

Research Article

# Function of *Aizuchi* in The Podcast as One of Digital Communication Media

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## Abstract

Communication is a process of interaction that affects one human to another either intentionally or unintentionally. Because communication is essential, the use of language becomes the main thing for social life. In line with this, the use of language in each nation also has its characteristics. One is in Japan, which has a unique way of communicating, *Aizuchi*. *Aizuchi* is a form of response so that the speaker feels heard and understood by the listener. In this era of globalization, when technology is increasingly sophisticated, it is also easier for humans to communicate through podcast media as one of the audiovisual media that can be listened to anywhere and anytime because the platform for listening or watching it is straightforward to access. This study's data source was taken from the Yuyu no Sekai Podcast in the episode "[Gesuto: Chō-san] Vol. 01 - Myanmā tte don'na kuni?". This study aims to find out the differences in the use of *aizuchi* in Japanese and Myanmar people fluent in Japanese in the episode "[Gesuto: Chō-san] Vol. 01 - Myanmā tte don'na kuni?". The theory used in this research is the theory of Mayumi Kutoba. This research method uses a descriptive qualitative type, with the collection method being the listening and Simak Bebas Libat Cakap listening techniques. The data contained in this study amounted to 51 data divided into 10 Kiiteiru to iu shingou functions, 14 Rikaishiteiru to iu shingou functions, 10 Doui no shingou functions, 9 Kanjyou noshingou functions, 6 Ma wo motaseru shingou functions, 1 Hitei no shingou function and 1 Jyouhou wo tsuika, teisei, youkyuu no shingou function.

**Keywords:** *Aizuchi*; Communication; Function; Japanese; Podcast

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## 1. Introduction

Communication is a process of human interaction that influences each other both intentionally and unintentionally and is not limited to verbal forms of communication but also nonverbal ones such as facial expressions, paintings, art, and technology Wiryanto (2004). In this definition, the use of language is essential for life in society. Of course, each nation has its own characteristics in terms of language and culture that reflect the nation's identity (Nurohmah, Amalia, &

Kuraisen, 2020) One of them is the Japanese nation, which has uniqueness in communication, namely *aizuchi*.

According to Maynard in (Horiguchi, 1997), *aizuchi* is a short phrase sent by the listener in response after the speaker has taken a turn in the middle of the audience to exercise their right to speak. In Japanese culture, *aizuchi* is significant because it shows that the listener understands or listens to the other person. However, this sometimes makes foreigners who hear *aizuchi* misunderstand because they think their speech is being interrupted.

Therefore, researchers are interested in discovering more about the form and function of *aizuchi* expressions. When speaking, Japanese people reply or respond to their interlocutors using words such as 「ええ」 *ee*, 「そうです」 *soudesu*, 「はい」 *hai*, 「うん」 *un*, 「なるほどね」 *naruhodone*, 「いえ」 *ie*, and others according to Edizal (Hamida, 2019)

Communication between native Japanese speakers and foreigners is seen in these different ways of responding. The way *aizuchi* is used does not hinder Japanese learning but can cause discomfort in communication, especially for native Japanese speakers who are used to using *aizuchi*. The researcher found an example of *aizuchi* expression in one of the podcasts, Yuyu no Sekai Podcast, entitled "[Gesuto: Chō-san] Vol. 01 - Myanmar tte don'na kuni?".

The researcher is interested in researching this podcast because, in this podcast, a Myanmar person who is fluent in Japanese explains how the country of Myanmar uses Japanese, and also the researcher is interested in knowing more about the functions and differences in the use of *aizuchi* and functions in foreigners and Japanese. Although foreign speakers are fluent in Japanese, some things must be different from native Japanese speakers when communicating.

The researcher observed several applications of *aizuchi* by foreign speakers in the podcast and saw some differences in usage between foreign speakers and native Japanese speakers, where native speakers use more *aizuchi* in every pause of conversation and foreign speakers only when responding to statements and questions asked by native speakers.

The following is an example of the application of *aizuchi* referred to in this study found in the Yuyu no Sekai Podcast titled "[Gesuto: Chō-san] Vol. 01 - Myanmar tte don'na kuni?".

Example 1:

Context: Yuyu-san welcomes Chou-san as a guest star on his podcast to introduce himself to the viewers who will be watching her podcast.

チヨウさん: はい、初めまして! チヨウと申します!

Chou-san: Hai, hajimemashite! Chou tomoshimasu

Chou-san: Yes, please introduce my name is Chou.

ゆゆさん: うん!

Yuyu-san: Un!

Yuyu-san: Yes

(YNSP, 0:42 - 0:47)

Analysis:

The phrases 「はい」 *hai* and 「うん」 *un* in the dialog above are what is meant by *aizuchi*. From this conversation, it can be concluded that *aizuchi* is an expression that responds to what is said by the speaker as a form of response and expression that we, as listeners, are listening to the other person.

Example 2:

Context: Chou-san explains that she is in Myanmar.

チヨウさん: いまミャンマーに住んでいるんですけどもー

Chou-san: ima Myanmar ni sundeirundesu keredomo -

Chou-san: I am now in Myanmar.

ゆゆさん: うん

Yuyu-san: Un

Yuyu-san: Yes

(YNSP, 0:48 - 0:54)

The expression [ うん ] *un* in the dialog above indicates that Yuyu-san understands what Chou-san is saying. The *aizuchi* used by Yuyu-san in the above example is one of the *aizuchi* functions called 理解しているという信号 *Rikai shiteiru to iu shingou* which translated into Indonesian means that the interlocutor understands the topic or discussion that the speaker is talking about.

In example 2, we can see the use of *aizuchi* by *nihonjin* or native Japanese speakers. When there is a pause in the conversation, *nihonjin* will use *aizuchi* to

fill the break in the conversation. With the *aizuchi* response, the speaker will feel cared for, the atmosphere of communication that takes place looks smooth, and there is no awkwardness in the conversation.

The previous research conducted by Yunita Septia (2019) in her thesis entitled "Analysis of *aizuchi* in the Akane-teki Nihongo Kyoushitsu vlog with the title "(Nihongo Kaiwa) Dagashi Ba- de Taberu Toki" in her research analyzed the form and function of *aizuchi* found in the Akane-teki Nihongo Kyoushitsu vlog. Another research conducted by Arini Ambarwati (2014) in her thesis entitled "*Aizuchi by Dansei and Josei in Anime Hyouka Episode 1-5 by Yasuhiro Takemoto*" analyzes the differences in the use of *aizuchi* against Dansei and Josei in the anime Hyouka.

There is a difference between this research and previous research. Namely, the author examines the difference in the use of *aizuchi* in *Gaikokujin* and *Nihonjin*. In comparison, the research above examines along with the form of *aizuchi*. In addition, the object chosen for research is different. Previous research used Vlogs and Anime, while the author used Podcast media as the object to be studied.

From the description above, it can be concluded how important the use of *aizuchi* is in communication in Japanese culture. Therefore, in this study, the author wants to see how the function and differences in the use of *aizuchi* on podcasts as one of the digital communication media.

## 2. Methods

This study uses a descriptive qualitative approach because it observes the use and differences of *aizuchi* by foreign and native speakers of Japanese in a podcast that introduces the country of Myanmar using Japanese. According to Jane's opinion in (Khotimah, 2019) qualitative research has data sources that are not through numerical calculations but

in the form of observations of speech, dialogue, and actions.

The method used in this research is the pragmatic pairing method for analyzing data. This research also uses the listening method with the basic, *Simak Bebas Libat Cakap* technique. The researcher applies this method by listening to the use of *aizuchi* in the Yuyu no Sekai Podcast entitled "[Gesuto: Chō-san] Vol. 01 - Myanmar tte don'na kuni?". In presenting the results of data analysis there are two techniques: formal and informal. The formal technique is the presentation of the effects of data analysis using signs and symbols (Sudaryanto, 2015). In this study, researchers will use formal techniques because it presents tables.

According to (Mahsun, 2017), *Simak Bebas Libat Cakap* technique is used to collect data in the form of Japanese foreign speakers' speech that contains *aizuchi* in the data source using Podcasts. The presentation of data will use non-probability sampling techniques that are qualitative. Because non-probability sampling techniques will be more appropriate and can be more useful in the data collection process (Nurdiani & Applications, 2014)

The data source used in this research comes from the Yuyu no Sekai nihongo podcast entitled "Yuyu no Sekai Podcast: "[Gesuto: Chō-san] Vol. 01 - Myanmar tte don'na kuni?". With the youtube link [https://youtu.be/m\\_tb9wrlFwQ](https://youtu.be/m_tb9wrlFwQ). The *aizuchi* data collected were 51 data. In this study, researchers took several steps in analyzing the data. The following are the steps of analyzing the data findings: 1) Determine the source of data to be examined; 2) Identifying data sources obtained using the *Simak Bebas Libat Cakap* technique; 3) Classify the *aizuchi* function according to the theory by Mayumi Kubota; 4) Analyzing *aizuchi* utterances used by *gaikokujin* and *nihonjin* based on *aizuchi* function with the existing theory; 5) From the results of the data

findings, the following conclusions can be drawn.

### 3. Result and Discussion

#### 3.1 Podcast

In this era of technological development and highly sophisticated communication, many technologies make it easier for humans to find information and communicate, one of which is podcast media. According to Sheldon (Susilowati, Dwi, Utama, & Faiziyah, 2020) podcasts are digital audio documents produced and distributed online through various platforms for distribution to the public.

Listening to podcasts is also very easy, because it can be accessed through various platforms often used by the public, including Spotify, YouTube, Anchor, Google Podcast, and Apple Podcast, Cin & Utami (Imarshan, 2021) Podcasts on the Spotify platform are podcasts that only have audio media. In contrast, on the YouTube platform, there are usually Visual Audio media where people talk in the podcast.

#### 3.2 Japanese Communication

Communication is a process of sorting, selecting, and sending symbols in such a way as to help the listener evoke a meaning or response from his mind that is similar to that intended by the communicator, according to Raymond in (Mulyana, 2010). So, in general, communication can be interpreted as the delivery of messages, both verbal and non-verbal, that contain specific meanings so that the delivery of information from the speaker to the listener is channelled.

Human communication styles are different in each country, one of which is Japanese society which requires *aizuchi* when having a conversation as a form of reciprocity. According to Mayumi (Ambarwati, 2014) throwing *aizuchi* has become a habit of Japanese society. Both speakers and listeners expect *aizuchi* when they are talking.

According to Maynard (1990) the Japanese respond more than twice as much as Americans, and this could be evidence that *aizuchi* is ingrained or obligatory in Japanese communication. This communication culture will have a good value and harmony because Japanese society is concerned with how relationship with each other (Kubota, 2001)

#### 3.3 *Aizuchi*

According to Kenji Matura (Ambarwati, 2014). *Aizuchi* means to agree, nod, nod in agreement, agree to his words, a nod to his words. Meanwhile, according to Edizal (Rahmawati, 2021) the word *aizuchi* is formed from the phrase ai 「相」 which means 'together or mutually', and *tsuchi* 「槌」 which means 'hitting or forging,' so it can be interpreted as two blacksmiths forming a sword by stamping or punching the iron repeatedly in turn to create a distinctive and pleasing rhythm to be heard. Mayumi Kutoba (Ambarwati, 2014) mentions *aizuchi* as 'listener's responses' or answers given by the listener that is appropriate to the topic.

Horiguchi (Ambarwati, 2014) defines *aizuchi* as follows:

[相槌は、話し手が発話権を行使している間に聞き手から送られた。情報を有したことを伝える表現]  
"Aizuchi wa hanashite ga hatsuwaken wo koushi shite iru aida ni kikite kara okurareta. Jyohou wo kyoyuuushita koto wo tsutaeru hyougen".

'Aizuchi is an expression that the listener uses to respond to the speaker's information while the speaker is exercising his/her right to speak.'

Thus, it can be concluded that *aizuchi* is a short form of response or reaction when having a conversation in Japanese. It is essential as a form of communication in Japanese because it facilitates relationships in Japanese society.

According to (Kubota, 2001), the functions of *aizuchi* expressions are divided into seven functions:

- 1) 聞いていると言う信号 *Kiiteiru to iu shingou*  
As a sign that the listener is listening. The expression is the use of words such as はい *hai*, ええ *ee*, and so on.
- 2) 理解しているという信号 *Rikai shiteiru to iu shingou*  
Indicates that the listener understands the topic of conversation. The expression is like わかった *wakatta*
- 3) どういの信号 *Doui no shingou*  
As a sign of agreeing with the speaker. Examples include そうです *soudesu*, はい *hai*.
- 4) 否定の信号 *Hitei no Shingou*  
A sign that the listener rejects or disagrees with the subject of discussion. Examples include いえ *ie*, いや *ya*
- 5) 情の信号 *Kanjou no Shingou*  
Expression of feelings such as surprise, pleasure, inferiority, anger, etc.
- 6) 間をもたせる信号 (*Ma wo motaseru Shingou*)  
As a pause mark. Examples such as ん *n*.
- 7) 情報を追加、訂正、要求の信号 (*Jyohou wo tsuika, teisei, youkyuu no shingou*)  
As a sign to add, correct and request information.

After analyzing the Yuyu no Sekai Podcast episode "[Gesuto: Chō-san] Vol. 01 - Myanmā tte don'na kuni?", Fifty-one *aizuchi* expressions used by *Gaikokujin* and *Nihonjin* were obtained. The researcher focused on how many *aizuchi* were used in the podcast. The following is the finding data obtained by researchers after collecting data.

This podcast is about the introduction of the country of Myanmar, which Chou explains - san as a foreign language speaker

using Japanese. What is interesting about this podcast is that listeners from foreign countries can also learn Japanese while knowing how Myanmar is from Chou-san, who lives there.

**Table 1** Number of *Aizuchi* used by *Gaikokujin*\* and *Nihonjin*\*\* in the Yuyu no nihongo Podcast with the title "Yuyu no sekai Podcast: "[Gesuto: Chō-san] Vol. 01-Myanmā tte don'na kuni?"

No.	Speaker	Total
1.	<i>Gaikokujin</i>	23
2.	<i>Nihonjin</i>	26
Total		51

Note: \* Foreign speakers of Japanese

\*\* Native speakers of Japanese

**Table 2** Number of *Aizuchi* Functions in the Yuyu no nihongo Podcast with the title "Yuyu no sekai Podcast: "[Gesuto: Chō-san] Vol. 01 - Myanmā tte don'na kuni?"

No.	Function	Total
1	( <i>Kiite iru to iu shingou</i> ) listening	10
2.	( <i>Rikaishiteiru to iu shingou</i> ) understands	14
3.	( <i>Doui no shingou</i> ) agree	10
4.	( <i>Kanjyou no shingou</i> ) feelings	9
5.	( <i>Hitei no shingou</i> ) rejections	1
6.	( <i>Ma wo motaseru shingou</i> ) pause mark	6
7.	( <i>Jyohou wo tsuika, teisei, youkyuu no shingou</i> ) add, correct and request information.	1
Total Function of <i>Aizuchi</i>		51

Table 1 and 2 show the number of *aizuchi* utterances used by *gaikokujin* and *nihonjin*. The total number of *aizuchi* functions in the Yuyu no Sekai Podcast: episode "[Gesuto: Chō-san] Vol. 01 - Myanmā tte don'na kuni?" 23 used by *gaikokujin*, 26 used by *nihonjin*, the total number of *aizuchi* functions is 51 pieces. From the overall data, it can be concluded that *nihonjin* use *aizuchi* more than *gaikokujin*. And the use of *aizuchi* uttered by *nihonjin* is more diverse than *gaikokujin*.

In analyzing the functions of *aizuchi* expressions listed in table 2, they will be classified again according to the functions of *aizuchi*.

In analyzing the function of *aizuchi* expressions, there are 51 data above, which will be classified in the table as follows.

**Table 3** Function of *aizuchi* in Podcast Yuyu no sekai Podcast episode “[Gesuto: Chō-san] Vol. 01 - Myanmar tte don'na kuni?”

No.	Function of <i>Aizuchi</i>	<i>Aizuchi</i>
1.	聞いていると言う信号 <i>Kiiteiru to iu shingou</i>	うん そうですね はい へえ
2.	理解しているという信号 <i>Rikai shiteiru to iu shingou</i>	はい そうですね なるほどね うん ああ わかりました
3.	どういの信号 <i>Doui no shingou</i>	はい そうです そうですよ そうですか そうです 2x そうなります
4.	否定の信号 <i>Hitei no Shingou</i>	いえ
5.	情の信号 <i>Kanjou no Shingou</i>	はい ごめんね ああ ありがとう うわ ええ あー いやーいいね へえ
6.	間をもたせる信号 <i>Ma wo motaseru Shingou</i>	うん あー そうです へえ
7.	情報を追加、訂正、 要求の信号 <i>Jyohou wo tsuika, teisei, youkyuu no shingou</i>	ああもちろん

Following table 3, the explanation of the function of each *aizuchi* above is as follows:

### 1) 聞いていると言う信号 *Kiiteiru to iu shingou*

This function is a sign that the interlocutor heard what the speaker said and can be expressed by using the words うん un、はい hai、へえ hee, etc. Here is the explanation:

#### Data 1

ゆゆさん：えーと、チョウさんはどうやって日本語の勉強を始めたの？

Yuyu-san: E - to, Chou - san wa dou yatte nihongo no benkyou wo hajimetano?

Yuyu-san: So, Chou-san, how did you first learn Japanese?

チョウさん：そうですね。高校生の時は日本のアニメ、ワンピースというアニメが

Chou-san: sou desune. Koukousei no toki wa nihon no anime, One Piece to iu anime ga.

Chou-san : That's right. I watched One Piece anime when I was in high school.

ゆゆさん：はいはいはい Yuyu-san: hai hai hai

Yuyu-san: Yes, yes, yes

チョウさん：まあみはじめてて。

Chou-san: maa mi hajimetete.

Chou-san: so, first look

ゆゆさん：うん Yuyu-san: un Yuyu-san: yes

(YNSP, 1:19 – 1:39)

#### Analysis:

In data 1, there is an *aizuchi* uttered by Yuyu-san, which is included as a function (*kiteiru to iu shingou*) as a sign that she is listening to what Chou-san is talking about. In data 1, Chou-san and Yuyu-san talked about how Chou-san first learned and became interested in Japan. After answering, Chou-san was about to explain, and Yuyu-san uttered "un" which shows that Yuyu-san was listening to Chou-san's story.

### 2) 理解しているという信号 *Rikai shiteiru to iu shingou*

This function indicates that the interlocutor is hearing and understanding the information that the speaker is saying. This

function can be expressed by using *aizuchi* *soudesu*, *なるほど naruhodo*, *わかりました wakarimashita*, etc.

Data 2

チョウさん：そのアニメのおかげで日本語勉強できました

*Chou - san : sono anime no okage de nihongo benkyou dekimashita*

Chou - san : thanks to that anime, I was able to learn Japanese!

ゆゆさん：なるほどね。OK です OK です。

*Yuyu-san: naruhodone... OK desu OK desu.*

Yuyu-san: I understand. OK OK (YNSP, 2:47 - 2:52)

Analysis:

In data example 2 there is an *aizuchi* uttered by Yuyu-san. In data 2, Yuyu- san spoke *aizuchi* "*naruhodone*" as a sign that she understood or comprehended what Chou-san told her about how Chou-san first learned Japanese because of the anime One Piece. Data 2 proves that "*naruhodone*" is included in the function (*rikaishite to iu shingou*) which indicates that the interlocutor understands what the speaker is saying.

3) どういの信号 *Doui no shingou*

This function indicates that the interlocutor has the same opinion as the speaker. This function can be expressed through the use of the words はい *hai*、そうです *soudesu*、そうなんだ *sounanda*, etc.

Data 3

ゆゆさん：9年か。。。すごいね。

*Yuyu-san: 9 nen ka... sugoi ne.*

*Yuyu-san: 9 years old... cool.*

チョウさん：そうです。9年もありました

*Chou-san: soudesu. 9 nen mo narimashita.*

Chou-san: That's right, it's been nine years.

Data 3 shows that Chou-san agreed or confirmed what Yuyu-san said about Chou-san having studied Japanese for nine years. In data 3, the *aizuchi* uttered is "*soudesu*." This utterance is included in the function (*doui no shingou*), which means that it expresses agreeing or agreeing with what the speaker is saying.

4) 否定の信号 *Hitei no Shingou*

This function shows denial or disagreement with the speaker's talk. It can be expressed by the use of words such as いえ *ie*、うん *uun*、いや *iya*, and others.

Data 4

ゆゆさん：ちょっと質問あるんだけどこう大きい建物があるんだけど。大きい建物の前に小さい建物もあるじゃんこって入り口？

*Yuyu-san: Chotto shitsumon aru ndakedo kou ookii tatemono ga aru ndakedo. Ookii tatemono no mae ni chiisai tatemono mo aru jyan korette iriguchi?*

Yuyu-san: I have a question about this enormous building. There's a small building in front of the big building. Is this the entrance?

チョウさん：いえ、入り口ではないんですね。

*Chou-san: ie, iriguchi de wa naindesune.*

Chou-san: No, that's not the entrance. (YNSP, 8:26 - 8:43)

Analysis:

In data 4, Yuyu-san and Chou- san are talking about the Pagoda. Yuyu-san asks about the small building in front of the prominent structure of the Pagoda, whether it is the entrance to the Pagoda or not. Chou-san utters *aizuchi* in the form of "*ie*," which enters the function (*Hitei no shingou*), which means he denies or says that it is not true because the small building in front of the big building is not the entrance.

5) 情の信号 *Kanjou no Shingou*

As a sign of expressing the interlocutor's feelings, such as pleasure, surprise, anger, etc., to what the speaker has said, this function can be described with the words へえ hee、ごめん gomen and others.

Data 5

チョウさん: だからミャンマーはどこにあるか? まず紹介なければいけない状況が多かったんですよ。日本に行ったときは

Chou-san: dakara Myanmar wa doko ni aru ka? Mazu shoukai nakereba ikenai joukyou ga ookattan desu yo. Nihon ni itta toki wa

Chou-san: So where is Myanmar? First of all, there are many situations to be introduced when going to Japan.

ゆゆさん: ごめんね。僕もよくわかってないや。

Yuyu-san: gomen ne... boku mo yoku wakatte naiya...

Yuyu-san: I'm sorry... I didn't know that either...

チョウさん: そうですか

Chou-san: *Sou desu ka.*

Chou-san: I see.

(YNSP, 3:38 - 3:50)

Analysis:

In data 5, it can be seen that Yuyu-san utters *aizuchi* "gomen ne" which includes the function (Kanjiyou no shingou) because Yuyu-san feels guilty because she also does not know where Myanmar is located, just like what Chou-san said when he explained Myanmar to his Japanese friends.

6) 間をもたせる信号 *Ma wo motaseru Shingou*

In this function, it serves as a pause during a conversation between the interlocutor and the speaker. This function can be expressed by the use of the words なに nani、んん、あー a -and others.

Data 6

チョウさん: まあ日本と比べて、比べたら 1.8 倍ぐらい大きいですね。

Chou - san : *maa nihon to kurabete,*

*kurabetara 1.8 bai gurai ooki sa desu ne.*

Chou-san : compared to Japan, it's 1.8 times bigger.

ゆゆさん: あ、日本より大きいんだ

Yuyu-san: *a, nihon yori ookii nda*

Yuyu-san: a, bigger than Japan.

チョウさん: そうですね 1.8 倍ぐらい大きいですね。

Chou-san: *Sou desune. 1.8 bai gurai ookii desu ne*

Chou-san: That's right. 1.8 times bigger

ゆゆさん: へえーそう思うと結構おっきいくにだね。

Yuyu-san: *Hee - sou omou to kekkou okkii kuni da ne.*

Yuyu-san: Hee - I think this country is quite big.

(YNSP, 4:27 - 4:39)

Analysis:

In data 6, Yuyu-san and Chou-san are talking about the size of Myanmar which is bigger than Japan. In data 6, the *aizuchi* utterance "hee" indicates that Yuyu-san is pausing before continuing the conversation. The function (*ma wo motaseru shingou*) has a function as a pause connector so that the conversation does not feel stiff when there is a void in communication.

7) 情報を追加、訂正、要求の信号  
*Jyouhou wo tsuika, teisei, youkyuu no shingou*

Sign to add, correct, or request information by the interlocutor to the speaker. This can be expressed by using the words あ a、ええ ee、いや iya、まさか masaka、おお oo, etc.

Data 7

チョウさん: 今ですね。あの、まずパゴダ、2500年前建てられたパゴダを紹介してもいいですか?

Chou - san : *ima desu ne. ano, mazu pagoda, 2500 nen mae taterareta pagoda wo shoukaishite mo ii desu ka?*



Chou - san : Now, first of all, may I introduce the pagoda that was built 2500 years ago?

ゆゆさん: ああ, もちろんもちろん見たい見たい。

Yuyu - san : aa, *mochiron mochiron mitai mitai*

Yuyu-san: aa, of course I want to see

チョウさん: わかりました。

Chou-san: *wakarimashita.*

Chou-san: I understand.

(YNSP, 6:17 - 6:32)

#### Analysis:

In data 7, Chou-san wants to show the Pagoda building that was built 2500 years ago, and the response from Yuyu-san is throwing *aizuchi* "*aa mochiron mochiron*" which indicates that she needs more information and wants to see the Pagoda that Chou-san has mentioned earlier. So the example in data 7 shows that data 7 is included in the function (*Jyouhou wo tsuika, teisei, youkyuu no shingou*).

#### 4. Conclusion

According to the result of questionnaire shown above, the following conclusions can be made.

While most of the graduated students who went through internship program during their education in our university seem to show their satisfaction which indicates that the subject and material taught to them before their internship period is relevant and useful to them to some extents, there are still several parts and aspects that need to be improved or added in order to improve the quality of *Bijinesu Nihongo* course. Namely, the availability of solid, hard printed modules/books, native Japanese speaker specialized in office and business manners and/or etiquettes, and teaching media such as audio/video materials for students to practice their Japanese skills in office and business environment.

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