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INTERTEXTUALITY IN JAPANESE READING TEXTS: A TEXT-TO-TEXT STUDY ON LEARNING MATERIALS

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Abstract
This paper aims to grasp the structure and development of Japanese language writings. It examines the element of "*Toukatsusei*," the unity of meaning and completeness in the text, which is crucial for language acquisition success. This qualitative descriptive study explores Japanese language reading texts by analyzing characteristics and classification based on their features. Using documentation techniques, data were gathered from 106 Japanese-language instruction readings at the State University of Surabaya, Indonesia, and then compiled into data tables. The structure and meaning of texts in situational and cultural settings were investigated using the referential matching and distribution approach. The findings reveal that emphasis on the subject and coherence in description books depended much on repetition. A coherent story was developed by repeating words, phrases, clauses, and sentences—both whole and in part. Furthermore, it was beneficial to create a unity of meaning and a coherent text structure using conjunctions "*tenkagata*" and "*gyakusetsugata*." This emphasizes how well the Japanese language expresses links between concepts and strengthens the text's descriptive framework.

Keywords: conjunction, description, repetition, Sakuma theory, *toukatsusei*

Introduction
Every human activity involves language as the primary tool of communication. Language, as a human product, continuously evolves alongside shifts in thought patterns and culture (Burraco, Ferretti, & Progovac, 2021; O'Madagain & Tomasello, 2021; Zlatev, Ywiczyński, & Wacewicz, 2020). This evolution drives complex linguistic research, which is still not fully explained, especially in understanding linguistic phenomena (Papi & Hiver, 2020; Zhao et al., 2021). In linguistic studies, the research object can be categorized into three groups based on the highest language unit examined: word, sentence, and text or discourse (Carvalhais, Limpo, & Pereira, 2021; Ivana & Suprayogi, 2020; Latifah & Triyono, 2020). Text research is considered the most comprehensive as it involves the most

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complete language units. This popularity arises because text, as a medium of communication, combines interrelated sentences to create coherent and cohesive meaning.

Understanding text structure in Japanese language research is crucial (Feng, 2022; Sambeka, Sumampouw, & Lerrich, 2023). This argument emphasizes that research should focus on text structure and composition, including constituent elements like sentences, clauses, and other grammatical elements (Hakimi, 2021; Iskandar, Mulyadi, Nasution, & Hanafiah, 2021). In discourse, six main elements include conjunction, designation, ellipsis, repetition, theme, and rheme (Azkiya & Widhiyanto, 2021; Li & Wang, 2021; Meiarista & Widhiyanto, 2020). The following Japanese excerpt reflects how the unity of meaning in Japanese text is formed.

I.
Japanese (原文):「時間が止まってほしいと思う瞬間はどんなときですか」ーある時計の会社が、二十歳の男性と女性516人に、「時」の意識についてアンケート調査をしました。

Reading (読み方): Jikan ga tomatte hoshii to omou shunkan wa donna toki desu ka – aru tokei no kaisha ga, hatachi no dansei to josei gohyaku jūroku nin ni, "toki" no ishiki ni tsuite ankeeto chōsa o shimashita.
(Text quoted from Minna no Nihongo Chukyu I 2014, p.40)

Meaning (**意味**): When is the moment you wish time would stop?" — This question was part of a survey conducted by a watch company to explore the awareness of "time" among 516 men and women aged twenty.

II.
Japanese (原文):答えには二つの傾向がありました。一つは「幸せだから今のこの時間が止まってほしい」という最高に幸せな瞬間。もう一つは「失敗しそうだから、自分以外の時間が止まってくれれば、その間にどうすればいいか考える」というよくないことを避ける場合。どちらも時間が止まるのは同じですが、前者の答えは女性、後者の答えは男性が多くて、男性のほうが悲観的な考え方をする傾向がありました。

Reading (読み方):Kotae ni wa futatsu no keikō ga arimashita. Hitotsu wa "shiawase dakara ima no kono jikan ga tomatte hoshii" to iu saikō ni shiawase na shunkan. Mō hitotsu wa "shippai shisō dakara, jibun igai no jikan ga tomatte kurereba, sono aida ni dō sureba ii ka kangaeru" to iu yokunai koto o sakeru baai. Dochira mo jikan ga tomaru no wa onaji desu ga, zensha no kotae wa josei, kōsha no kotae wa dansei ga ōkute, dansei no hō ga hikan-teki na kangaekata o suru keikō ga arimashita.
(Text quoted from Minna no Nihongo Chukyu I 2014, p.40)

Meaning (**意味**): The responses revealed two distinct tendencies. One group expressed the desire for time to stop during moments of happiness, such as saying, "Because I'm happy, I want this moment to last forever." The other group wished time—specifically others' time—would stop in difficult situations, like "Because I

feel I might fail, I want time around me to pause so I can think about what to do." While both scenarios involve the idea of stopping time, the former was more frequently mentioned by women, whereas the latter was more common among men. This suggests a tendency among men to adopt a more pessimistic perspective.

> *III.*
> *Japanese (原文): また、「ディズニーランドにいるとき」「おいしいものを食べているとき」と答えたのは女性だけ。しかし、男性も女性も1位は「恋人といるとき」で、やはり二十歳は恋の季節のようです。*
>
> *Reading (読み方):Mata, "Dizunīrando ni iru toki" "oishii mono o tabete iru toki" to kotaeta no wa josei dake. Shikashi, dansei mo josei mo ichi-i wa "koibito to iru toki" de, yahari hatachi wa koi no kisetsu no yō desu.*
> (Text quoted from Minna no Nihongo Chukyu I 2014, p.40)

Meaning (**意味**): Interestingly, only women selected responses such as "when I'm at Disneyland" or "when I'm eating delicious food." However, the most common answer for both men and women was "when I'm with my partner," reinforcing the notion that twenty is truly a season of love.

This text discusses toukatsusei, a concept in Japanese discourse analysis referring to the unity and completeness of meaning within a text. *Toukatsusei* is achieved through various discourse tools, including repetition—both exact and partial—and connective expressions (*setsuzoku hyougen*) and indicative forms (*shiji hyougen*). To link concepts and arrange logical flow, Japanese, for instance, uses connectors such as *mata* (また), "also," *shikashi* (しかし), "however," and *soshite* (そして), "and then." These have equivalents in English, where transitional words and conjunctions provide written cohesion. In English, addition is expressed through words like "also," "furthermore," and "in addition"; contrast is marked by "however," "on the other hand," and "nevertheless," while sequence is indicated by "then," "next," and "after that." Likewise, Japanese indicative forms like "ひとつ" (*hitotsu*, "first"), "ふたつ" (*futatsu*, "second"), "その" (*sono*, "that"), "前者" (*zensha*, "the former," and "後者" (*kousha*, "the latter") help maintain cohesion and track meaning across a text. English reference devices like "the former, "the latter," "this, and "that help maintain cohesion and track meaning across a text." This book also shows variety in text organization by separating the rema form used in the opening and final paragraphs. At last, the book underlines the need for more thorough knowledge by stressing the need for a more significant study of linguistic events and text structure from many angles.

In Japanese text structure, "*Toukatsusei*" emphasizes the need for consistency of meaning and wholeness in language. This research inquiry earlier studies on Japanese literature, including those carried out by Tokieda (1950), Nagano (1986), and Sakuma (2000), which mainly concentrated on developing theoretical frameworks regarding the structure and unity of Japanese texts—such as the concept of *toukatsusei* (unity of meaning), *rensetsuron* (connection), and *shudai-jojutsu* (theme and rheme relations)—the relationship between theme and rheme plays an important role in organizing the flow of information in a text. The theme functions as the starting point of information (known or given information), while

the rheme delivers new information that develops the argument; an effective pattern of thematic progression can enhance the readability and coherence of the text (Chang, 2023). Although these studies provided information on the linguistic components of coherent texts, they were mostly restricted to philosophical debates and lacked practical research using actual teaching resources. Most of them did not explore how these theoretical constructs operate in the context of Japanese language learning, particularly in beginner and intermediate reading texts used in classrooms. Therefore, this study is motivated by the need to fill that gap by offering a practical analysis of actual Japanese learning materials, focusing specifically on the use of repetition (*hanpuku hyougen*) and connective expressions (*setsuzoku hyougen*) to understand how textual coherence and unity are constructed in descriptive texts. This drives the current research, motivated by the lack of serious attention to Japanese texts' structure and construction.

Thus, its main goal is to investigate the construction of description texts in Japanese, focusing on the analysis of repetition and connective expressions. This study explores the aspect of intertextuality in Japanese language learning materials, bringing novelty to language studies with a specific focus that has not been extensively researched before. Although it shares similarities with the research by Puspita and Pranoto (2021) in using qualitative analysis to understand language use and with Nakata and Elgort (2021) in terms of concentration on language and the influence of context, this study differs in its focus. Unlike Puspita and Pranoto, which directed toward media attitudes in disaster reporting, and Nakata and Elgort, which concentrated on vocabulary learning in a second language context, this study is more directed toward how texts in Japanese language learning materials are structured. Meanwhile, the study by Bing et al. (2020) focuses on the application of technology in interpreting ancient texts, which differs from the text-to-text analysis in modern learning materials discussed in this study. Thus, this study presents a new perspective on intertextuality—namely, the relationship between texts within Japanese reading materials for learning purposes. Comprehension conjunctions and repetition help one see how these elements provide textual cohesion and tie the text to other textual structures, enabling more effective communication comprehension.

Method

The method of this investigation was descriptive qualitative. This approach was chosen to fully grasp the events under inquiry, particularly those involving complicated human acts, points of view, or institutional policies not quantifiable. Descriptive qualitative research was deemed appropriate because it enabled the researchers to explore and interpret meanings, motivations, and contextual factors that shaped the observed realities. Emphasizing an in-depth study of verbal data—such as participants' emotions, narratives, and interactions—is vital for capturing the complexity and complexities of the research environment; this avoided depending only on numerical data. Furthermore, the non-manipulative nature of this approach aligned with understanding phenomena as they unfolded, allowing for more authentic and contextually grounded insights (Faisal, 1990; Nasution, 1992).

This study focused on constructing Japanese reading texts, utilizing two research perspectives. The present study used two research angles and concentrated on building Japanese reading materials. The research sought to categorize Japanese

texts depending on their natural qualities and grasp the aspects of Japanese reading text formation. Figure 1 below offers the study's conceptual framework:

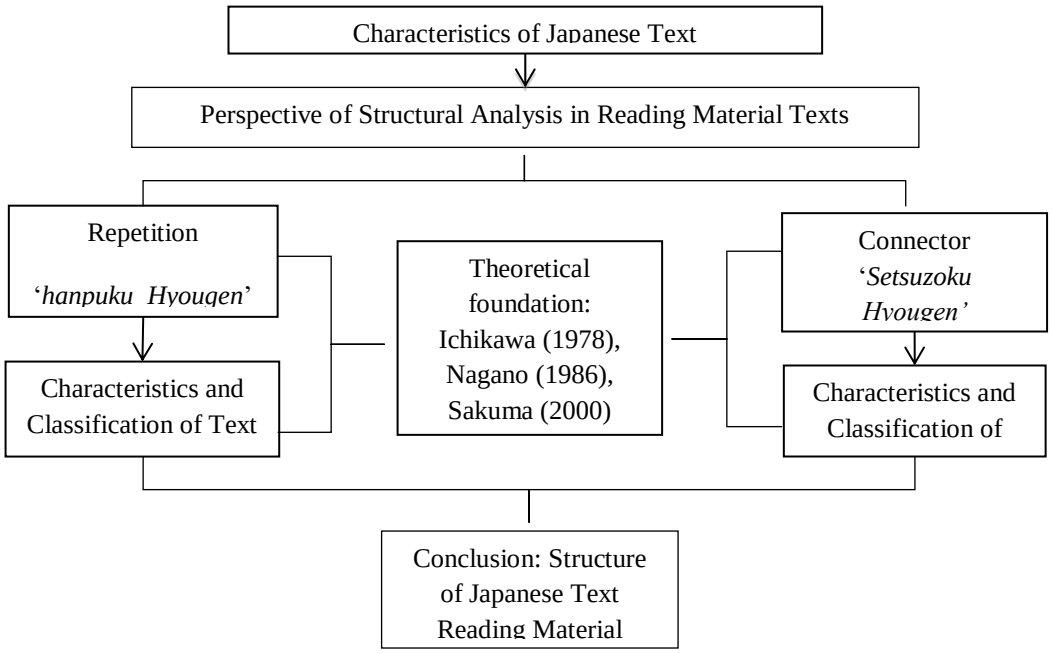


Figure 1. Research framework

This study utilized text data that were employed in teaching the Japanese language at the State University of Surabaya (Unesa), Indonesia. The texts were a collection used explicitly in learning, particularly in Japanese language skill enrichment courses, such as Japanese grammar and reading comprehension. The selection of lecture reference materials as research data sources was based on the importance of effective teaching, which in this context referred to instruction that ensured unity of meaning (*toukatsusei*), coherence, and completeness in students' understanding of Japanese texts. Effective teaching was supported by research-based learning materials that employed cohesive devices such as repetition and conjunctions to facilitate comprehension of discourse structure. It was easier to convey learning material when supported by related research findings. Current or updated materials were used in Japanese language instruction at Unesa. Based on the study results, the analysis results were intended to provide significant input and insights to help raise the quality of Japanese language instruction. The following table fully details the sources and data count for this project.

Table 1. Data sources and research data count

No	Book Title	Code	Number of Readings
1	Minna no Nihongo Shokyuu 1	MNS 1	19
2	Minna no Nihongo Shokyuu 2	MNS 2	25
3	Minna no Nihongo Chukyuu 1	MNC 1	12
4	Minna no Nihongo Shokyuu I Shokyu de Yomeru Topikku 25	MNSS 1	25
5	Minna no Nihongo Shokyuu II Shokyu de Yomeru Topikku 25	MNSS 1	25
	Total		106

Table 1 showed the number of research data sources from Japanese language reading texts, totaling 106 readings or texts. Importantly, the reading materials in these learning sources were typically completed over four semesters or two years of study. These Japanese language texts were discussed in the courses *shokyu nihongo* ('Japanese Grammar') and *shokyu dokkai* ('Japanese Reading Comprehension') at the basic and intermediate levels.

The approach used in this research to collect data was the documentation technique, specifically through the observation and recording of Japanese language learning texts. Although it did not utilize a complete corpus analysis framework, the collected texts were organized and coded systematically to allow qualitative categorization based on repetition, connectors, and discourse features. These characteristics were analyzed through the frequency of appearance, contextual concordance, collocations, and keywords in context (KWIC), which supported the discourse analysis and intertextual perspective applied in this study. The collection and documentation of Japanese language learning texts were conducted at the State University of Surabaya (UNESA), Indonesia. The collected data were classified based on the name of the book and its numbering order, then processed into a data table.

This study followed the processes of reading the data sources, recording the readings in the list of data sources, building data cards with texts from all sources, and coding the data cards for simpler analysis. Considering the variety of Japanese language resources in different locations and nations, the researchers also sought extra information from other sources besides recording data sources. The referential equivalency approach helped grasp the editorial meaning in the context of the situation and culture; the distributive method allowed the understanding of patterns of repetition and linkage in the text. While expert opinion backed reliability testing, semantic validity was assessed to determine the sensitivity level to symbolic meanings relevant to particular situations (Kumar, 2021; Liu et al., 2020).

1. Data analysis applied Sakuma's notion of meaning unity, *toukatsusei*, and a descriptive qualitative technique. One of the analytical procedures was data reduction, which was the initial data selection that supported the study conclusions.
2. The presentation was conducted based on the theory used and the explanation of the analytical findings.
3. Conclusions were drawn based on the analytical findings and other relevant elements.

Grounded in the *toukatsusei* theory developed by Sakuma (2000), this study was significant for Japanese discourse analysis. The theory emphasized how discourse devices like repetition (*hanpuku hyougen*), connective expressions (*setsuzoku hyougen*), and referential forms (*shiji hyougen*) helped texts attain unity and fullness of meaning. *Toukatsusei* stressed how the interactions among components such as sentences, clauses, and phrases created coherence. According to Sakuma, cohesiveness in Japanese literature was created using:

1. Either complete or partial repetition—*hanpuku hyougen*—of words, phrases, or even whole sentences to reinforce ideas and aid reader comprehension.

2. Connectives, *setsuzoku hyougen*: Conjunctions or connecting words like 「また」(*mata*, also), 「しかし」(*shikashi*, but), and 「そして」(*soshite*, and then) to link concepts and maintain logical flow.
3. Referential forms (*shoji hyougen*): Demonstratives or pronouns such as 「その」(*sono*, that), 「前者」(*zensha*, the former), and 「後者」(*kousha*, the latter), which ensured continuity and reference across different parts of the text.

These tools enabled *toukatsusei* to ensure that work was coherent and unified rather than merely a collection of disconnected sentences. The theory aligned with intertextuality and was highly relevant for analyzing learning materials. Japanese language education helped learners understand and produce cohesive texts in reading (*dokkai*) and writing (*sakubun*). Discussions with experts and competent informants were conducted for data validity, including through FGD (focus group discussion) and *benkyoukai* (study forums). Other forms of data validity techniques were determined during the data collection and analysis process.

Findings and Discussion

This research focuses on the construction of description text in Japanese, emphasizing repetition forms and the use of connectors. As a result of the first year, this report discusses these two aspects separately. The analysis was conducted using three text examples, followed by the analysis results and a discussion of research issues. To understand the impact of repetition forms on the coherence of text structure, this study examined three readings from different sources out of 55 titles. The list of books classified by text genre displays a variety of topics and titles.

Table 2. Reading text classification by genre

Genre	Reading Titles
Descriptive	Mira san no Mainichi (*Mira's Daily Life*), Doyobi to Nichiyobi (*Saturday and Sunday*), Watto sensei (*Mr. Watto*), Yamada san to Dansu (*Dancing with Mr. Yamada*), Watashi no Uchi (*My House*), Doko ga ichiban ii desuka (*Which is the Best?*), Inu no Seikatsu (*A Dog's Life*), Watashi wa dare desuka (*Who Am I?*), Osaka, Kobe, Kyoto, Nara (*Osaka, Kobe, Kyoto, Nara*), Fujisan (*Mt. Fuji*), Kangaru (*Kangaroo*), Boku no Obachan (*My Grandma*), Doraemon (*Doraemon*), Yume de mita uchi (*The House I Saw in a Dream*), Nikko Toshogu no Nemuri Neko (*The Sleeping Cat of Nikko Toshogu*), Shizuka to Asuka (*Shizuka and Asuka*), Kimono (*Kimono*), Kappu ramen no hanashi (*The Story of Cup Ramen*), Kekkonshiki no Supi-chi (*Wedding Speech*), Denshitoshokan (*Digital Library*), Uma (*Horse*), Okinawa Ryoko (*Trip to Okinawa*), Takarakuji (*Lottery*), Sumo (*Sumo*), Nihongo de Onegaishimasu (*Please Speak in Japanese*), tatami (*Tatami*), Jikan yo, tomare! (*Time, Please Stop!*), chizu (*Map*), Kagakusha dou mieru? (*What Do Scientists Look Like?*), Shiragago no Ougondensetsu (*The Golden Legend of Shirakawa-go*)
Narrative	Shotoku Taishi (*Prince Shotoku*), Inaka e kaette (*Returning to the Countryside*), Denpo (*Telegram*), San okuen Jiken (*The 300-Million Yen Incident*), Murashima Tarou (*Tarou Murashima*), Suzuki kun no Nikki (*Suzuki's Diary*), Kodomo ni Oshierareta koto (*Things Taught by Children*), Terebi Hoso (*Television Broadcasting*)
Argumentative	Nagasugirutameni (*Because It's Too Long*)

In the "Description" category, books such as "Mira san no Mainichi," "Doyobi to Nichiyobi," "Watto sensei," "Yamada san to Dansu," "Watashi no Uchi," "Doko ga ichiban ii desuka," "Inu no Seikatsu," "Watashi wa dare desuka," "Osaka, Kobe, Kyoto, Nara," "Fujisan," "Kangaru," "Boku no Obachan," "Doraemon," "Yume de mita uchi," "Nikko Toshogu no Nemuri Neko," "Shizuka to Asuka," "Kimono," "Kappu ramen no hanashi," "Kekkonshiki no Supi-chi," "Denshitoshokan," "Uma," "Okinawa Ryoko," "Takarakuji," "Sumo," "Nihongo de Onegaishimasu," "tatami," "Jikan yo, tomare!," "chizu," "Kagakusha dou mieru?," and "Shiragago no Ougondensetsu" were found.

For the "Narrative" genre, titles like "Shotoku Taishi," "Inaka e kaette," "Denpo," "San okuen Jiken," "Murashima Tarou," "Suzuki kun no Nikki," "Kodomo ni Oshierareta koto," and "Terebi Hoso" are included. Meanwhile, in the "Persuasive" genre, only one title, "Ryugakusei Parti no Oshirase." The "Procedural" genre is represented by "Oyakodonburi no Tsukurikata." For the "Expository" genre, there are several engaging titles such as "Nayami no Soudan," "Ganbaru time," "Edo Jidai," "Kohi o nomu to," "gairaigo," "Denwagirai," "Mentaru toreninggu," "Karaoke," and "Kiokugata to Chuigata." Lastly, the "Argumentative" genre only has one title, "Nagasugirutameni." All these books fall under the classification codes MNS 1, MNS 2, MNSS 1, or MNC 1, indicating the diversity of themes and approaches in each genre.

Table 3 analyzes how repetition is used in a descriptive text about *ドラえもん* (Doraemon), as shown in the appendix. The text is divided into three sections (I, II, and III), each showing different examples of repetition. In Section I, the first sentence introduces Doraemon using the structure *"kore wa...desu"* ("This is..."). The second sentence emphasizes Doraemon's popularity among Japanese children by repeating the words *"ドラえもん"* and *"大好き"* (very fond of). The third and fourth sentences demonstrate the use of ellipsis, in which the word *"ドラえもん"* is not repeated but remains understood from the context. The fifth phrase of Section II opens with "ドラえもん" repeated and presents his special skills. Once again, excluding "ドラえもん," the sixth and seventh phrases follow this theme and keep the reference. The eighth and ninth sentences give concrete examples of Doraemon's tools, such as *"タケコプター"* and *"タイムテレビ,"* including repetition of keywords and phrases like *"自由に空を飛べます"* to reinforce textual cohesion. Section III shifts focus to *"どこでもドア"* (Anywhere Door), one of Doraemon's iconic tools. The tenth and eleventh sentences repeat this phrase, illustrating the writer's desire to possess it and describing how it functions. The final sentence returns to *"ドラえもん"* in a rhetorical question that engages readers by asking what they would want from him. Since Doraemon is the main subject of the article and a proper noun, its repetition is natural and maintains textual cohesion throughout the passage. Overall, the table effectively demonstrates how repetition strengthens themes and maintains cohesion in descriptive text. Repetition is employed not only at the word level but also in the form of topic ellipsis and collocation, all contributing to the construction of a cohesive and engaging narrative (Rahman, Zaigham, & Umer, 2023; Singchai & Jaturapitakkul, 2016).

Table 4 analyses the forms of repetition in Japanese expository texts, as shown in the appendix. The recurring words, phrases, and sentences in certain circumstances are examined in this text. The development of the text's idea and

structure depends much on such repetition. The first section repeats the term "I" (わたし) and phrases like "small village" (小さい村). This repetition grounds the speaker's experiences and helps create the narrative viewpoint. Ellipsis of the topic, a technique where the subject or object is omitted as it is already understood, is often used to make sentences more efficient and natural in Japanese. The second part highlights the contrast between life in the village and the city, emphasizing the negative aspects of village life, such as the lack of cinemas and restaurants.

Repetition of phrases like "*映画館もないし*" (there's no movie) and "*レストランもないし*" (there's no restaurant) highlights these shortcomings. Here, the speaker's sentiments regarding their village and the environment are shown via repetition. With the repeating phrases "*わたし*" (I) and "*田舎*" (village), the third section centres on the speaker's upcoming plans. Sentences like "*来年の春、会社をやめて*," "next spring, I will quit my job," and "*田舎へ帰るつもりだ*" "planning to return to the village" capture the speaker's desire to return to their origins and plans. Here, the repetition mirrors the speaker's reflections on their life and willingness to change, creating a sense of connection and empathy with the audience. Overall, this table demonstrates how repetition in various forms can be effectively used in expository texts to build themes, develop characters, and convey the emotions and plans of the speaker. The topic ellipsis also highlights unique aspects of Japanese syntax and stylistic nuances.

As the appendix shows, table five lists the many kinds of repetition in a descriptive paragraph. Focusing on a unique project dubbed "*頑張るタイム*" (Ganbaru Time), this book especially shows several features of an innovative firm. The repetition in this text can be seen in several forms: repetition of words, phrases, and clauses. Section I consistently repeats the company name as well as the expression *'この会社'* ('this company'). This intentional, repetitious approach is a literary tactic to keep the reader's attention on the primary issue. The text guarantees coherence by constantly referring to the same topic and clarifies that all later descriptions and interpretations relate to the same object.

Often said, the company "この会社" emphasizes the continuity and relevance of the company in the narrative. Section II focuses more on "*頑張るタイム*," an idea from the company president. Employees are not permitted to use the precise hour designated for this to make photocopies, use the restroom, or make phone calls. This shows the company's particular work culture. The repetition of the phrase "*頑張るタイム*" and various prohibitions assert the uniqueness and discipline of this period. Section III details the company's organizational structure, including the president's room's habit of having meetings without conference rooms. There is repetition that associates company activities with specific locations (for example, "*社長室*" or the president's room), showing how these activities are integrated into the company's structure. At last, Section IV underlines "頑張るタイム" and its success as well as the company's inventiveness in developing fresh items. The recurrence of the words "この会社" and "頑張るタイム" in this part once again links the company's success with this program. The text's recurring quality draws readers' attention to essential story elements, including the company's

identity, unique work culture, organizational structure, and innovation, directing them toward the main topic and the leading causes of conflict.

Table 6 offers an in-depth analysis of the use of foreign words (外来語 *gairaigo*) in the Japanese language, with a special focus on the form of repetition in descriptive texts, as shown in the appendix. This table shows that four main sections are considered in this analysis. In Section I, the text illustrates the use of the first-person pronoun ぼく (*Boku*, "I") and the term 外来語 (*gairaigo*, "foreign word"). In these examples, a linguistic technique called topic ellipsis (主語省略 *shugo shōryaku*) is used, where the subject of the sentence is omitted as it is understood from the context. Section II discusses words that are difficult to pronounce or comprehend for foreign speakers, illustrated through repeated phrases such as 発音が紛らわしい (*hatsuon ga magirawashii*, "confusing pronunciation"). Here, partial repetition (部分的反復 *bubun-teki hanpuku*) or collocation (語の連語関係 *go no rengo kankei*) is used to indicate difficulty in comprehension.

Section III addresses the complexity of using various foreign words in different contexts, represented by examples like 使い分けも複雑でよくわからない (*tsukaiwake mo fukuzatsu de yoku wakaranai*, "its usage is complicated and difficult to understand"). These expressions reflect semantic repetition through paraphrasing and related word associations. Section IV explores reflections on when and how foreign words should be used in Japanese. It raises questions about the acceptance of 外来語 (*gairaigo*) versus the need to maintain language authenticity.

A complex view of this is shown by examples such 外来語に100%反対なのではない (*gairaigo ni hyaku-pāsento hantai na no dewa nai*, "not 100% against foreign words") and バランスが取れた使い方を考えなければならない (*baransu ga toreta tsukaikata o kangaenakereba naranai*, "as a must consider a balanced use of foreign words"). The table offers an insightful analysis of how 外来語 (*gairaigo*) is embraced and utilized in Japanese, stressing many language techniques and sociolinguistic attitudes. Whether complete (完全反復 *kanzen hanpuku*), partial (不完全反復 *fukanzen hanpuku*) or via context, repetition increases cohesiveness and clarity in descriptive texts.

Discussion of the first research problem analysis

Focusing on two kinds of repetition—*Hanpuku Hyougen*—this study examines the language used in Japanese textbooks in higher education. Syntactic repetition is the first kind and looks at repeated language units in different grammatical structures. These include word (*go no hanpuku*), phrase (*ku no hanpuku*), clause (*setsu no hanpuku*), and sentence (*bun no hanpuku*) repetition. Every degree of syntactic repetition adds to the textual cohesiveness and thematic intensity. For instance, although repetition of whole sentences improves the text's integrity, the repeated term "Doraemon" in descriptive books focuses on the primary topic.

Semantic repetition is the second kind and highlights the meaning connections among repeated components. It falls into two types: partial repetition (*kanrengoku no hanpuku*), in which variation preserves meaning, and complete repetition (*doitsugoku no hanpuku*), in which the identical word or phrase is

repeated precisely. Among the kinds of incomplete repetition are synonymy (*ruigigo, iikae*), hyponymy (*jouikai kankei*), and collocation (*korokeshon*). These semantic strategies provide little variations that maintain coherence while reducing repetitiveness, improving the discourse. Synonyms help to reinterpret concepts; hyponyms link specific ideas to more generic categories; and collocations highlight terms that often interact in natural environments.

Examining Japanese grammatical units closely—such as words (*go*), phrases (*ku*), clauses (*setsu*), and sentences (*bun*)—helps one to understand how these repetitions function within the language. While a setsu (clause) consists of a subject and a predication but does not stand alone, a *ku* (phrase), according to Zulnaidi and Januarini (2020), consists of two or more grammatically linked words. Conversely, a bun—sentence—represents a whole language unit able to express an entire notion. This structural knowledge helps one to see how repetition at every level enhances the arrangement and meaning of text.

Using lexical repetition shown in descriptive texts—that is, frequent use of proper nouns and character names like "Doraemon—the research emphasizes how syntactic and semantic repetition builds cohesiveness, reinforces essential themes, and supports rhetorical purposes. Both syntactic and semantic repetitions are basic in preserving topic consistency and improving textual clarity, as shown in samples from Japanese learning resources (Chik & Taboada, 2020; Chironov, 2022; Kosmala & Crible, 2022). In the framework of Japanese language teaching, these results provide an insightful analysis of the mechanics of language structure and education.

Forms and classification of conjunctions

This article investigates how conjunctions develop, have characters, and serve to create unity of meaning across sentences and paragraphs in Japanese reading materials. Conjunctions are the exclusive focus; they are aspects of cohesiveness between sentences or paragraphs and are not used within a phrase or as auxiliary words. Using Japanese reading materials as data sources, the approach of this study classifies conjunctions according to Ichikawa (1978) and Sakuma (1990). There are eight primary forms of Japanese conjunctions according to categorization. With terms like "*Soshite*" (25 times), "*Sorekara*" (14), "*Mata*" (22), "*Sore ni*" (5), "*Korekara*" (2), "*Hokami*" (2), totaling 70 instances in "*Tenkagata*." With '*Demo*' (24), '*Shikashi*' (13), '*Ga*' (1), '*Soredemo*' (1), and '*Tokoro ga*' (2), "*Gyakusetsugata*" runs 41 uses in total. Third, "*Junsetsugata*" features only "*Desu kara*" (5) and "*Sore de*' (19), 24 times overall. Fourth, "*Rensagata*" has 10 uses overall from "*suruto*" (4), "*Mazu*" (5), and "*Hajime wa*' (1). Fifth, "*Hosokugata*" has only eight uses—*Dewa/Sore dewa*'s (7) and "*Ja*'s" (1). Sixth, "*Doretsugata*" has seven applications overall, including "*Tatoeba*" (6) and "*Tokuni*" (1). Seventh, "*Tenkangata*" features only "*Tokorode*" (4). Finally, "*Taihigata*" calls for "*Ippou*" (1) and "*Hantaini*" (1) for two purposes altogether. This categorization shows the diversity and richness of conjunctions in the Japanese language.

The study data sources combined 166 Japanese reading texts using conjunctions. This study suggests that there are one to two conjunctions in every reading to provide the text structure unity of meaning. Furthermore, the variety in the *tenkagata* and *gyakusetsugata* groups becomes the categorization with most applications among other forms. This is in line with the Nurhadi et al. (2020)

research, which shows that *gyakusetsugata* (contradiction) conjunctions are the second most often employed in essays and the frequency of *tenkagata* (addition) conjunctions is suggested to be associated with texts of descriptive and expressive genres. The most often used conjunctions—*soshite, demo,* and *mata*— originate from these two categorization categories. Consequently, among conjunctions, the tenkagata type (two variations) and gyakusetsugata (one version) are more common than others.

Conclusion

This study provides a thorough examination of how descriptive texts are used in Japanese, paying particular attention to conjunction patterns and lexical repetition. The results show that lexical repetition—both in its whole and partial forms—is vital in building coherence and textual integrity and preserving effective communication without generating boredom. Wealthy syntactic and semantic intricacies abound in the words, phrases, clauses, and sentences this poem utilizes. The research also emphasizes the crucial role conjunctions—especially *tenkagata* (additive/connective) and *gyakusetsugata* (adversative) types—have in creating semantic unity across sentences and paragraphs. Many usages mirror the range of Japanese sentence forms, improving textual cohesiveness functionally and aesthetically. These results have significant ramifications for teaching Japanese as a foreign language. Knowing patterns of repetition and conjunction usage enables instructors to design more effective teaching strategies to improve their students' reading comprehension.

Additionally, this research is helpful for curriculum development and the production of textbooks more in line with the real discourse patterns of the Japanese language. The main limitation of this study is the limited access to a wider variety of descriptive texts, as the data was solely derived from higher education textbooks. The results could thus not accurately reflect the variety of Japanese language use in larger situations. Future studies should, therefore, include a broader range of data sources, including well-known essays, articles, and digital resources from other platforms. By doing this, future research could offer a more thorough and helpful knowledge of Japanese text structures for scholarly and instructional reasons.

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Appendix

Table 3. Analysis of descriptive text repetition patterns I

		Title of Editorial Article ドラえもん Doraemon	Repeated Shape			Explanation
			Word	Phrase	Sentence	
I	1	これは「ドラえもん」です。 *Reading (読み方): Kore wa "Doraemon" desu.* Meaning (意味): *This is "Doraemon."*				An introductory sentence leading into the object of discussion with the

		Title of Editorial Article *ドラえもん* Doraemon	Repeated Shape Word	Phrase	Sentence	Explanation
						sentence structure, this is *kore wa...desu*
	2	*日本の子供たちはドラえもんが大好きです。* *Reading (読み方): Nihon no kodomotachi wa Doraemon ga daisuki desu.* Meaning (意味): Japanese children really love Doraemon.	*ドラえもん、* *Doraemon*	*大好き* *I love (him/it) very much*		Topic sentence with repetition of whole words
	3	*漫画の主人公で* *Reading (読み方): Manga no shujinkou de* Meaning (意味): He is the main character of the manga				Omission/ellipsis of the topic 'Doraemon'
	4	*猫の形のロボットです* *Reading (読み方): Neko no katachi no robotto desu* Meaning (意味): a robot shaped like a cat.				Omission/ellipsis of the topic 'Doraemon'
II	5	*ドラえもんは不思議なポケットを持っていて、* *Reading (読み方): Doraemon wa fushigi na poketto o motte ite* Meaning (意味): *Doraemon has a mysterious pocket*	*ドラえもん* *Doraemon* Repetition of whole words, while introducing new topics			
	6	*いろいろな物が出せます* *Reading (読み方): Iroiro na mono ga dasemasu.* Meaning (意味): from which he can pull out many different items.			*いろいろな物が出せます* Various things can be used	Omission/ellipsis of the topic 'Doraemon'
	7	*例えば、「タケコプター」や「タイムテレビ」です。* *Reading (読み方): Tatoeba, "Takekoputā" ya "Taimu Terebi" desu.* Meaning (意味): For example, the "Take-copter" and the "Time TV."				Omission/ellipsis of the topic 'Doraemon', iikae
	8	*タケコプターを頭に付けると、自由に空を飛べます。* *Reading (読み方): Takekoputā o atama ni tsukeru to, jiyuu ni sora o tobemasu.* Meaning (意味): If you attach the Take-copter to your head, you can freely fly in the sky.	*タケコプター* Take-copter		*自由に空を飛べます。* You can fly freely in the sky	Repetition of whole words, topic omission.
	9	*「タイムテレビ」では昔の自分や将来の自分が見られます。* *Reading (読み方): "Taimu Terebi" de wa mukashi no jibun ya shourai no jibun ga miraremasu.* Meaning (意味): With the "Time TV," you can see your past or future self.	*タイムテレビ* Time TV		*昔の自分や将来の自分が見られます* You can see your past self and your future self	Repetition of whole words, topic omission.
III	10	*わたしがいちばん欲しいものは「どこでもドア」です。* *Reading (読み方): Watashi ga ichiban hoshii mono wa "Dokodemo Doa" desu.*		*いちばん欲しいもの* What I want most		The repetition of "*iikae*" or partial repetition

		Title of Editorial Article *ドラえもん* Doraemon	Repeated Shape Word	Phrase	Sentence	Explanation
		Meaning (意味): The thing I want the most is the "Anywhere Door."				
	11	*「どこでもドア」を開けると、どこでも行きたい所へ行けます。* *Reading (読み方): "Dokodemo Doa" o akeru to, dokodemo ikitai tokoro e ikemasu.* Meaning (意味): If you open the "Anywhere Door," you can go anywhere you want to go.	*どこでもドア* *Anywhere Door*		*どこでも行きたい所へ行けます* You can go anywhere you want to go.	Repetition of whole words, collocation
	12	*皆さん、もしドラえもんに会えたら、どんなものを出してもらいたいですか。* *Reading (読み方): Minasan, moshi Doraemon ni aetara, donna mono o dashite moraitai desu ka?* Meaning (意味): Everyone, if you could meet Doraemon, what kind of item would you want him to take out for you?	*ドラえもん* *Doraemon*			Repetition of whole words

Table 4. Analysis of text repetition forms II expository type

		Title of Editorial Article *田舎へ帰って* Go back to the countryside	Repeated Shape Word	Phrase	Sentence	Explanation
I	1	*わたしは九州の小さい村で生まれた* *Reading (読み方): Watashi wa Kyūshū no chiisai mura de umareta* Meaning (意味): I was born in a small village in Kyushu.	*わたし* I / Me	*小さい村* *A small village*		
	2	*高校を卒業して、* *Reading (読み方): Kōkō o sotsugyō shite,* Meaning (意味): After graduating from high school	*(わたしは)* I (subject marker)			Topic deletion
	3	*東京へ来てから、もう 10 年になる* *Reading (読み方): Tōkyō e kite kara, mō jūnen ni naru* Meaning (意味): It's been ten years since I came to Tokyo	*(わたしは)* I (subject marker again)	*もう 10 年* It's been 10 years		Topic deletion
	4	*今自動車会社で働いている* *Reading (読み方): Ima jidōsha gaisha de hataraite iru* Meaning (意味): Now, I work at a car company.	*今、自動車会社* *(わたしは)* Right now, (I'm at) a car company			Topic deletion
II	5	*田舎にいたときは、映画館もないし、* *Reading (読み方): Inaka ni ita toki wa, eigakan mo nai shi* Meaning (意味): When I was in the countryside, there was no movie theater.	*(わたしが)* I (emphasized subject, often when contrasting)	*田舎にいたとき* When I was in the countryside	*映画館もない*	Topic deletion
	6	*レストランもないし、* *Reading (読み方): Resutoran mo nai shi* Meaning (意味): There were no restaurants either.			*レストランもないし*	The repetition of collocations about rural life on the negative side, such as: *映画館もないし→レストランもないし、→嫌だと思った*

		Title of Editorial Article *田舎へ帰って* Go back to the countryside	Repeated Shape Word	Phrase	Sentence	Explanation
						There wasn't even a movie theater or any restaurants — I really didn't like it.
	7	*田舎の生活は嫌だと思った* *Reading (読み方): Inaka no seikatsu wa iya da to omotta* Meaning (意味): I thought life in the countryside was unpleasant.	*(わたしが)* I, (the) company	*田舎の生活* Life in the countryside	*嫌だと思った*	Topic deletion, Repetition using the phrase *'iikae,'* Repetition of collocations about village life, such as *映画館もないし→レストランもないし、→嫌だと思った* There were no halls, no restaurants — I thought it was terrible
	8	*でも、最近疲れたときや寂しいとき、よく田舎の青い空や緑の山を思い出す* *Reading (読み方): Demo, saikin tsukareta toki ya sabishii toki, yoku inaka no aoi sora ya midori no yama o omoidasu* Meaning (意味): But recently, when I'm tired or lonely, I often remember the blue sky and green mountains of the countryside.	*(わたしは)* I (subject marker)	*田舎の青い空や緑の山* The blue sky and green mountains of the countryside		Topic deletion, Repetition of collocations about positive aspects of village life, such as *田舎の青い空→泳いだ川の音* The blue sky of the countryside → The sound of the river I used to swim in
	9	*目を閉じると、友だちと泳いだ川の音が聞こえる* *Reading (読み方): Me o tojiru to, tomodachi to oyoida kawa no oto ga kikoeru* Meaning (意味): When I close my eyes, I can hear the sound of the river where I swam with my friends.	*(わたしは)* I (subject marker)	*泳いだ川の音* The sound of the river I used to swim in		Topic Deletion, Collocation Repetition about Positive Aspects of Village Life, such as: *田舎の青い空→泳いだ川の音* The blue sky of the countryside → The sound of the river I swam in
III	10	*わたしは来年の春、会社をやめて、* *Reading (読み方): Watashi wa rainen no haru, kaisha o yamete* Meaning (意味): Next spring, I will quit my job	*わたし、会社* I, (the) company			Complete repetition: the word "*watashi,*" partial repetition in the word "kaisha."
	11	*田舎へ帰るつもりだ* *Reading (読み方): Inaka e kaeru tsumori da* Meaning (意味): I plan to return to the countryside.	*田舎* Countryside / Rural area			If the title is used as the basis for determining the main sentence, then this sentence becomes the one to be emphasized in this discourse.
	12	*そして、(わたしは)都会の子どもたちが自由に遊べる「山の学校」をいつかつくろうと思っている* *Reading (読み方): Soshite, tokai no kodomotachi ga jiyū ni asoberu "yama no gakkō" o itsuka tsukurō to omotte iru* Meaning (意味): And someday, I hope to build a "mountain school" where city children can play freely. And someday, I hope to build a				Topic deletion

		Title of Editorial Article	Repeated Shape			Explanation
		田舎へ帰って Go back to the countryside	Word	Phrase	Sentence	
		"mountain school" where city children can play freely.				

Table 5. Analysis of descriptive text repetition patterns III

		「頑張るタイム」 Time to do my best	Repeated Shape Word	Phrase	Sentence	Explanation
I	1	*おもしろい会社があります* *Reading (読み方): Omoshiroi kaisha ga arimasu* Meaning (意味): There is an interesting company.		*おもしろい会社* Interesting company		
	2	*この会社は女の人の下着を作っています。* *Reading (読み方): Kono kaisha wa onna no hito no shitagi o tsukutte imasu* Meaning (意味): This company makes women's underwear.		*この会社* This company		Rephrasing of different forms + demonstrative pronoun.
	3	*500 人働いています* *Reading (読み方): Gohyaku-nin hataraite imasu* Meaning (意味): 500 people work there.		*この会社* This company		Topic deletion
	4	*有名なデパートでこの会社の製品を売っています* *Reading (読み方): Yūmei na depāto de kono kaisha no seihin o utte imasu* Meaning (意味): This company's products are sold at famous department stores.		*この会社* This company		Topic deletion
	5	*この会社は 1994 年から新しい仕事のやり方を始めました* *Reading (読み方): Kono kaisha wa senkyūhyaku kyūjūyon-nen kara atarashii shigoto no yarikata o hajimemashita* Meaning (意味): This company started a new way of working in 1994.		*この会社* This company		Complete repetition
	6	*「頑張るタイム」です* *Reading (読み方): "Ganbaru taimu" desu* Meaning (意味): It's called "Ganbaru Time."	*頑張るタイム* Do-your-best time / Try-hard time			
II	7	*「頑張るタイム」は社長のアイデアです* *Reading (読み方): "Ganbaru taimu" wa shachō no aidea desu* Meaning (意味): "Ganbaru Time" is the president's idea.	*頑張るタイム* Do-your-best time / Try-hard time	*社長のアイデア* President's idea / CEO's idea		
	8	*毎日昼 12 時半から 2 時半まで事務所はとても静かです* *Reading (読み方): Mainichi hiru jūni-ji han kara ni-ji han made jimusho wa totemo shizuka desu* Meaning (意味): Every day from 12:30 to 2:30, the office is very quiet.		*静か* Quiet / Silent		
	9	*この時間は話してはいけません* *Reading (読み方): Kono jikan wa hanashite wa ikemasen*			*話してはいけません* Do not talk.	

		「頑張るタイム」 Time to do my best	Repeated Shape Word	 Phrase	 Sentence	Explanation
		Meaning (意味): You must not talk during this time.				
	10	*トイレへ行ってはいけません* *Reading (読み方): Toire e itte wa ikemasen* Meaning (意味): You must not go to the restroom			*トイレへ行ってはいけません* Do not go to the restroom.	
	11	*コピーしてはいけません* *Reading (読み方): Kopī shite wa ikemasen* Meaning (意味): You must not make copies.			*コピーしてはいけません* Do not make copies	
	12	*電話をかけてはいけません* *Reading (読み方): Denwa o kakete wa ikemasen* Meaning (意味): You must not make phone calls.			*電話をかけてはいけません* Do not make phone calls.	
	13	*新しい製品のアイデアを考えます* *Reading (読み方): Atarashii seihin no aidea o kangaemasu* Meaning (意味): They think of ideas for new products.				
	14	*社長も社長室で考えます* *Reading (読み方): Shachō mo shachō-shitsu de kangaemasu* Meaning (意味): The president also thinks in his office.				
III	15	*この会社は会議室がありません* *Reading (読み方): Kono kaisha wa kaigishitsu ga arimasen* Meaning (意味): This company has no meeting rooms.	*会議室* Meeting room	*この会社* This company		Complete repetition
	16	*社長室で会議をします* *Reading (読み方): Shachō-shitsu de kaigi o shimasu* Meaning (意味): Meetings are held in the president's office.			*会議をします* There will be a meeting	
	17	*会議は短いです* *Reading (読み方): Kaigi wa mijikai desu* Meaning (意味): Meetings are short.	*会議* Meeting			
	18	*月曜日から木曜日まで残業してもいいですが* *Reading (読み方): Getsuyōbi kara mokuyōbi made zangyō shite mo ii desu ga* Meaning (意味): It's okay to work overtime from Monday to Thursday, but...	*月曜日、/* Monday *木曜日* Thursday			
	19	*金曜日はいけません* *Reading (読み方): Kinyōbi wa ikemasen* Meaning (意味): Not on Friday	*金曜日* Friday			
	20	*みんな 6 時に帰ります* *Reading (読み方): Minna roku-ji ni kaerimasu* Meaning (意味): Everyone goes home at 6 o'clock.				
	21	*社長が見ています* *Reading (読み方): Shachō ga miteimasu*				

		「頑張るタイム」 Time to do my best	Repeated Shape Word	 Phrase	 Sentence	Explanation
		Meaning (**意味**): The president is watching.				
IV	22	***この会社は新しいアイデアの下着を次々と作っています。*** *Reading (読み方): Kono kaisha wa atarashii aidea no shitagi o tsugitsugi to tsukutte imasu* Meaning (**意味**): This company is continuously making new, innovative underwear.		***この会社*** This company		
	23	***「頑張るタイム」は成功です*** *Reading (読み方): "Ganbaru taimu" wa seikō desu* Meaning (**意味**): "Ganbaru Time" is a success.		***頑張るタイム*** Do-your-best time / Effort time / Work-hard time		

Table 6. Analysis of descriptive text repetition forms IV

		外来語 Loanword	Repeated Shape Word	 Phrase	 Sentence	Explanation
I	1	***ぼくはアメリカから日本へ来て、もう5年になる*** *Reading (読み方): Boku wa Amerika kara Nihon e kite, mou go-nen ni naru* Meaning (**意味**): I came to Japan from America, and it's already been five years.	***ぼく*** I / me			
	2	***しかし、いまだに外来語が苦手だ*** *Reading (読み方): Shikashi, imadani gairaigo ga nigate da* Meaning (**意味**): However, I'm still not good at loanwords.	***(ぼく)、外来語*** I / me, loanword / borrowed word			Topic deletion
	3	***カタカナのことばは僕みたいな外国人には簡単だと思っている人がいるが、とんでもない*** *Reading (読み方): Katakana no kotoba wa boku mitai na gaikokujin ni wa kantan da to omotte iru hito ga iru ga, tondemonai* Meaning (**意味**): Some people think katakana words are easy for foreigners like me, but that's totally wrong.	***とんでもない*** Unthinkable / absurd / no way / not at all	***僕みたいな、カタカナのことば*** Katakana words like me		Repetition of shape changes
	4	***まるで宇宙人のようだ*** *Reading (読み方): Marude uchuujin no you da* Meaning (**意味**): They're like alien language.	***ぼく*** I / me			Topic deletion
II	5	***まず、発音が紛らわしい*** *Reading (読み方): Mazu, hatsuon ga magirawashii* Meaning (**意味**): First, the pronunciation is confusing.			***発音が紛らわしい*** The pronunciation is confusing	Partial Repetition: Collocation
	6	***日本人は英語と同じだと思っているかもしれないが、全く別の言葉しか思えない*** *Reading (読み方): Nihonjin wa eigo to onaji da to omotte iru kamoshirenai ga, mattaku betsu no kotoba to shika omoenai* Meaning (**意味**): Japanese people may think it's the same as English, but it just sounds like a totally different language to me.	***ぼく*** I / me		***全く別の言葉しか思えない*** They just seem like completely different words	Incomplete Repetition: Collocation

		外来語 Loanword	Repeated Shape: Word	Repeated Shape: Phrase	Repeated Shape: Sentence	Explanation
	7	*僕自身もそうだけど、ほかの国の友人の中にはコーヒーとコピーの違いが判らない人もいる* *Reading (読み方): Boku jishin mo sou da kedo, hoka no kuni no yuujin no naka ni wa koohii to kopii no chigai ga wakaranai hito mo iru* Meaning (**意味**): I'm the same, but I have friends from other countries who can't tell the difference between "coffee" and "copy."		*僕自身* Myself	*違いが判らない* I can't tell the difference.	Incomplete Repetition: Collocation
III	8	*また、使い分けも複雑でよくわからない* *Reading (読み方): Mata, tsukaiwake mo fukuzatsu de yoku wakaranai* Meaning (**意味**): Also, knowing when to use which word is complicated and hard to understand.	*ぼく* I / me		*使い分けも複雑でよくわからない* The way to use them is also complicated and hard to understand.	Incomplete Repetition: Collocation
	9	*初めて日本へ来たころ、レストランで「ごはん、ください」と言ったら、「ライスですね」と言われた* *Reading (読み方): Hajimete Nihon e kita koro, resutoran de "gohan, kudasai" to ittara, "raisu desu ne" to iwareta* Meaning (**意味**): When I first came to Japan, I said "Gohan, please" at a restaurant, and they replied, "You mean rice, right?"	*ぼく* I / me			Topic deletion
	10	*「アドレスは」と聞かれて、住所を教えたら、相手がびっくりしたこともある* *Reading (読み方): "Adoresu wa?" to kikarete, juusho o oshietara, aite ga bikkuri shita koto mo aru* Meaning (**意味**): Once, someone asked me, "What's your address?" and when I told them my home address, they were surprised.	*(ぼく)、アドレス* I / me, address			Topic deletion
	11	*「アドレス」は日本語で「メールアドレス」の意味なんだそうだ* *Reading (読み方): "Adoresu" wa nihongo de "meeru adoresu" no imi nan da sou da* Meaning (**意味**): Apparently, in Japanese, "address" usually means "email address."	*アドレス* Address			Topic deletion
	12	*それに「アポ」とか「プレゼン」のようなことばになると、何が何だかわからない* *Reading (読み方): Sore ni "apo" toka "purezen" no you na kotoba ni naru to, nani ga nan da ka wakaranai* Meaning (**意味**): And when it comes to words like "apo" (appointment) or "purezen" (presentation), I have no idea what they mean.	*ぼく* I / me		*何が何だかわからない* I have no idea what's going on.	Incomplete Repetition: Collocation
IV	13	*最近は「アイデンティティ」とか「コンプライアンス」などのことばも使われている* *Reading (読み方): Saikin wa "aidentiti" toka "kompuraiansu" nado no kotoba mo tsukawarete iru*				

		外来語 Loanword	Repeated Shape Word	Phrase	Sentence	Explanation
		Meaning (**意味**): Recently, words like "identity" and "compliance" are being used too.				
	14	***日本語でうまく言えないから、使われるのかもしれない*** *Reading (読み方): Nihongo de umaku ienai kara, tsukawareru no kamoshirenai* Meaning (**意味**): Maybe they are used because people can't express them well in Japanese.				
	15	***しかし、日本語で言えるのに、外来語を使うのは問題だ*** *Reading (読み方): Shikashi, nihongo de ieru no ni, gairaigo o tsukau no wa mondai da* Meaning (**意味**): But it's a problem to use loanwords when you can say it in Japanese.	***外来語、問題*** Loanword, problem / issue			
	16	***例えば、よく「ポリシー」という人がいるが、「考え方」とか「やり方」といったほうがずっと正確で分かりやすい場合が多い*** *Reading (読み方): Tatoeba, yoku "porishii" to iu hito ga iru ga, "kangaekata" toka "yarikata" to itta hou ga zutto seikaku de wakariyasui baai ga ooi* Meaning (**意味**): For example, many people say "policy," but saying "way of thinking" or "method" is often more accurate and easier to understand.				
IV	17	***もちろん、ぼくは外来語に 100% 反対なのではない*** *Reading (読み方): Mochiron, boku wa gairaigo ni hyaku paasento hantai na no dewa nai* Meaning (**意味**): Of course, I'm not 100% against loanwords.	***ぼく、外来語*** I / me, loanword			Repetition in full and in part
	18	***だれでも普通に使っている「シャツ」や「パソコン」などをいまさら変える必要がないと思う*** *Reading (読み方): Dare demo futsuu ni tsukatte iru "shatsu" ya "pasokon" nado o imasara kaeru hitsuyou wa nai to omou* Meaning (**意味**): I don't think there's a need to change commonly used words like "shirt" or "PC" now.	***ぼく*** I / me			
	19	***外来語は日本語になくてはならないものだが、使い過ぎはよくない*** *Reading (読み方): Gairaigo wa nihongo ni nakute wa naranai mono da ga, tsukai sugi wa yokunai* Meaning (**意味**): Loanwords are essential to Japanese, but overusing them isn't good.	***外来語*** Loanword			Complete repetition
	20	***「バランス」が取れた使い方を考えなければならいと思う*** *Reading (読み方): "Baransu" ga toreta tsukaikata o kangaenakereba naranai to omou*	***ぼく*** I / me			

外来語 Loanword	Repeated Shape			Explanation
	Word	Phrase	Sentence	
Meaning (**意味**): I think we need to consider a balanced way of using them.				