MULTIMODALITY OF JAPANESE BACKCHANNEL IN BEAUTY VLOG

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ABSTRACT
A backchannel is generally known as a response in a conversation that serves as a sign that the interlocutor is paying attention. In conversation, verbal backchannel speech can simultaneously occur with nonverbal gestures. Backchannel in conversations in digital content is often found. Beauty content from Hiro Beauty Channel shows that backchannel in beauty vlogs often occurs through verbal and nonverbal. Previous studies have researched the behaviour of backchannel usage (Cutrone, 2011; Nurjaleka, 2019; Bodur et al., 2022; Ramadhani, 2023) and the behaviour of gazing gestures (Walker, 2010). However, there has yet to be research about the multimodality of backchannels in conversations on digital content such as beauty vlogs. This research explains the pattern of backchannel usage in beauty vlogs, both from verbal and non-verbal modes. This study methodology uses conversational analysis (Sacks et al., 1974; Heritage, 2001) and multimodality (Mondada, 2018). This study's result is that the interlocutor's backchannel means that 'the interlocutor is listening' and 'the interlocutor asks the speaker to continue his speech'. Both imply that the interlocutor is paying attention to the speaker. The backchannel multimodality pattern in beauty vlogs consists of three main types, namely (i) verbal backchannel, (ii) verbal and nonverbal backchannel, and (iii) nonverbal backchannel. This study also shows that the preferred mode in providing backchannel in Japanese combines both verbal and nonverbal modes.

KEYWORDS: backchannel, Japanese, conversation analysis, multimodality, beauty vlog

INTRODUCTION
Sometimes, there may be responses such as I see and uh-uh when in conversations. Those responses are known as backchannel. Backchannel is part of turn-taking analysis and also part of a grand theory, conversational analysis. This theory was initiated by Sacks, Schegloff and Jefferson in 1974. They conveyed their ideas in an
article entitled "A Simplest Systematics for the Organization of Turn-Taking for Conversation". Backchannel not be discussed in that article yet, but they found the systematic way speech occurs between speaker and interlocutor. Furthermore, Schegloff (1982) discussed the uh-uh response in conversation as a 'signal of continued attention'. Then, this function is known as continuer. So, the backchannel functions as a sign that the interlocutor is paying attention to the conversation.

Backchannel means 'a sign from the interlocutor that he/she is paying attention in the conversation'. It is also a sign that the interlocutor is listening. Backchannel also has meaning 'asking the speaker to continue his/her speech'. The following example of backchannel means 'giving attention to the speaker and 'asking the speaker to continue his speech'.

MNM: 年齢とともにピンっていう感じじゃなくてちょっとヒヨロヒヨロってなりますよね。

Nenrei totomoni pin tte iu kanji
age together with needle QUOT call feel
janakute chotto hyorohyoro tte narimasu yo ne.
not a little weak QUOT to be FP FP
‘As age goes by, my eyelashes no longer stand straight like a needle, but become weaker and weaker.’

→ HRO: たしかにね。

Tashika ni ne.
Indeed P FP
‘Sure, Indeed.’

MNM: そう、だからホットビューラー必要ですね。

Sou, dakara hottobyura hitsuyou desu ne.
right, that’s why lash curler important COP FP.
‘Therefore, an eyelash curler is important.’

HRO said tashika ni ne ‘sure, indeed’. The HRO's response shows that he is paying attention to what MNM is saying. The backchannel was given right after MNM finished her speech. When there is a pause after the MNM speaks, HRO immediately provides a backchannel. Backchannel tashika ni ne ‘sure, indeed’ conveyed by HRO giving the meaning that 'HRO is listening' and also means 'please continue your speech'. The ne particle that HRO pronounces means 'yes?', 'right?'. the ne particle is a marker or marker 'asking MNM to continue her speech'

Many studies on backchannel have been done, including Cutrone (2011), Nurjaleka (2019), Ramadhani (2023), and Bodur et al. (2023). So far, backchannel research has discussed comparing the behaviour of using backchannels in conversations. Cutrone (2011) conducted a comparative study on the behaviour of native English and Japanese speakers in English conversations. Then, Nurjaleka (2019) compared the behaviour of Japanese and Indonesian backchannels in interviews. Ramadhani (2023) compared the behaviour of using Japanese and Indonesian channels in the first meeting conversation. Bodur, et al (2022) conducted a comparative study on the comparison of backchannel production between children and adults in family and non-family conversation settings. Besides in verbal mode, backchannel also occurs together with nonverbal gestures. Mondada (2018) explains that the nonverbal mode can simultaneously occur with the verbal mode, known as multimodality. The nonverbal gesture that also occurs with backchannel in Japanese has been researched by Walker (2010). The results show that mutual gaze in Japanese conversation is essential. If the interlocutor’s gaze shifted, the
speaker would pause in his/her speech.

Backchannel responses also occur in social media content; an example is in vlog content on YouTube. Japanese netizens were most interested in fashion and beauty in 2022 (Tasaki, 2023). So, a lot of content in that category is uploaded to YouTube by Japanese beauty influencers. One of those beauty influencer, Hiro Odagiri, in his YouTube channel Hiro Beauty Channel. He regularly creates makeup tutorial content that is different from other makeup tutorial content in general. The model in most makeup tutorial content usually stays silent, and the influencer is the only one speaking. In Hiro’s content, the model also interacts and shares his/her opinion about makeup. In the vlog, many verbal backchannels, along with nonverbal gestures occurred. Gestures such as nodding, gazing, and facial expressions.

This research explains the pattern of backchannel usage in beauty vlogs, both from verbal and non-verbal modes. Previous studies have researched the behaviour of backchannel usage and the behaviour of gazing gestures. However, there has yet to be research about the multimodality of backchannels in conversations on digital content such as beauty vlogs.

**METHODOLOGY**

The data for this research comes from one of the beauty vlog videos on the Hiro Beauty Channel YouTube channel entitled “[Towa hozon-ban]-hatsu no suppin meiku douga!? Tanaka Minami-chan ni oudou Tsuyahada jun yoku meiku o shi chatta wa yo 〜” was uploaded on January 7, 2023. The vlog is 47 minutes 33 seconds long with 3.3 million views. The reason for choosing that vlog was that it seems that backchannels often occur both verbally and nonverbally. It is also the most-watched vlog on Hiro’s YouTube channel. This vlog also has the longest duration compared to all the makeup tutorial content uploaded by the channel. The type of data retrieved is speech, which is identified as backchannel (verbal and nonverbal backchannel).

The total amount of backchannel data obtained was 58 data. There were 2 verbal backchannels and 46 combinations of verbal-nonverbal backchannels. Meanwhile, only 1 nonverbal backchannel data was found. Meanwhile, 9 other data cannot be identified. The camera pans too closely on parts of the body or makeup products, so the participants giving the backchannel are not shown in the vlog. The not-shown participants mean that it cannot be identified whether there are nonverbal gestures in the data or not in those data.

The first step in data analysis is dividing backchannel data into two categories: verbal and nonverbal. Japanese verbal data is explained linguistically, while nonverbal data is analyzed using multimodality theory. Next, from the existing findings, a backchannel usage pattern was analyzed to create a multimodality framework.

The conceptual framework of the research starts from observations of Japanese beauty vlogs. It appears that productive in social media content’ conversation is backchannel, both verbal and nonverbal. Then, previous research regarding backchannels is explored to determine the position of the research to be carried out. The theories used in this research are backchannel and multimodality theories.

**RESULT AND DISCUSSION**

The multimodality of Japanese backchannels in beauty vlogs, there are three backchannel multimodality patterns: (i) verbal backchannel, (ii) verbal-nonverbal backchannel, and (iii) nonverbal backchannel. The verbal backchannel was found in 2 data, and the verbal-nonverbal backchannel was found in 46 data. Meanwhile, the nonverbal backchannel was found in 1 data. It shows that Japanese
backchannels occurred more frequently in combination with verbal and nonverbal modes.

1. Verbal Backchannel
1.1 Verbal Backchannel in Word Unit
   The backchannel in verbal mode is realized only in word unit. The verbal backchannel found in data is *hai* and *un*. Verbal backchannel in conversation is used as a ‘sign of listening’ and ‘allowing the speaker to continue speaking’. In the example below, Hiro (HRO) applies concealer to Minami (MNM) to cover the blemish. As the interlocutor, Minami gives the backchannel signal verbally to the speaker to show that she is ‘listening’ and wishes ‘the speaker would continue their speech’ even if she cannot make physical gestures.

Data (1)
{Context: Hiro applying concealer to Minami’s face to cover the blemish.}

HRO: これはねニキビのようなおうとつがある場合は直接いっちょってOKです。
   *Kore wa ne nikibi no you na outotsu ga aru baai*  
   This TOP FP pimple like unevenness GEN there moment  
   wa chokusetsu icchatte OK desu.  
   TOP direct go okay COP.  
   ‘This concealer can be used directly to cover acne scars.’

→ MNM: はい。
   *hai.*  
   ‘yes.’

HRO: 直接チョンと本当にチョンとです。
   *Chokusetsu chon to hontou ni chon to desu.*  
   direct a dot P really P a dot P COP.  
   ‘You only need to use like only a dot, really just a dot.’

In data (1), the verbal backchannel is *hai*. In Japanese, *hai* means ‘yes’. However, in this case, *hai* means ‘listening’ and ‘please continue speaking’. Hiro interprets the saying *hai* as a sign ‘Minami asks Hiro to continue speaking’. Then, Hiro continued his speech after the backchannel. Minami said this backchannel when Hiro applied concealer to her face so she could not make nonverbal gestures. However, verbally, Minami gives a backchannel as a sign that she is listening and asking Hiro to continue speaking.

1.2 Verbal-Nonverbal Backchannel
   The combination of verbal-nonverbal backchannel consists of backchannel verbal mode, which is realized in word and phrase units. The nonverbal mode is realized in nods, gazes and facial expressions.

1.2.1 Verbal Backchannel Word Units and Nods
   Based on data, 28 data were found in verbal word units and the nonverbal nods type of combination. This type of backchannel is used as a sign of listening’ and ‘asking the speaker to continue speaking’. The verbal modes found in this type are *e*, *un*, and *hai*. The interlocutor seems to be using repetition to intensify the signal that they are ‘listening’ and wish the speaker to notice that they are asking them to continue speaking.
interlocutor repeated the same word two times and three times, such as *hai hai* and *un un un*, but only backchannel *un* was found could be repeated three times.

In the nonverbal mode, it is also found that nodding gestures could be repeated like in the verbal mode. Nodding in *hai* could only be repeated two times; meanwhile, nodding in *un* could be repeated three times. Repeated nodding means when the interlocutor is using this type of combination of backchannel, it is to intensify both in verbal and nonverbal ways that they are ‘listening’ and wish the speaker to notice that they are asking them to continue speaking.

Data (2)

{Context: Minami sharing her opinion about *Junyoku* makeup as a 36 years old model.}

MNM: 10代とか(.)

*Jyuudai toka*

10s example

‘teenagers’

→ HRO: うん。

*un.*

‘yeah.’

MNM: 20代前半のイメージがあったので(.)

*Nijyuudai zenhan no imeeji ga atta node*

20s early GEN image NOM there because.

‘Because this make-up image is for teenagers until early 20s.’

In data (2), the verbal backchannel spoken is *un*. In Japanese, *un* means 'to say yes', like the words *ya* and *iya* in Indonesian. The word *un* is informal, usually spoken between speech participants who already know each other. In contrast to *hai* which means 'yes', *hai* is formal. Hiro said 'yes' to give his interlocutor attention because he listened to Minami's story. Minami continued the story after Hiro said *un* 'yes'. Minami interpreted the backchannel *un* 'yes' as a sign that he was expected to continue the story. The nonverbal backchannel in data (2) is a nod when saying *un*. Nodding in this data means 'listening' so that the speaker knows that the interlocutor is paying attention when he speaks. So, the combination of verbal-nonverbal backchannel modes, in this case, indicates that the interlocutor is listening and the speaker continues his speech. So, Minami provided a verbal-nonverbal backchannel to sign that she was listening and for Hiro to continue the conversation.

Data (3)

{Context: Hiro brings up the topic of *Junyoku* makeup which is the makeup theme in the vlog.}

HRO: あとは今純浴メイクっていうのがトレンドであるんですけれども。

*Ato wa ima Junyoku meiku tte iu no ga torendo dearu ndesu keredomo.*

‘Recently, *Junyoku* makeup has become a trend.’

→ MNM: うんうんうん。 (mengangguk 3 kali)

*un un un.*

‘yeah yeah yeah.’
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HRO: […] その純欲というところは大人になってもちょっと取り入れ
いただきたいんです。

[…] Sono Junyoku to iu tokoro wa otona ni
That Junyoku P say place TOP adult DAT
natte mo chotto toriire itadakite nidesu.
become also a litte combine want-receive COP.
‘I wanted to include the cute and innocent impression of
Junyoku makeup even though Minami has mature feature.’

In data (3), the verbal backchannel spoken is backchannel un, which is repeated
three times to become un un un. Un in Japanese In Japanese, it means 'to say yes' like the
words ya and iya in Indonesian. The word un is informal, usually spoken between speech
participants who already know each other. The word un, apart from 'confirm' in this case,
also has the meaning 'listen to the speech' and 'please continue the speech'. The
interlocutor realizes the backchannel by repeating the word three times. Repeated un shows that the speaker gives intensity to the word un. Hiro continued his
speech after the backchannel was spoken. So, Hiro interpreted backchannel as a sign to
continue the topic.

The nonverbal backchannel in this data is a nod. This nod was done three times,
and repeated nodding shows that Minami provides intensity in both verbal and nonverbal
modes. In this case, the combination of verbal-nonverbal channels functions as a sign that
the interlocutor is listening and asking the speaker to continue the topic.

1.2.2 Verbal Backchannel Phrase Units and Nods

Based on the data, the combination of backchannel in phrase units and nodding
nonverbal gestures. This type of combination was found in 7 data. This type is realized
in backchannel (i) naruhodo; (ii) a, naruhodo ne; (iii) sou ka sou ka, un; (iv) tashika ni
ne; and (v) sou nan desu ne. In verbal mode, the backchannel is used as a sign of listening
and 'asking the speaker to continue speaking'. The interlocutor uses linguistic processes
to the phrasal backchannel, such as repetition, adding interjection and adding a final
ending particle. The addition of interjection and final ending particle was found in the a,
naruhodo ne. The function of adding interjections is the spontaneous response of the
audience after hearing the speaker's speech. Adding the final ending particle ne to the
backchannel (also found in tashika ni ne and sou nan desu ne) is interpreted as a marker
'asking the speaker to continue the speech.'. Repetition is only found in sou ka sou ka, un
as an emphasis sign to the speaker that the advertiser is listening and expects the speaker
to continue speaking.

Data (4)
{Context: Hiro explained that mixing the contrast of pink (from eyeshadow) and black
(from eyeliner) gives Junyoku makeup’s impression of sexy, mature and cute.}

HRO: これが掛け合わせることによって純浴メイクということになります。
Kore ga kakeawaseru koto ni yotte Junyoku meiku
this NOM combine thing DAT according Junyoku make up
to iu koto ni narimasu.
QUOT say thing DAT become
‘The contrast between the cuteness of pink and
the sexiness of black is what makes Junyoku
makeup unique.’
MNM: なるほど。(mengangguk)

Naru hodo.

Become like

‘I see.’

HRO: そうよ。じゃ、つぎにキラメンコカラー…

sou yo. Jya, tsugi ni kiramenko karaa

Right FP. then, next DAT glitter eyeshadow.

‘Right. Then next thing is glitter eyeshadow.’

In data (4), the verbal backchannel is *naruhodo*. This backchannel is a phrase unit. *Naruhodo* means 'I understand what you are saying'. However, in this data *naruhodo* means 'sign of listening' and 'please continue speaking'. Meanwhile, after saying *naruhodo*, the speaker does continue the speech but firstly responds with *sou yo* 'that's right'. In this case, *Sou yo* is a response but not a backchannel. *Sou yo* in this data is interpreted as a filler response. This response is a sign that Hiro is continuing his speech but is still thinking about what to say next. The nonverbal backchannel in this data is a one-off nod. This gesture indicates that Minami is 'paying attention' to Hiro. So, Minami said Naruhodo's backchannel while nodding as a sign that she was listening and expected Hiro to continue speaking.

### 1.2.3 Verbal Backchannel Words Unit and Facial Expression

Based on data, this type was found in 4 data. The verbal backchannel contained in this type is found in *hee* and *ee* backchannels. The facial expression found was a surprised facial expression with both eyebrows raised and eyes opened slightly wide. This backchannel is pronounced long and with a rising intonation. The combination of long pronunciation and intonation is also interpreted as a sign that the speaker expresses the surprised emotion they feel after hearing the speaker's speech.

Data (5)

{Context: Hiro is applying shading to Minami’s jaw, he is also applying shading to the back of her ears and neck too.}

HRO: 首のここにまでぼかして。#Figure 1-2

*Kubi no koko ni made bokashite.*

neck GEN here DAT TERM blur.

‘Blur the shading all the way down to the neck to this side.’

→ MNM: へー↑。#Fig. 6-2

*Hee*↑.

‘Huhh↑.’

HRO: 首のこちらにまでぼかしていく、ここには入れすぎちゃいけない。

*Kubi no kochira ni made bokashite iku,*

neck GEN here DAT TERM blur

koko wa iresugicha ikenai.

here TOP too much don’t go.

‘Smooth it all the way to this side of the neck, don’t put too much on this part.’
In data (5), the verbal backchannel spoken is the he backchannel with a long and rising intonation, while the nonverbal backchannel is Minami's surprised facial expression. Hee backchannel in this conversation is used as a form of Minami’s reaction to Hiro's shading technique. Minami was surprised because makeup artists do not commonly use this makeup shading method. He, in this data, is said to be a backchannel. Hiro, as the speaker, continues his speech after Minami says hee. So, Hiro interpreted hee as a sign to continue the story.

The accompanying nonverbal backchannel was Minami's surprised facial expression. When saying backchannel hee, Minami made this facial expression to show her surprise when Hiro put shading on her neck. So, the combination of verbal-non-verbal backchannels in this data is used as a signal for the speaker to continue speaking and express the emotions of interlocutor.

### 1.2.4 Verbal Backchannel Phrasal Units and Gazing

There were 5 data of gaze gestures. The gaze given by the interlocutor is looking in the mirror to see the make-up. This gesture is interpreted as a ‘listening sign’ and gives attention to the thing that is the focus of the conversation. The speaker’s response after this type of backchannel is found responds like sou to end the conversation. The only verbal backchannel found in this type is the tashika ni, so only one representative data is shown below.

Data (6)
{Context: Hiro explained about the blink effect on the under-eye area of liquid glitter products used in make-up.}

HRO: まばたきするたびに何か光ってるかもみたいな。
\[ \text{Mabataki suru tabi ni nanika hikatteru} \]
Blink every what sparkling
\[ \text{kamo mitai na.} \]
maybe like FP.
‘It’s like something sparkling in your eyes every time you blink, right?’

→ MNM: たしかに。#Figure 3
\[ \text{Tashika ni.} \]
‘sure, indeed.’

HRO: そう。
\[ \text{Sou.} \]
‘yeah.’
In data (6), the verbal backchannel is *tashika ni*, while the nonverbal backchannel is a look at the mirror. *Tashika ni* is a phrase that means 'to ensure', but in this case, *tashika ni* means 'to listen' and 'please continue speaking'. The speaker interprets the backchannel as a sign to continue the speech. Hiro continued his speech after the backchannel. However, Hiro continued his speech with a *sou* response. In this data, *sou* is not a backchannel but a response. Backchannel is used to indicate that the speaker is welcome to continue speaking. After *sou*, there was no response from Minami to continue the conversation. So, *sou* cannot be categorized as a backchannel in this data. The accompanying nonverbal backchannel is Minami's gaze in the mirror to see eye makeup. This gesture is done to pay attention to the thing that is the focus of the conversation, namely eye makeup. So, the verbal-nonverbal combination in this data has a function apart from listening and asking the speaker to continue the speech but also paying attention to the focus of the conversation.

### 1.2.5 Verbal Backchannel Words Unit and Face Expression

Based on data, this type was found in 4 data. The verbal backchannel contained in this type is found in *hee* and *ee* backchannels. The facial expression found was a surprised facial expression with both eyebrows raised and eyes opened slightly wide. This backchannel is pronounced long and with a rising intonation. The combination of long pronunciation and intonation is also interpreted as a sign that the speaker expresses the surprised emotion they feel after hearing the speaker's speech.

Data (7)
{Context: Hiro is applying shading to Minami's jaw, he is also applying shading to the back of her ears and neck too.}

```
HRO: 首のここにまでぼかして。#Figure 4-5
    Kubi no koko ni made bokashite.
    neck GEN here TERM blur.
    ‘Blur the shading all the way down to the neck to this side.’
→ MNM: へー↑。
    ‘Hu huh↑.’
HRO: 首のこちらにまでぼかしていく、ここは入れすぎちゃいけない。
    Kubi no kochira ni made bokashite iku,
    neck GEN here TERM blur
    koko wa iresugicha ikenai.
    here TOP too much don’t go.
    ‘Smooth it all the way to this side of the neck, don't put too much on this part.’
```
In data (7), the verbal backchannel spoken is the he backchannel with a long and rising intonation, while the nonverbal backchannel is Minami’s surprised facial expression. Hee backchannel in this conversation is used as a form of Minami’s reaction to Hiro’s shading technique. Minami was surprised because makeup artists do not commonly use this makeup shading method. He, in this data, is said to be a backchannel. Hiro, as the speaker, continues his speech after Minami says hee. So, Hiro interpreted hee as a sign to continue the story.

The accompanying nonverbal backchannel was Minami’s surprised facial expression. When saying backchannel hee, Minami made this facial expression to show her surprise when Hiro put shading on her neck. So, the combination of verbal-non-verbal backchannels in this data is used as a signal for the speaker to continue speaking and express the emotions of interlocutor.

1.2.6 Verbal Backchannel Phrasal Unit and Face Expression

This type is only found in sou nan da. Based on data, this type was found in 1 data. The combination of verbal backchannel sou nan da and shocked facial expression is interpreted as a sign that the speaker expresses the surprised emotion they feel after hearing the speaker’s speech besides ‘sign of listening’ and expect the speaker to continue the speech.

Data (8)
{Context: Minami was surprised to hear the story Hiro told when he was still a beginner makeup artist.}

HRO: […] 眉毛一本すらも演技に関わるからって言われたの。#Fig. 7-1
#Fig. 11-1
_Mayuge Ippon sura mo engi ni kakawaru_
Eyebrow one strand even also acting DAT change
_kara tte iwareta no_
beacuse QUOT d said FP.
‘It is even said that a single eyebrow can affect an actor’s acting.’

→ MNM: そうなんだ。#Figure 6-7
_Sou nan da._
right what COP.
‘Ohh, I see.’

HRO: そう。眉毛一本で演じることができるって
_Sou. Mayuge Ippon de enjiru koto ga dekiru tte_
yes. Eyebrow one strand INS acting thing GEN can QUOT.
‘Yes. It is said that actors can act with just one strand of eyebrow.’
In data (8), the verbal backchannel *sou nan da*. In this case, the backchannel means 'listen' and 'please continue the speech'. Hiro continued the story after *sou nan da* was said. So, *sou nan da* is interpreted as Hiro's sign to continue the story. Meanwhile, the nonverbal gesture accompanying this speech is a surprised facial expression. Minami was surprised because of the story Hiro told that even an eyebrow could affect acting. So, the combination of verbal-nonverbal modes in the backchannel is a sign of listening and continuing the speech and a sign that the interlocutor is expressing his feelings.

2. Nonverbal Backchannel

Based on observation of the data, nonverbal backchannels were only found in 1 data. The gestures found was nodding.

2.1 Nodding as Nonverbal Backchannel

Nonverbal gestures can be performed without a verbal backchannel. The speaker understands that the nodding gestures made by the speaker is a sign of listening. A nonverbal gesture made without verbal mode is a nod. The nodding gesture is done by repeating it three times and overlapping so that the speaker knows in advance whether the interlocutor is listening and can continue speaking.

Data (9)

{Context: Hiro explains why it is better to use a cheek brush.}

HRO: かといってお肌が荒れてる方はダメなのかと思いきゃ

*Katoitte Ohada ga areteru kata wa dame*

However skin GEN rough person TOP don’t

*nano ka to omotkya=

P P QUOT must think

‘However, I don’t think it's good to rub the brush on your face for those with rough faces and large pores.’

→ MNM: [nod twice]

HRO: = ノーノーノー

Noo noo noo.

‘No no no.’

In data (9), the nonverbal backchannel is nodding twice. The nod comes after the "Ohada ga areteru kata" part. In this case, a nod means 'listen' and 'please continue speaking'. It can be seen that Minami put more intensity into the nod because she did it twice. So, Minami did this because she wanted Hiro to know that she was listening so that Hiro could continue what he was saying. Hiro interpreted the nod as a backchannel, so he continued his speech. This indicates that the speaker can understand the
backchannel's nonverbal meaning even though a verbal backchannel utterance does not accompany it.

The backchannel multimodality pattern in Japanese beauty vlogs can be seen in the following table.

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**CONCLUSION**

This research shows that the backchannel conveyed by the interlocutor has the meaning 'the interlocutor is listening', 'the interlocutor asks the speaker to continue his speech'. Both imply that the interlocutor is paying attention to the speaker.

The backchannel multimodality pattern in beauty vlogs consists of three main types, (i) verbal backchannel, (ii) verbal and nonverbal backchannel, and (iii) nonverbal backchannel. The appearance of verbal and nonverbal backchannels simultaneously has the highest frequency. The frequency shows that speakers prefer verbal and nonverbal modes when providing backchannel. The productive backchannel delivered is the backchannel in word and phrase units. Meanwhile, for nonverbal backchannels, speakers tend to use nods. If seen from the context of Japanese culture, the nodding gesture is often used when interacting; for example, when meeting people, they nod to each other and bow their heads. This gesture has become a culture in the daily lives of Japanese-speaking people. Therefore, in Japanese conversation, the interlocutor is required to actively respond so that the transfer of speech in the conversation is maintained and the conversation can continue.

**REFERENCES**


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