten o awasereba sanbyakugojū-kyū-ten noruma tassei da!! Tasukaru zo, Tsumiki no nee-chan!*
(Great, Senpai Okkotsu got 190 points!!! If we add Fushiguro's, Takaba's, and Kurusu's points, it will reach the 359 points needed!!! let's save Tsumiki Sis!!!!)

The *Kandoushi* that appears is なんと (*Nanto*). The *Kandoushi* なんと (*Nanto*) spoken by Yuji Itadori means the expression of his astonishment at seeing the points gained by his senior, Okkotsu. This feeling is accompanied by a feeling of pride because they gained a lot of points from the battles they passed.

Yuji feels grateful, because with a total of 359 points they can help Tsumiki who is Megumi's sister. According to Masuoka and Takubo (Weda I.K.D. et al., 2017), *なんと* (*Nanto*) functions to express a feeling of surprise beyond the speaker's expectations of an event.

4. CONCLUSION

Based on the research conducted on the use of *kandoushi* in the *Jujutsu Kaisen* manga volumes 21-25 by Gege Akutami, it can be concluded that the emotions of surprise and shock are displayed through various *kandoushi*. There are 39 data describing the feeling of surprise, with *kandoushi* such as *ああ* (*aa*) totaling 5 data findings, *あ* (*a*) totaling 12 data findings, *え* (*e*) totaling 10 data findings, *お* (*o*) totaling 6 data findings, and *なっ* (*natt*) or *なに* (*nani*) totaling 6 data findings. Meanwhile, there are 20 data expressing the feeling of surprise, with *kandoushi* such as *は* (*ha*) totaling 9 data findings, *はあ* (*haa*) totaling 2 data findings, *ええ* (*ee*) totaling 3 data findings, *へえ* (*hee*) totaling 2 data findings, *あれ* (*are*) totaling 3 data findings and *なんと* (*nanto*) totaling 1 data finding. The use of these *kandoushi* in the context of the *manga* is accompanied by a variety of emotions such as annoyance, amazement, confusion, and disbelief, which are influenced by the setting, social setting, and nuances. This gives depth to the character's speech in the *manga*, forming a rich and interesting meaning for the reader.

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