

Language, Identity, and Community: A Comparative Study of Onee Kotoba in Japan and Bahasa Binan in Indonesia

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Abstract

This study compares Onee Kotoba in Japan and Bahasa Binan in Indonesia to explore the interplay between language, identity, and community within LGBTQ+ contexts. Using sociolinguistic and ethnolinguistic approaches, it examines their linguistic features, pragmatic functions, and socio-cultural foundations. The findings reveal that both varieties serve as markers of identity, tools of solidarity, and strategies for negotiating stigma, reflecting linguistic creativity shaped by social pressures. To deepen this comparison, the study also analyzes the use of codes and symbols in the verbal practices of gay communities in both countries. Data were collected through participatory observation, semi-structured interviews, and analyses of social media and popular literature used within these communities. All informant names are kept confidential to protect their privacy. The results show that the Japanese gay community frequently employs loanwords, phonological wordplay, and expressions influenced by pop culture, particularly those associated with *okama* and *onee kotoba*, which are characterized by feminine, expressive speaking styles. In contrast, Indonesian gay slang is shaped largely by Bahasa Binan, which incorporates regional languages and foreign lexical elements as markers of identity and as a form of social protection. Both communities use linguistic codes not only to signal in-group membership but also to conceal their identities in less accepting environments. Overall, this study provides insight into the role of language as a medium of identity construction and resistance within marginalized groups. It contributes to the fields of sociolinguistics, ethnolinguistics, and linguistic anthropology by offering a deeper understanding of queer linguistic practices in Japan and Indonesia.

Keywords: Bahasa Binan, Ethnolinguistics, Queer Linguistics, Onee Kotoba, Sociolinguistics.

Introduction

Language functions not only as a medium for conveying information but also as a reflection of the identity, culture, and social dynamics of a community. Across various countries, gay communities have developed distinctive linguistic forms that incorporate specific codes and symbols, functioning as tools of communication, expressions of identity, and strategies for navigating stigma and social vulnerability. In Japan, *onee kotoba* represents a recognizable speech style used within gay communities, especially in entertainment settings and media (Claire, 2006; Hideko, 2010). In Indonesia, a similar role is played by Bahasa Binan, a creative linguistic variety that modifies vocabulary from diverse sources—including regional and foreign languages—to construct a unique and cohesive group identity (Dédé, 2013). From the perspective of queer linguistics, these linguistic practices can be interpreted not merely as variations of speech but as critical discursive performances that challenge heteronormative expectations and destabilize conventional gendered language norms (Motschenbacher, 2011).

In the Japanese context, *onee kotoba* features several notable characteristics: the frequent use of feminine sentence-ending particles such as *wa* (わ) and *no* (の), playful word modifications (e.g., adding *-n* as in *arigaton*), and the use of *onee* as a term of address to identify fellow community members. For example, the standard Japanese utterance *Sore wa sugoi ne!* (“That’s amazing!”) may be expressed in *onee kotoba* as *Sore wa sugoi wa yo!* (“That’s super fabulous, you know!”), adding a feminine and expressive nuance. Through a queer linguistics lens, such stylistic shifts exemplify how speakers strategically appropriate and reconfigure gendered forms to articulate identity and critique normative gender boundaries.

Similarly, Bahasa Binan in Indonesia is characterized by distinctive linguistic processes such as transforming words to create exclusivity (*makan* → *mokalu*), adding suffixes like *-es* or *-ika* (*cantik* → *gondes*; *saya* → *akika*), and employing humor and playful teasing to reinforce group solidarity. For instance, “*Aku mau makan di warung*” becomes “*Akika mau mokalu di warung, neng!*” in Bahasa Binan, reflecting both creativity and social bonding. Within queer linguistic frameworks, these creative manipulations illustrate how marginalized groups use language play not

only for in-group cohesion but also as a form of semiotic resistance that disrupts dominant ideologies surrounding gender, sexuality, and linguistic propriety (Bucholtz & Hall, 2004).

A survey of previous literature demonstrates growing scholarly interest in these linguistic phenomena. Perry (2001) examined gay language use in the United States in comparison with other contexts, including Japan and Indonesia, concluding that despite variations in linguistic form, gay speech styles across cultures share similar social functions, particularly identity protection. Claire (2006) and Hideko (2010) investigated *onee kotoba* within Japanese gay communities, highlighting its roles as an identity marker, a stylistic choice influenced by popular culture, and a strategy for navigating social discrimination. In Indonesia, Dédé (2013) analyzed Bahasa Binan as a sociolinguistic phenomenon shaped by linguistic innovation and group exclusivity, while Rafael (2016) viewed it as a form of empowerment that facilitates the creation of safe communal spaces and promotes awareness of sexual identity diversity. Sullivan (2012) further emphasized the role of language in shaping identity formation and fostering social cohesion among gay communities in both countries. Building on these discussions, queer linguistics provides a critical framework that foregrounds how queer speakers actively negotiate identity and power through language, emphasizing fluidity, performativity, and resistance to normative linguistic expectations.

The use of coded linguistic forms within gay communities serves not only communicative functions but also acts as an integral component of broader social and cultural dynamics. Such practices strengthen community solidarity and operate as subtle resistance against dominant heteronormative norms. This aligns with Fishman's (1926, 2015) argument that language shapes social interactions and influences patterns of social relations. In both Japan and Indonesia—where societal attitudes toward LGBTQ+ groups vary widely—distinctive linguistic expressions help maintain community identity while also safeguarding privacy in public spaces. From a queer linguistics standpoint, these practices represent forms of discursive agency through which marginalized speakers assert visibility, challenge dominant ideologies, and articulate alternative modes of gendered self-expression.

Ethnolinguistically, these linguistic varieties illustrate how language, culture, and social identity intersect. Foley (1997) argues that ethnolinguistics explores the interplay between linguistic forms and cultural meanings. Viewed through this lens, *onee kotoba* and Bahasa Binan function as symbolic expressions of community identity: the former reflects the influence of Japanese popular culture and feminized speech styles within LGBTQ+ contexts, while the latter demonstrates the dynamic blending of local and foreign linguistic forms to articulate solidarity and social resistance. When combined with insights from queer linguistics, these ethnolinguistic perspectives reveal how queer communities use language to simultaneously reinforce cultural belonging and challenge normative constraints on gender and sexuality.

Theoretically, this study contributes to sociolinguistic, ethnolinguistic, and queer linguistic scholarship, particularly research concerning minority languages and socially marginalized communities. It expands current discussions on how linguistic practices construct, reflect, and maintain group identity across diverse sociocultural contexts by highlighting the role of language in negotiating power, resisting normativity, and performing queerness. Practically, the study offers insights into the communicative dynamics of LGBTQ+ communities in Asia and may serve as a reference for educators, researchers, and policymakers seeking to promote inclusivity and cultural understanding.

Despite the sociolinguistic importance of these linguistic practices, comparative research on *onee kotoba* and Bahasa Binan remains limited. Much of the existing scholarship focuses on each context separately (Boellstorff, 2005; Abe, 2010), often overlooking how queer linguistic forms reflect broader cultural, historical, ethnolinguistic, and ideological forces. Comparative analysis offers an opportunity to examine how marginalized communities construct identity through language (Cameron & Kulick, 2003), how linguistic creativity emerges in response to social constraints (Leap, 1996), how local cultural traditions shape the expression of gender and sexuality (Livia & Hall, 1997), and how queer speakers use language to resist and renegotiate hegemonic discourses.

Therefore, this study aims to provide a comparative sociolinguistic, ethnolinguistic, and queer linguistic analysis of *onee kotoba* in Japan and Bahasa Binan in Indonesia. By examining their linguistic features, social contexts, and the cultural meanings embedded within both varieties (Nugraha & Nurhadi, 2021; Prihatini et al., 2018), this research seeks to deepen the understanding of queer linguistic practices in Asia and illuminate the broader relationships among language, identity, culture, and marginalized communities.

Method

Research Design

This study employs a qualitative approach with a descriptive–analytical design to gain an in-depth understanding of the use of codes and symbols in the verbal language of gay communities in Japan and Indonesia. This approach aligns with sociolinguistic and ethnolinguistic perspectives, which emphasize that language serves as a reflection of social and cultural identity (Wardhaugh, 2006; Duranti, 1997). The study was conducted within the everyday contexts of these communities in order to capture authentic linguistic practices in natural social interactions. Consistent with Creswell (2014), a qualitative approach enables a rich and comprehensive exploration of linguistic and identity-related phenomena through in-depth data collection and contextual analysis. Data in this research were analyzed using a meaning-based approach grounded in cultural concepts (Riley, 2008). This analytical framework allows for the interpretation of linguistic forms not only as structural units but also as cultural symbols embedded in the social practices of LGBTQ+ communities. The findings provide an ethnolinguistic perspective on how lexical choices, speech styles, and coded expressions within *onee kotoba* and Bahasa Binan reflect broader cultural meanings, identity construction, and community values. These linguistic practices represent living cultural expressions that continue to shape how marginalized groups navigate social environments, assert identity, and maintain group cohesion in both Japanese and Indonesian contexts.

Sample Population

The participants of this study consisted of ten primary informants from gay communities, with five informants from Japan and five from Indonesia. A purposive sampling technique was used (Patton, 2015) based on the following criteria:

- (1) active use of specific codes and symbolic expressions in daily verbal communication;
- (2) willingness to share experiences and perspectives related to language use within their communities; and
- (3) representation of diverse ages, social backgrounds, and levels of community involvement.

Informants were between 20 and 40 years old and were selected to obtain a broad range of perspectives on linguistic practices that function as markers of group identity. Privacy and confidentiality were strictly maintained in accordance with ethical research standards (Israel & Hay, 2006).

Data Collection Techniques and Instruments

Data were collected using three primary techniques to ensure richness and validity:

Participant Observation

The researcher conducted participant observation within gay community activities in both countries, either directly or through social media, to observe natural language use. The observations focused on verbal interactions, the use of codes and symbolic expressions, and the accompanying social contexts. Field notes and audio recordings (with consent) were used to document the data.

Semi-Structured Interviews

In-depth interviews were conducted with each informant using a semi-structured interview guide that had been pilot-tested to ensure clarity and relevance. The interviews explored participants' experiences, perceptions, and the social and identity functions of the codes and symbols used in their speech. Each interview lasted between 45 and 60 minutes and was conducted in the language preferred by the informant (Japanese, Indonesian, or English).

Social Media and Popular Literature Analysis

Additional data were collected from social media platforms and popular literature commonly used within gay communities in Japan and Indonesia as secondary sources. These data included online conversations, discussion groups, and popular cultural materials that contained coded language and symbolic expressions. This technique aimed to complement the primary data by providing insights into digital social contexts and contemporary cultural practices.

All instruments and data collection techniques underwent pilot testing to ensure their validity and appropriateness within the social and cultural contexts being examined.

Results and Discussion

In the realm of verbal communication, language operates not only as a medium for transmitting information but also as a symbolic resource that constructs and signals social identity and group affiliation. This study examines a distinctive linguistic phenomenon within gay

communities in Japan and Indonesia by analyzing the verbal forms they employ. The focus lies on *Onee Kotoba* in Japan and *Bahasa Binan* in Indonesia—two linguistic varieties that have evolved as expressive tools closely linked to gender identity, social positioning, and sexual orientation.

Through a sociolinguistic lens, this research explores how social variables such as status, interactional patterns, and situational contexts shape the use and variation of these language forms. Complementing this, an ethnolinguistic perspective is applied to uncover how cultural values, collective worldviews, and community-specific norms influence the structural and semantic aspects of *Onee Kotoba* and *Bahasa Binan*. Accordingly, this introductory section establishes the theoretical groundwork for the subsequent analysis, emphasizing that language operates not merely as a coding system but as a complex sociocultural construct that reflects identity, cultural orientation, and broader social dynamics.

***Onee Kotoba* (Gay Slang in Japan)**

Onee Kotoba (オネエ言葉) is a speech style commonly associated with gay men or *okama* (オカマ) in Japan, particularly those who display feminine or flamboyant expressions. This linguistic style is frequently used in media as well as in everyday conversations within Japan's LGBTQ+ community. The following data is based on interviews with informants from Japan and has been compiled by the author.

Characteristics of Verbal Language in *Onee Kotoba*

a. Use of Feminine Endings and Particles

Onee Kotoba often employs feminine sentence-final particles such as *wa* (わ), *yo* (よ), and *no* (の) to add emphasis or create a feminine nuance.

Data (1)

「あたしも行くわ！」

Atashi mo iku wa!

“I'm coming too!”

Data (2)

「そうなのよ！」

Sō na no yo!

“Yes, that's exactly right!”

In Data (1), the use of the pronoun *atashi* represents a feminized variant of *watashi*, typically associated with women's language (*joseigo* / 女性語). The sentence-final particle *wa* (わ) functions to soften the utterance while simultaneously adding a distinctly feminine nuance. Traditionally, this form is used by women; however, within the speech practices of *onee kotoba*, it may also be adopted by men who perform a feminine linguistic persona, particularly in intimate or casual interactions.

In Data (2), the sentence-final combination *no yo* (のよ) serves as an emphatic marker commonly found in feminine speech. This particle cluster provides a gentle yet assertive tone, reinforcing the speaker's stance while maintaining softness. Similar to the previous example, this feature is frequently used either by women or by speakers—often men—who employ *onee kotoba* in informal communicative settings. Both Data (1) and Data (2) exemplify linguistic features characteristic of *onee kotoba* (おネエ言葉), a speech register widely associated with femininity and often linked to *onee* (オネエ) personas in Japanese media, which refer to feminine men or transgender individuals who adopt feminine speech patterns. These expressions function as verbal markers within *onee kotoba*, commonly used by men performing feminine identity styles as well as by *onee* characters in popular culture. The utterances likely occur in contexts marked by interpersonal closeness, solidarity, and informality. From an ethnolinguistic standpoint, following Foley (1997), these examples demonstrate the manner in which language operates as a vehicle for expressing social identity and enacting gender performativity within the *onee-kei* community. The deployment of *onee kotoba* not only fosters in-group cohesion within LGBTQ+ networks and entertainment subcultures in Japan but also constitutes an act of cultural resistance, challenging normative gender ideologies by constructing an alternative linguistic space that is performative, expressive, and inclusive. Thus, in Foley's framework, the use of *onee kotoba* represents not merely a linguistic preference but a deliberate social strategy that reflects the intricate interplay among language, identity, and cultural practice in contemporary Japanese society. According to Riley (2008), ethnolinguistic meaning emerges from the dynamic relationship between linguistic forms,

cultural knowledge, and the speaker's social world. Language is interpreted not merely as a structural system but as a cultural practice that encodes shared values, symbolic meanings, and identity performances. When viewed through Riley's framework, the use of *atashi*, *wa*, and *no yo* in the above data reflects culturally embedded semiotic strategies through which speakers project femininity, negotiate identity, and align themselves with the symbolic norms of the *onee* subculture. Within this perspective, *onee kotoba* becomes a culturally motivated communicative practice that indexes shared experiences among speakers, including marginalization, resilience, and community belonging. The linguistic choices seen in Data (1) and Data (2) function as culturally meaningful signs that transmit not only gendered personas but also the collective worldview and values of the *onee-kei* community. Thus, in Riley's ethnolinguistic view, these features represent culturally grounded acts of identity that articulate how speakers position themselves within broader Japanese sociocultural landscapes.

Use of Feminine-Connotted Personal Pronouns

Speakers of *onee kotoba* often use *atashi* (あたし) as a substitute for *watashi* (私) or *boku* (僕), which are more neutral or masculine. At times, *watakushi* (わたくし) may also be used to create a softer and more polite impression.

Data (3)

あたし、これ大好き！

Atashi, kore daisuki!

“I really love this!”

Data (4)

どこに行こうかしら～？

Doko ni ikō kashira~?

“Hmmm, where should we go, I wonder~?”

In Data (3) and Data (4), the utterances illustrate the stylistic features typically used by men adopting a feminine speech style within the framework of *onee kotoba*. Such features frequently appear in entertainment-related contexts, including LGBT bars, host clubs, and media performances involving *onee*-type personalities such as Matsuko Deluxe. Their usage is generally restricted to informal and intimate settings, where speakers interact with close friends, fellow members of LGBTQ+ subcultures, or regular clientele in nightlife environments. In these spaces, *onee kotoba* serves as a communicative resource for constructing a friendly, humorous, and theatrically expressive atmosphere. Linguistically, the selection of *atashi* (あたし) instead of *watashi* indexes a feminized stance, while the sentence-final marker *kashira*—a form strongly associated with *joseigo* (women's language)—adds an elegant, reflective, and gendered nuance. These elements reinforce the speaker's performance of femininity and contribute to the creation of a distinct identity style aligned with the *onee* persona. From an ethnolinguistic perspective, drawing on Riley (2008), these examples demonstrate how linguistic meaning is inseparable from cultural knowledge and social positioning. Riley emphasizes that language encodes shared cultural values and operates as a symbolic resource through which individuals express identity and negotiate their place within a community. In this sense, the linguistic choices seen in Data (3) and (4) do more than convey information; they enact culturally meaningful performances that align speakers with the social world of *onee-kei* communities. Through Riley's framework, *onee kotoba* can be understood as a form of culturally situated practice that signals affiliation, embodies shared experiences, and reinforces in-group solidarity. Its deployment reflects a culturally informed way of speaking that allows speakers to project intimacy, flamboyance, and humor, while simultaneously challenging dominant norms surrounding gendered language in Japan. Thus, these linguistic forms exemplify the intersection of language, identity construction, and cultural practice within contemporary Japanese sociolinguistic settings.

b. Use of Soft and Expressive Verb Forms

Speakers of *onee kotoba* avoid rough or masculine verb forms and instead use softer or more polite expressions.

Data (5)

今日は暑いわね～

Kyō wa atsui wa ne~

“It's really hot today, isn't it~?”

Data (6)

これは私のものですわ～
Kore wa watashi no mono desu wa~
“This is mine, darling~”

Data (7)
しちゃうわよ！
Shichau wa yo!
“I’m totally going to do this!”

The use of the feminine particle *wa ne~* (わね～) in data (5) demonstrates a linguistic marker typically associated with Japanese feminine speech. This expression carries soft, emotionally expressive nuances and is frequently employed in informal interactions to articulate personal feelings with greater delicacy. Within the context of *onee kotoba*, this form contributes to a heightened sense of dramatization and flamboyance, which aligns with the stylistic tendencies of this speech variety. In data (6), the form *desu wa* (ですわ～) reflects an even more refined feminine style commonly linked to upper-class women’s speech. When adopted in *onee kotoba*, however, this expression is often used in an intentionally exaggerated manner to create humorous or theatrical effects. This differs from neutral Japanese, where speakers would typically opt for the more standard construction *kore wa watashi no mono desu*, which lacks the expressive and stylized nuance present in *desu wa*. Further, data (7) illustrates the expression *Shichau wa yo!*, in which *shichau* (しちゃう) represents a colloquial contraction of *shite shimau* (してしまう), meaning “to carry out or complete an action fully.” The addition of the feminine particle cluster *wa yo* (わよ) introduces a dramatic yet gentle emphasis. In *onee kotoba*, such combinations are commonly used to project assertiveness while maintaining a performative and expressive feminine tone. From an ethnolinguistic perspective, *onee kotoba* functions as a key linguistic identity marker for its speakers, particularly within LGBTQ+ communities in Japan. This speech style diverges from dominant gendered norms embedded in standard Japanese and provides a strategic resource for expressing alternative identities. The linguistic choices observed in data (5), (6), and (7) can therefore be interpreted as acts of subtle cultural resistance that challenge rigid gender expectations in Japanese society. Beyond its surface-level impression as playful or theatrical language, *onee kotoba* embodies deeper sociocultural functions. Its use reinforces community bonding, establishes in-group identity, and helps articulate a shared expressive culture. As such, *onee kotoba* should not be viewed merely as slang or entertainment language; rather, it constitutes a meaningful socio-cultural practice with implications for identity construction, social positioning, and resistance to normative gender ideologies.

c. Use of Onomatopoeia and Exaggerated Expressions

Speakers frequently employ onomatopoeic forms and exclamatory expressions to create a highly expressive and dramatic effect.

Data (8)
きゃー！かわいい！
Kyā! Kawaii!
“Kyaa! So cute!”

Data (9)
もう、ダメよ～！
Mō, dame yo~!
“Oh no, you can’t do that~!”

In data (8), the expression *kyā* is an exclamatory onomatopoeia commonly used by young women in Japan to express excitement or admiration. The word *kawaii*, meaning “cute,” is widely used in Japanese culture, particularly within communities that value the aesthetics of cuteness, such as those associated with *kawaii* culture. Socially, this expression frequently appears in everyday interactions, especially among groups of female friends or fans of idols. In data (9), the form *mō* is often used to express mild annoyance or disapproval, typically delivered with a playful or teasing tone. *Dame yo* means “you mustn’t” or “you can’t do that,” and is frequently used in interpersonal contexts, particularly among close friends or within informal social settings. The elongated particle *yo...* adds a more expressive and feminine emotional nuance. This type of expression commonly appears in casual daily communication, especially within relaxed social relationships. From an ethnolinguistic perspective, the expressions in data (8) and (9) are closely related to *kawaii* culture, the use of onomatopoeia, and social hierarchy in communication. These examples illustrate how cultural norms shape the ways individuals speak and express emotion within specific speech communities.

d. Exaggerated Intonation

Speakers often employ exaggerated intonation, either at the beginning or the end of a sentence, to enhance emotional expressiveness.

Data (10)

まあまあ！そんなに怒らないで、リラックスなさって～！

Mā mā! Sonna ni okoranai de, rirakkusu nasatte~!

“Mā mā! Don’t get so angry, just relax, darling~!”

Data (11)

ステキな彼ね～うふふ～！

Suteki na kare ne~ Ufufu~!

“He’s such a charming guy~ ufufu~!”

In data (10), the form *nasatte* (なさって) represents the polite (keigo) form of the verb *suru* (する), which in this context derives from *rirakkusu suru* (リラックスする “to relax”). The use of this honorific form indicates a social relationship in which the speaker expresses politeness or respect toward the interlocutor. As *nasatte* functions as *sonkeigo* (honorific language), it suggests that the speaker is addressing someone older, of higher social status (such as a superior or senior), or someone the speaker wishes to show respect to, even within a close interpersonal relationship (for example, a romantic partner with whom politeness is maintained). The phrase *mā mā!* (まあまあ!) conveys a calming tone and can be used in personal relationships or in informal workplace interactions where politeness is still expected. This type of expression is highly characteristic of how an *onee* might address a male or female friend who is upset. The tone and lexical choices reflect a gentle yet dramatic style commonly associated with *onee* characters in both Japanese media and real-life interactions. In data (11), the expression illustrates an *onee* speech style typically used when “gossiping” or commenting playfully on an attractive man, usually in a relaxed and expressive atmosphere. Expressions like those in data (11) frequently appear in Japanese television programs portraying *okama* or *onee* personalities, such as variety shows or dramas, where this distinctive persona—warm, humorous, expressive, and entertaining—is intentionally highlighted. From an ethnolinguistic perspective, the expression in data (10) can be interpreted using Foley’s (1997) conceptual framework, particularly the notions of *tatema* and *honne*. The utterance reflects Japanese cultural tendencies to avoid direct confrontation. Instead of responding to anger with equal emotional intensity, speakers employ gentle linguistic strategies to de-escalate tensions. This reflects the influence of Japanese politeness culture, which prioritizes maintaining *wa* (和) or social harmony. Thus, even in emotionally charged situations, the speaker preserves polite and refined forms of expression. In data (11), an ethnolinguistic reading reveals that the speech style reflects the social identity of a minority group—specifically feminine-presenting men or members of the *onee/okama* community in Japan. The lexical choices and intonation patterns in expressions such as *Suteki na kare ne~* and *Ufufu~* signal gender performativity, in which male speakers employ feminine linguistic features not merely to imitate women but as an integral part of their expressive identity. *Onee kotoba*, as a specialized linguistic register, is more than a sociolinguistic variant; it embodies the values, solidarity, and lifestyle of the Japanese LGBTQ+ community, especially those who are publicly visible in entertainment contexts. The laugh *ufufu*, stereotypically feminine, functions not only to convey emotion but also to reinforce expressive freedom within a communal safe space. In traditional Japanese society, gender roles are highly normative. Therefore, the speech patterns observed in data (11) reflect a performative form of *onee kotoba* that constructs social identity through feminine linguistic expression. This illustrates how language operates as a medium for conveying identity, community solidarity, and subtle forms of resistance against dominant gender norms in Japanese society.

e. Borrowing from French or English

To create an elegant and flamboyant impression, speakers often incorporate loanwords from foreign languages, particularly French or English.

Data (12)

ボンジュール、ダーリン！彼のファッションはとてもシックですわ～！

Bonjūru, dārin!, Kare no fasshon wa totemo shikku desu wa~!

“Bonjour, darling! His fashion is so chic, dear~!”

Data (13)

オホホホ！このレストランはとてもエレガントでラグジュアリーですわ～！

Oh ho ho ho! Kono resutoran wa totemo ereganto de ragujuarī desu wa~!

“Oh ho ho ho! This restaurant is so elegant and luxurious, dear~!”

(オホホホ！ Oh ho ho ho! represents the stereotypical aristocratic woman’s laugh often heard in anime).

In data (12), expressions such as *dārin* (“darling”), *shikku* (“chic”), and the particle *desu wa~* serve as markers of luxurious feminine style, resembling the speech of upper-class women in anime or other forms of popular media. The form *desu wa* represents a refined and aristocratic feminine register, associated with individuals perceived as socially elevated, prestigious, or elite—whether due to lineage, wealth, or lifestyle. This register is rarely used by ordinary women or *onee* in everyday life; rather, it functions in a theatrical sense—something performed as if on a stage, deliberately exaggerated, dramatic, stylistic, and overtly performative. The incorporation of foreign words such as “bonjour” and “chic” signals a desire to sound cosmopolitan, graceful, and stylish, aligning with the public performance style commonly employed by *onee*. The speaker thus constructs a flamboyant *onee* persona inspired by aristocratic femininity. This type of expression would most likely be used among close friends, in a relaxed or flamboyant atmosphere, possibly among fellow *onee* or with interlocutors who are comfortable with this persona. In data (13), *oh ho ho ho* (オホホホ) represents the stereotypical aristocratic woman’s laughter found in anime, characterized by parody and hyperbole. The particle *desu wa* again adds a polite, luxurious, and over-the-top feminine nuance. Loanwords such as *ereganto* (“elegant”) and *ragujurī* (“luxury”) further reflect an affinity with high-class aesthetics and a performative lifestyle. This register is unlikely to be used seriously in everyday conversation; instead, it functions as a performance style characteristic of the *onee* community, creating a humorous, dramatic, and glamorous effect. Such speech patterns frequently appear in Japanese television programs featuring *onee* entertainers. From Foley’s (1997) ethnolinguistic perspective, data (12) and (13) illustrate language as a social and cultural construction. *Onee kotoba* does not merely express femininity; it also operates as a performative and identity-driven strategy. Through these linguistic forms, speakers signal community affiliation, critique or invert gender and class stereotypes, and demonstrate that language serves as a site of social expression rather than a neutral communicative tool.

Tabel 1: Characteristics of Onee Kotoba Usage

| No. | Category | Example in Onee Kotoba | Meaning and Function |
|-----|---------------------------|------------------------|--|
| 1. | Personal Pronouns | あたし (Atashi) | A feminine alternative to <i>watashi</i> (私), used to convey a softer and more feminine speech style. |
| | | わたくし (Watakushi) | A very polite and elegant form of <i>watashi</i> , often used to create a refined and graceful impression. |
| 2. | Feminine Sentence Endings | ~わ (~wa) | Conveys a soft and feminine impression, often appearing at the end of a sentence. Example: 「行くわ！」 (Iku wa!) → “I’m going~!” |
| | | ~の (~no) | Used to make a statement more expressive. Example: 「そうなのよ！」 (Sō na no yo!) → “Yes, that’s exactly it!” |
| | | ~よ (~yo) | Emphasizes a statement, often used to convey a flamboyant expression. |
| 3. | Verb Forms | ~ちゃう (~chau) | Casual form of <i>shite shimau</i> (to do something completely or inadvertently, often with an emotional nuance). Example: 「食べちゃうわよ！」 (Tabechau wa yo!) → “I’m going to eat this~!” |
| | | ~ぎます (~zamasu) | Polite and classical form, often |

| No. | Category | Example in Onee Kotoba | Meaning and Function |
|-----|--------------------------|------------------------|--|
| | | | used to convey a luxurious impression. Example: 「そうざますね。」 (Sō zamasu ne.) → “Oh, I see~.” |
| 4. | Onomatopoeic Expressions | オホホホ！ (Oh, ho ho ho!) | Laughter characteristic of aristocratic or wealthy women in anime. |
| | | キヤー！ (Kyā!) | Exclamation commonly used to express surprise or admiration, often employed for a dramatic feminine style. |
| | | もう、ダメ～！ (Mō, dame~!) | Expression of despair or complaint, delivered in a playful or coquettish tone. |
| 5. | Loanwords | ボンジュール (Bonjūru) | From the French word Bonjour, often used to convey a flamboyant style. |
| | | ダーリン (Dārin) | From the English word Darling, used to greet someone in a familiar and dramatic tone. |
| 6. | Exaggerated Intonation | うふふ (Ufufu) | A soft laugh that sounds flirtatious or teasing. |
| | | まあまあ！ (Mā mā!) | Expression of surprise or admiration, delivered with a high-pitched and dramatic tone. |

Bahasa Binan (Gay Slang in Indonesia)

Binan Language (or Béncong Language) is a slang that has developed within LGBTQ+ communities in Indonesia, particularly among waria and gay individuals. This language is used for internal communication and often serves to create group identity as well as to obscure meaning from outsiders. The following data are based on interviews with informants from Indonesia, summarized by the author. Characteristics of Verbal Language in Binan Language.

a. Use of Unique Pronouns

Example:

The following is an example of a sentence using unique pronouns in Binan language:

“Siska” = I/me, “Bela” = you, “Embak” = he/she. The following data were reduced by the author based on interviews with informants from Indonesia.

Data (14)

Siska lagi bingung nih mau pakai baju yang mana buat kondangan.

“I’m so confused about which outfit to wear for the party.”

In data (14), the language used is informal and casual, reflecting a close social relationship between individuals, likely among friends or people who are already familiar with each other. Words such as *lagi* and *nih* are common expressions in everyday speech that add a sense of closeness to the conversation, indicating the relational status between the speakers. The phrase *jangan lupa* conveys a fairly strong expectation from the speaker that the action should be carried out. The particle *ya* at the end of the sentence serves to reinforce the message in a relaxed, non-authoritative manner. Although the speech style is informal, it still conveys a slight assertiveness in the request. Fishman (2015) argues that social relationships are strongly influenced by communicative goals. In this case, the sentence aims to remind a friend (*Bela*) without appearing overly directive or commanding, demonstrating how language is adjusted to social roles and relationships. From an ethnolinguistic perspective (Foley, 1997), the use of words like *lagi* and *nih* can be viewed as part of the richness of local culture, shaping the way speakers interact within their community. This illustrates how language reflects social norms and customs in specific contexts. The use of informal expressions such as *nih* and *lagi* is part of everyday language structure in Indonesian culture, facilitating warmer and more intimate interpersonal relationships.

Data (15)

Bela jangan lupa janji sama Siska nanti sore di kafe ya!

“Don’t forget your appointment with me this afternoon at the café, okay?”

In data (15), the use of the phrase *jangan lupa* conveys a fairly strong expectation from the speaker that the action should be carried out. The particle *ya* at the end of the sentence serves to reinforce the message in a relaxed manner, making it sound friendly rather than authoritative. Although the speech style is informal, it still carries a slight assertiveness in the request. Fishman argues that social relationships are strongly influenced by communicative goals. In this case, the sentence aims to remind a friend (*Bela*) without appearing overly directive or commanding, demonstrating how language is adapted to social roles and relationships. From an ethnolinguistic perspective, this form of language reflects cultural values in social interactions. In some cultures, reminding someone in a less formal and more relaxed way can indicate closeness and intimacy. It also suggests that the speakers are in a social environment that permits flexible, informal language use rather than strictly rigid forms.

Data (16)

Embak tuh baru aja beli tas baru, syantik banget deh!

“She just bought a new bag—so pretty!”

In data (16), the use of the words *embak* and *tuh* reflects a more intimate and informal speech style. The particle *tuh* is often used in everyday conversation to emphasize certain information, which also creates a sense of closeness between speakers. Additionally, the expression *syantik banget deh* adds a friendly and contemporary nuance to the conversation, indicating that the speakers are interacting in a relaxed social context that is less structured. Fishman views this as a form of language adaptation according to the social environment in which the conversation takes place. This aligns with the understanding that language use can vary depending on who is speaking and the social context of the interaction. From an ethnolinguistic perspective, expressions like *syantik banget deh* and *embak* reflect local cultural norms in speech. *Embak* is a term used in certain regions to refer to women; however, in the context of Binan language, its use demonstrates cultural conventions within the community. Moreover, *syantik* is a colloquial adaptation influenced by pop culture, showing the impact of contemporary media on everyday language. Overall, data (14), (15), and (16) illustrate language use that reflects close social relationships and local cultural practices. Both Fishman and Foley provide relevant frameworks for understanding how language functions across different social situations, taking into account the roles of interpersonal relationships and the cultural values embedded in language.

b. Addition or Modification of Words: Adding the Suffixes "-ong", "-es", or "-ci".

The following is an example of a sentence using word addition or modification in Binan language.

Data (17)

Duh, hari ini capek banget, pengen rebahan dongong!

“Ugh, I’m so tired today, I just want to lie down!”

In data (17), the use of the word *dongong*, derived from the suffix *dong*, functions as an informal expression that indicates social closeness between the speaker and the listener. The particle *dong* is commonly used in casual everyday conversation, signaling a non-formal relationship, likely among close friends. Additionally, the interjection *duh* conveys fatigue or complaint, which is typical in relaxed and expressive communication. From Fishman’s (sociolinguistic) perspective, the use of such expressions reflects situations in which the speaker adapts language use to a more egalitarian social status, where there is little formal distance between interlocutors. This type of communication demonstrates emotional and social closeness in interactions among individuals who are very familiar with each other. From an ethnolinguistic standpoint, words like *dongong* or *dong* illustrate language use that has developed within specific social groups, often among youth or particular generations. The interjection *duh* is also characteristic of an expressive and emotional style common in pop culture. This example shows how language reflects social culture within a group, where such expressions become part of a more relaxed and informal mode of communication.

Data (18)

Bela jangan norakes gitu deh, malu tau!

“Don’t be so tacky, Bela, it’s embarrassing!”

Pada data (18), penggunaan kata "*norakes*" yang berarti "norak" menggambarkan penggunaan bahasa informal yang lebih akrab. Kata "norak" di sini mengacu pada perilaku yang dianggap kurang

mengikuti tren atau tampak mencolok secara berlebihan, yang bisa menjadi bahan bercanda antara teman dekat. "Gitu deh" di akhir kalimat menunjukkan bahwa bahasa yang digunakan bersifat santai dan tidak terlalu serius, yang mengindikasikan hubungan yang tidak terlalu formal antara penutur dan pendengar. Fishman menunjukkan bahwa gaya bahasa yang santai dan penuh ekspresi ini mencerminkan hubungan sosial yang egaliter, di mana penutur dan pendengar berbagi kedekatan dan perasaan nyaman. Ini adalah bentuk percakapan yang dilakukan oleh individu dalam lingkungan sosial yang memungkinkan bahasa digunakan secara tidak kaku. Dari sisi etnolinguistik, penggunaan kata "*norak*" dan "*norakes*" menunjukkan pengaruh budaya pop dalam percakapan sehari-hari. Kata ini sering digunakan oleh generasi muda untuk menggambarkan perilaku yang dianggap kurang modern atau tidak mengikuti tren. "*Gitu deh*" adalah ekspresi khas yang menambah kedekatan dan rasa santai dalam percakapan.

In data (18), the use of the word *norakes*, derived from *norak*, reflects informal language that conveys closeness. *Norak* refers to behavior considered outdated, flashy, or overly conspicuous, often used humorously among close friends. The phrase *gitu deh* at the end of the sentence indicates a relaxed and casual tone, signaling a non-formal relationship between the speaker and the listener. Fishman suggests that such casual and expressive language reflects an egalitarian social relationship, where the speaker and listener share intimacy and comfort. This represents a type of conversation typical of social environments that allow for flexible, non-rigid language use. From an ethnolinguistic perspective, the use of *norak* and *norakes* illustrates the influence of pop culture on everyday speech. These terms are commonly used by younger generations to describe behavior considered unfashionable or not in line with current trends. The expression *gitu deh* adds familiarity and a relaxed tone to the interaction, reinforcing social closeness in conversation. This demonstrates how language is not only used as a tool for communication but also reflects the cultural norms that develop within society.

Data (19)

Hari ini outfit Siska syantik banget, kece badai!

"Today my outfit looks so pretty, totally fabulous!"

In data (19), the use of the words *syantik* and *kece badai* reflects a trendy and colloquial form of language, indicating the influence of pop culture and popular speech styles, especially among young people. The use of these words demonstrates a relaxed social interaction, where the speaker feels free to express their opinions in a more expressive manner. It also shows the speaker's desire to appear fashionable and keep up with current trends. Fishman notes that language is used in various social contexts, and here, the use of terms like *syantik* and *kece badai* illustrates how speakers adapt their language to their social environment and age group. This reflects a closer and more open social relationship between the speaker and the listener. From an ethnolinguistic perspective, *syantik* and *kece badai* demonstrate language use that is heavily influenced by pop culture, becoming part of a dynamic social identity. The term *syantik* is a modification of *cantik* ("pretty") adapted to contemporary slang, while *kece badai* is an expression conveying admiration for a stylish appearance. This example illustrates how language reflects existing cultural norms in society and how aesthetic values play a role in social interactions.

c. Use of the First Syllable of Another Word

Example:

Data (20)

Wah, dia sih orangnya Gambir banget, selalu gampang buat ngerjain hal besar!

"Wow, he/she is such an easygoing person, always able to handle big tasks easily!"

In data (20), the use of the word *Gambir*, a blend of *gampang* ("easy") and *besar* ("big"), reflects casual and informal language, demonstrating social closeness between the speaker and the listener. The sentence describes someone who can easily handle large or difficult tasks, using a combination of syllables from *gampang* and *besar*. The language used here illustrates a more egalitarian or intimate relationship, where the speaker feels free to employ informal and creative terms to describe a person's traits or qualities. Fishman emphasizes that language use in social communication is strongly influenced by the relationship between speaker and listener. In this context, using *Gambir* to describe someone who can easily accomplish significant or challenging tasks reflects language employed in relaxed social interactions, unconstrained by formal norms. It also demonstrates how language can foster closeness and enjoyment in conversation between individuals. From an ethnolinguistic perspective, the creation of *Gambir* by combining *gampang* and *besar* reflects cultural influences on speech patterns within specific social groups. The language in this sentence exemplifies how new terms can be coined to describe particular concepts or situations in ways that

align with the social values of the group. The term *Gambir* fosters a sense of belonging among members who use Binan language, as only they understand its meaning. This highlights how language functions not merely as a tool for communication but also as an element of cultural identity within a particular social community.

Data (21)

Kamu beli baju itu, Terka banget, nggak muat!

“You bought that outfit? It’s way too small, doesn’t fit!”

In data (21), the use of *Terka* as a replacement for *kecil* (“small”) reflects a more relaxed and informal speech style, serving to describe something in a more expressive and creative way. *Terka* is a blend of *terlalu* (“too”) and *kecil* (“small”), adding a familiar and light-hearted nuance to the conversation. Fishman notes that language used in such situations reflects a more egalitarian social relationship, where the speaker and listener share closeness and mutual understanding of the linguistic style employed. Here, language functions as a tool to create a freer conversational atmosphere without formal tension. The use of *Terka* makes the interaction feel more casual and expressive. From an ethnolinguistic perspective, *Terka*, as a blend of *terlalu* and *kecil*, demonstrates creativity in language use that develops within specific social communities. The creation of new terms like *Terka* shows how language can describe experiences or conditions in a nuanced way that reflects the social culture of the group. Such language illustrates how everyday terms can evolve into markers of cultural identity. By using *Terka*, the speaker expresses closeness with the listener, who is likely familiar with and also uses the term in their own conversations. This fosters a sense of belonging and strengthens social bonds within the group. In both data (20) and (21), the use of Binan language by combining the first syllables of other words, as seen in *Gambir* and *Terka*, demonstrates how language can be used in relaxed and familiar social contexts to create closer relationships between speaker and listener. According to Fishman’s sociolinguistic theory, this reflects how language functions as a tool for building social intimacy. From Foley’s ethnolinguistic perspective, the use of such terms illustrates how language develops within specific cultural groups, creating social identities that reflect local values and everyday communication practices.

d. Use of Celebrity Names or Popular Terms. For example: “Syahrini” = luxurious/glamorous, “Inul” = dance/shake (from Inul Daratista), “Mbak Yati” = dead

Example:

Data (22)

Wah, kamu pakai dress itu sih, kayak Syahrini banget, mewah banget!

“Wow, wearing that dress, you look just like Syahrini—so glamorous!”

In data (22), the use of the name *Syahrini* in this sentence illustrates how language can reflect social status, wealth, and symbols of certain social classes within society. *Syahrini* is known for her luxurious lifestyle and glamorous appearance. In this context, the speaker uses her name to describe something that appears lavish or glamorous, functioning as a social symbol recognizable to the listener or reader. According to Fishman, social interactions are often influenced by prevailing social norms and cultural values. Using the name of a celebrity like *Syahrini* as a reference for luxury reflects the influence of popular culture in society, which introduces terms or public figure names that are incorporated into everyday communication to express social status or class. The sentence associates a highly luxurious or glamorous style or appearance with *Syahrini*, who is widely recognized for her glamorous image. From an ethnolinguistic perspective, the use of *Syahrini* represents social characteristics linked to specific cultural identity and behavior. In Indonesian pop culture, *Syahrini* has become a symbol of luxury and glamour. The use of her name in this sentence exemplifies how language mirrors social values in society, where celebrities and media culture play a significant role in shaping perceptions and interpersonal communication. Here, language functions as a cultural bridge connecting individuals with specific social images.

Data (23)

Aduh, laptop aku tiba-tiba mati, kayak Mbak Yati aja, hilang gitu!

“Ugh, my laptop suddenly died, just like Mbak Yati—gone just like that!”

Pada data (23) penggunaan “Mbak Yati” dalam kalimat ini menunjukkan bagaimana nama seseorang, yang dalam hal ini merujuk pada sosok figur tertentu, digunakan untuk menyampaikan makna yang lebih luas. Dalam hal ini, “Mbak Yati” digunakan untuk merujuk pada peristiwa yang berhubungan dengan “mati” atau “hilang”, menggambarkan situasi di mana sesuatu tidak berfungsi atau tiba-tiba berhenti bekerja, seperti halnya sebuah perangkat elektronik yang mati. Di sini, “Mbak Yati” digunakan sebagai bahasa binan untuk menggambarkan sesuatu yang mati atau berhenti bekerja, merujuk pada “mati” secara metaforis. Fishman mengemukakan bahwa dalam komunikasi,

kita sering menggunakan bahasa untuk menunjukkan hubungan sosial antara penutur dan pendengar, dan di sini penggunaan nama "Mbak Yati" mencerminkan kedekatan sosial atau kecenderungan untuk menggunakan figur yang sudah dikenal sebagai metafora untuk memperjelas maksud dalam percakapan sehari-hari. Ini merupakan contoh bagaimana bahasa bisa fleksibel dalam menyesuaikan makna dengan konteks sosial yang terjadi. Dari sisi etnolinguistik, penggunaan "Mbak Yati" menunjukkan bagaimana bahasa membentuk dan mencerminkan budaya lokal. Mungkin di kalangan komunitas tertentu, "Mbak Yati" menjadi sebuah simbol atau metafora untuk menggambarkan keadaan yang "mati" atau "hilang", dengan merujuk pada tokoh atau sosok yang dikenal dalam budaya setempat. Bahasa ini, meskipun mungkin tidak umum di kalangan masyarakat luas, mengandung nilai-nilai budaya yang terkait dengan cara berbicara yang terbentuk dalam interaksi sosial dalam kelompok tertentu. Secara keseluruhan, pada data (22) dan data (23) menunjukkan bagaimana bahasa binan menggunakan referensi nama-nama figur publik atau figur sosial yang sudah dikenal untuk menyampaikan makna tertentu dalam komunikasi sehari-hari. Dalam kedua contoh kalimat tersebut, penggunaan nama Syahrini dan Mbak Yati tidak hanya berfungsi untuk menyampaikan pesan, tetapi juga mencerminkan nilai-nilai sosial yang ada dalam masyarakat yang lebih luas.

In data (23), the use of *Mbak Yati* in this sentence illustrates how a person's name, referring here to a particular figure, can convey a broader meaning. In this case, *Mbak Yati* is used to refer to an event associated with "dying" or "disappearing," describing a situation where something stops functioning or suddenly ceases to work, such as an electronic device that shuts down. Here, *Mbak Yati* serves as Binan language metaphor for something that is "dead" or "non-functional." Fishman notes that language in communication often reflects social relationships between speaker and listener. The use of *Mbak Yati* demonstrates social closeness and the tendency to employ well-known figures as metaphors to clarify meaning in everyday conversation. This exemplifies how language can be flexible in adapting meaning to the social context. From an ethnolinguistic perspective, the use of *Mbak Yati* shows how language shapes and reflects local culture. Within certain communities, *Mbak Yati* may become a symbol or metaphor to describe something that is "dead" or "gone," referring to a person known in local culture. Although this usage may not be common in broader society, it embodies cultural values connected to conversational practices developed within specific social groups. Overall, data (22) and data (23) demonstrate how Binan language employs references to public or socially recognized figures to convey particular meanings in everyday communication. In both examples, the use of names like *Syahrini* and *Mbak Yati* not only transmits a message but also reflects broader social values present within the wider society.

e. Special Words That Differ from Standard Indonesian. Example:

Data (24)

Eh, Boncel kamu lagi di mana? Kayaknya lama banget deh, kok nggak ketemu-ketemu!

"Hey, where's your boyfriend? It feels like it's taking forever, why haven't we met yet?"

In data (24), the use of *Boncel* as a replacement for *pacar* ("boyfriend/girlfriend") reflects a more relaxed and intimate relationship between the speaker and the listener. Sociolinguistics highlights the role of language in creating and displaying social closeness. In this sentence, using *Boncel* instead of *pacar* exemplifies a casual and informal speech style. The term *Boncel* functions as a marker of intimacy between the speaker and listener, likely because they are very familiar with each other, such as close friends or partners who know each other well. This indicates that the language used fosters a comfortable atmosphere and is not bound by formal norms. The phrase *Kayaknya lama banget deh, kok nggak ketemu-ketemu!* further reinforces the context of a close social relationship, as words like *kayaknya* ("it seems"), *lama banget deh* ("it's taking so long"), and *kok* ("why") convey an unstructured, informal style typical of interactions among familiar friends. In this sentence, *Boncel* serves as a colloquial and trendy substitute for *pacar*, demonstrating casual language use within a close conversational context. From an ethnolinguistic perspective, language not only functions as a communication tool but also reflects social and cultural values within a group. The term *Boncel* can be seen as part of a linguistic habit that develops within specific cultural or social communities. Its use to refer to a *pacar* may originate from a cultural or social context that favors a unique and distinctive way of speaking. Ethnolinguistically, the language in this sentence illustrates how language is dynamic and influenced by cultural norms within certain groups. *Boncel* becomes part of the cultural identity and may only be understood or used by specific social groups, such as young people or communities that follow particular trends. This language serves as a symbol for the group, creating a sense of belonging and shared identity. Additionally, words like *kayaknya*, *deh*, and *kok* are typical elements in colloquial or everyday speech that reflect familiarity in

communication. These words indicate cultural values in a more relaxed and informal society, where communication is less constrained by formal norms and more focused on closeness and comfort between individuals. The sentence *Eh, Boncel kamu lagi di mana? Kayaknya lama banget deh, kok nggak ketemu-ketemu!* exemplifies how language is used to create social closeness and reflects the cultural norms of a particular group. According to Fishman's sociolinguistic perspective, this sentence demonstrates that language functions to display a more casual and intimate social relationship. Foley's ethnolinguistic perspective emphasizes that this language reflects cultural values within social groups that use terms like *Boncel* to construct and express their cultural identity.

Data (25)

Awas, ada Pelenong yang lewat, jangan sampai ketahuan kita di sini!

"Watch out, there's a cop passing by, don't let them see us here!"

In data (25), the use of *pelenong* to refer to "police" illustrates a sociolinguistic phenomenon in which language reflects a more informal or intimate social relationship. *Pelenong* is a term likely understood only within certain communities or social groups where the speaker and listener share familiarity and mutual understanding of its meaning. Fishman emphasizes that language functions as a tool to establish and display social relationships among individuals within a society. In this case, the use of *pelenong* indicates communication within a relaxed social setting, without rigid hierarchies. The language employed is flexible and informal, demonstrating closeness between speaker and listener. From an ethnolinguistic perspective, *pelenong* can be seen as an example of how language reflects the culture and habits of a social group. The term helps create a sense of cultural identity within the community, representing local values and everyday language practices that have developed within that society. Using this term as a substitute for "police" also demonstrates how language plays a role in defining social and cultural relationships formed through interaction within the community.

Data (26)

Gue lagi Dorce dulu deh, biar nggak kelihatan kusut!

"I'll freshen up in front of the mirror first, so I don't look messy!"

In data (26), the use of *Dorce* as a replacement for "bercermin" ("looking in the mirror") illustrates how language can adapt to popular culture. *Dorce* Gamalama, known for her consistently neat and well-groomed appearance, has become a symbol of a well-maintained look. Using the name of a public figure to describe the act of "looking in the mirror" fosters social closeness and reflects the influence of media in everyday life. Fishman argues that communication depends not only on the relationship between speaker and listener but also on the social context in which language is used. In this case, *Dorce* reflects pop culture integrated into daily language, indicating a more relaxed social interaction and occasional influence from external factors such as media and celebrities. This sentence replaces the word *bercermin* with *Dorce*, likely inspired by the public figure *Dorce* Gamalama, known for her polished and attractive appearance. From an ethnolinguistic perspective, the use of *Dorce* exemplifies how public figures can influence the language employed within social groups. *Dorce* Gamalama represents Indonesian pop culture that shapes lifestyle and communication within society. Using celebrity names in everyday language demonstrates that language functions not only as a means of communication but also as a reflection of cultural values shaped by media and entertainment.

Data (27)

Jangan senyum-senyum terus, Jubir kamu kelihatan banget!

"Stop smiling so much, your lips are really noticeable!"

In data (27), the use of *jubir* as a replacement for *bibir* ("lips") is an example of informal language reflecting a closer and more relaxed social relationship. In this sentence, *jubir* gives a sense of intimacy and is likely used in conversations between close friends or within a more egalitarian social setting. It demonstrates how language can evolve by employing more creative and playful terms to describe simple concepts, in this case, "lips." Here, *jubir* replaces the word *bibir* with a humorous or lighthearted expression, commonly used in casual interactions. This reflects the verbal language characteristics employed by gay communities in both Japan and Indonesia. According to Fishman, language not only mirrors interpersonal relationships but also creates a space for self-expression and social closeness. The use of *jubir* illustrates how language develops to foster intimacy and lighter forms of communication. From an ethnolinguistic perspective, the use of *jubir* shows how terms originating from certain cultural contexts, or even pop culture, can enter everyday language. *Jubir* exemplifies how previously uncommon expressions can evolve within specific social groups and become part of their vocabulary. This highlights the dynamic nature of language, which changes

over time and is influenced by the social and cultural values of a community. Collectively, these data illustrate how *bahasa binan* or slang incorporates terms derived from public figures or creative expressions into everyday conversation. In Fishman's sociolinguistic framework, such language is used to express closer, more relaxed social relationships among speakers and can reflect social status as well as prevailing cultural values. From Foley's ethnolinguistic perspective, these terms show how language evolves within cultural communities, influenced by social elements, including media and celebrity impact, which in turn shapes communication practices within these social groups.

3. Differences and Similarities Between Onee Kotoba and Bahasa Binan Used by Gay Communities in Japan and Indonesia

The language used by gay communities in Japan and Indonesia has unique characteristics that reflect the culture, identity, and expressive practices of these groups. The following is a comparison of the forms and characteristics of verbal language used within gay communities in Japan and Indonesia.

a. Japan: "Onee Kotoba" and LGBTQ+ Language Variations

In Japan, the gay community often uses a distinctive language known as "Onee Kotoba" (オネエ言葉), which is frequently associated with transgender women (onee) and the broader LGBTQ+ community. The characteristics of this language include: Distinctive Pronunciation and Intonation – Onee Kotoba often employs a more expressive and feminine intonation compared to standard Japanese. Use of Feminine and Polite Forms – Examples include pronouns and expressions such as 私 (watashi) or あたし (atashi) for "I" (more feminine), the particles ~よ (yo) or ~わ (wa) to add emphasis, and ~かしら (kashira) as a softer, more feminine way to ask questions. Exaggerated or Dramatic Words – Instead of using 普通 (futsuu, ordinary), this community may use expressions like 超~ (chou~, super) or おしゃれ~ (oshare~, very stylish) to add drama or emphasis. Influences from English and Modern Slang – Some terms used in Japan's LGBTQ+ community are borrowed from English or other loanwords, such as ゲイ (gei) for gay, ビアン (bian) for lesbian (from "lesbian"), and クイア (kuia) for queer. Special Codes and Slang – Beyond Onee Kotoba, certain LGBTQ+ subgroups, such as those in bars or nightclubs, also have their own coded language or slang.

b. Indonesia: "Bahasa Binan" or "LGBT Slang"

In Indonesia, the gay and waria communities have a distinctive language known as "Bahasa Binan", which emerged in the 1980s and is widely used within LGBT communities, particularly in major cities like Jakarta, Surabaya, and Bandung. The characteristics of this language include: 1) Use of distinctive suffixes. Many words are modified with endings like "-ong," "-es," or "-in" to add a more expressive nuance. For example: "Makan" → "Makdong" (eat), "Pergi" → "Pergong" (go), "Cantik" → "Cantes" (beautiful). 2) Wordplay and creative vocabulary. Everyday words are often transformed into unique playful forms, for instance: "Kamu" → "Kamse" (you), "Polisi" → "Polong" (police), "Uang" → "Duitcung" (money). 3) Influence from regional languages and foreign languages. Bahasa Binan frequently incorporates elements from regional languages such as Betawi and Javanese, as well as loanwords from foreign languages, especially English. Examples include: "Cowok" → "Cebong" (boy), "Pacar" → "Pacong" or "Jabung" (from Betawi) (partner/boyfriend/girlfriend). 4) Use of coded terms for community identification. Certain words serve as codes within the community to recognize fellow members, such as: "Banci" → "Bencong" (commonly used for trans women), or in Bahasa Binan, terms like "Cewek Setrum", "Lesbian" → "Tomboi" or "Tompel" (wordplay derived from "tomboy" and "pelangi" [rainbow]). 5) Continual evolution with trends. Bahasa Binan keeps evolving with new trends and is frequently used on social media and in daily communication within the LGBTQ+ community. Both in Japan and Indonesia, the language used by gay communities shares similarities in creativity and the use of feminine or playful elements to express identity. Onee Kotoba in Japan primarily emphasizes feminine nuances within standard Japanese grammar, while Bahasa Binan in Indonesia is more flexible and abundant in wordplay. Despite their differences, both languages serve as forms of expression and solidarity within the LGBTQ+ community and as a means of communication among members in societies that may still face social stigma.

Social and Cultural Functions of the Use of Codes and Symbols in Verbal Communication among Gay Communities in Japan and Indonesia

The use of codes and symbols in verbal communication within gay communities in Japan and Indonesia serves various social and cultural functions. These functions reflect how LGBTQ+ communities construct identity, solidarity, and survival strategies within social environments that

are often still stigmatizing. The following are some of the main functions.

Tabel 2: Differences and Similarities in the Use of Onee Kotoba in Japan and Bahasa Binan in Indonesia

| No. | Social Function | In Japan (<i>Onee Kotoba</i>) | In Indonesia (<i>Bahasa Binan</i>) |
|-----|--|--|---|
| 1. | Group Identity and Solidarity | Onee Kotoba is used to express the identity of the LGBTQ+ community. | Bahasa Binan functions as a marker of membership within the gay and transgender communities. |
| | | Using a distinctive language style to create a sense of togetherness and mutual recognition among community members. | Using distinctive terms that indicate a person is part of the LGBTQ+ community without stating it explicitly. |
| | | The use of the omote-ura culture creates linguistic codes to maintain privacy and avoid overt identification. | Bahasa Binan serves as a form of internal communication understood only by community members, aimed at avoiding stigma or discrimination from outsiders. |
| 2. | Safety and Privacy | This language functions as a disguise or secret code, allowing freer conversations in public spaces without revealing one's identity. | It is used to disguise conversations so they are not understood by outsiders who may hold discriminatory or repressive attitudes toward the LGBTQ+ community. |
| | Entertainment and Self-Expression | Onee Kotoba is often used in entertainment programs such as television shows, talk shows, and events featuring transgender performers or LGBTQ+ celebrities, employing an expressive speaking style. | Bahasa Binan is used in the entertainment world, such as comedy, social media, and drag shows, incorporating distinctive humor to enhance a flamboyant and expressive impression. |
| 3. | Group Identity and Solidarity | Onee Kotoba is used to express the identity of the LGBTQ+ community. | Bahasa Binan functions as a marker of membership within the gay and transgender communities. |
| | | Using a distinctive language style to create a sense of togetherness and mutual recognition among community members. | Using distinctive terms that indicate a person is part of the LGBTQ+ community without stating it explicitly. |
| | | The use of the omote-ura culture creates linguistic codes to maintain privacy and avoid overt identification. | Bahasa Binan serves as a form of internal communication understood only by community members, aimed at avoiding stigma or discrimination from outsiders. |
| 4. | Safety and Privacy | This language functions as a disguise or secret code, allowing freer conversations in public spaces without revealing | It is used to conceal conversations so they are not understood by outsiders who may hold discriminatory or repressive attitudes toward |

| No. | Social Function | In Japan (<i>Onee Kotoba</i>) | In Indonesia (<i>Bahasa Binan</i>) |
|-----|--|--|--|
| | | one's identity. | the LGBTQ+ community. |
| 5. | Entertainment and Self-Expression | Onee Kotoba is often used in entertainment programs such as television shows, talk shows, and events featuring transgender women or LGBTQ+ celebrities, characterized by an expressive speaking style. | Bahasa Binan is used in the entertainment world, such as comedy, social media, and drag shows, incorporating distinctive humor to create a flamboyant and expressive impression. |
| 6. | Group Identity and Solidarity | Onee Kotoba is used to express the identity of the LGBTQ+ community. | Bahasa Binan functions as a marker of membership within the gay and transgender community. |

Conclusion

This study discusses the similarities and differences in language use within gay communities in Japan and Indonesia, reflecting identity, social expression, and resistance to dominant gender norms. In the Japanese context, *Onee Kotoba* (オネエ言葉) is used by the LGBTQ+ community to express a feminine style, characterized by distinctive endings, particles, and dramatic, flamboyant expressions. This language functions as a tool for identity, solidarity, and resistance against masculine norms in Japanese society. In Indonesia, *Bahasa Binan* emerges as a form of slang used by gay and transgender communities, characterized by creative word usage, language modifications, and unique wordplay. This language reflects adaptation to conservative social norms and serves as a symbol of self-expression, entertainment, and closeness within the community.

Both *Onee Kotoba* in Japan and *Bahasa Binan* in Indonesia function as tools for building social solidarity, maintaining privacy, and coping with stigma faced by the LGBTQ+ community. These languages also demonstrate resistance to heteronormative gender constructions, create more inclusive expressive spaces, and reflect the cultural development of each country. Although they have different characteristics, both languages share similarities in their deep social and cultural functions, as well as their adaptation to the broader social environment—whether in entertainment, everyday interactions, or as forms of cultural resistance against dominant norms.

Suggestions

Based on the findings of this research, several recommendations can be proposed as follows:

1. **Development of Further Studies.** Future research can expand its scope by involving LGBTQ+ communities in other countries to obtain a more comprehensive perspective on the use of language as an expression of identity and cultural resistance.
2. **Deepening Contextual Analysis.** More in-depth studies on the social and cultural contexts that influence the development of *Onee Kotoba* and *Bahasa Binan* are highly recommended, particularly in relation to social change dynamics and policies that affect LGBTQ+ communities.
3. **Utilizing Language in Education and Advocacy.** Community languages such as *Onee Kotoba* and *Bahasa Binan* may be considered as tools for education and advocacy to enhance public understanding and acceptance of gender and sexual diversity.
4. **Strengthening Language Documentation and Preservation.** Considering the important role these languages play in community identity and solidarity, efforts to document and preserve them should be supported to prevent them from disappearing or being overshadowed by dominant mainstream languages.

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