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Structural and Semantic Analysis of the Auxiliary Verb ~You (da) in Japanese Sentences

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Article Info

Abstract

This study investigates the structure and meaning of the auxiliary verb ~you (da) in Japanese sentences. Data were collected from the Books Bunpou ga Yowai Anata e and Manabo! Nihongo Shou (Chuukyuu) and self-constructed sentences reviewed by native speaker linguists. Using a qualitative descriptive approach, 29 instances of ~you (da) were analyzed and categorized into three meanings: assumption based on observation (15 cases), similarity or equality (6 cases), and comparison or analogy (8 cases). The findings reveal that ~you (da) structurally attach to verbs, adjectives, and nouns in their base forms, functioning as predicates. Semantically, it conveys two core meanings: (1) assumption based on observation or perceived conditions and (2) expressions of similarity, resemblance, or analogy. The latter meaning is further divided into reiji (例示), which provides examples, and Hikyou (比況), which expresses similarity through comparison. These meanings are realized through patterns such as [V+you ni V], [N+ no you ni + V / Adj], and [N + no you da]. This study contributes to Japanese grammar research by clarifying the syntactic and semantic roles of ~you (da). The analysis follows the sentence study approach and the matching method, examining linguistic elements based on their referential meanings. By offering a structured analysis of ~you (da), this study enhances the understanding of its usage and provides insights for learners and educators in Japanese language studies.

INTRODUCTION

The term *Jodoushi* （助動詞）, often translated as "auxiliary verb", derives from kanji *jo* (助), meaning "help, assist, or aid," and *doushi* (動詞), meaning "verb." Thus, *jodoushi* can be understood as a verb that assists another verb. However, while the term "auxiliary verb" is used in Englih, its function in Japanese differes significantly from English auxiliary verbs.

In Japanese grammar, *jodoushi* is classified as a category of words that, along with particles, cannot stand alone. It undergoes inflection and modifies the meaning of the words it follows, such as verbs, nouns, and adjectives. Linguistically, *jodoushi* can be divided into two types. One type of function as a suffix that attaches to the root of a word, undergoing morphological changes. Koizumi (1993: 95-96) discusses this process, highlighting the distinction between tandoku jodoushi (simple auxiliary verbs) that do not undergo morphological changes and jodoushi soutougoku (complex auxiliary verbs) that do Miyoshi et al. (1999: 10).

Koizumi (1993:131-132) and Teramura (1984:261-264) refer to jodoushi as "modal auxiliary verbs." Their classification aligns with grammatical categories such as voice, aspect, tense, and mood. Djadjasudarma (1993:23-24) support this view, stating that mood contrast in Japanese is marked by inflectional verbs or modal auxiliaries.

In Japanese sentences, quite a few auxiliary verbs attach to the main verb as predicates, having various meanings depending on the word they are attached to and the context of the sentence. Therefore, auxiliary verbs have very high productivity. Japanese is a unique agglutinative language or kouchakugo (Katou and Shiina, 1990: 10). Among its distinctive features is that before the root verb is attached to an auxiliary verb, the gobi (word ending) of the verb changes or conjugates flexibly.

In addition to the unique aspects mentioned above, Japanese have speech levels distinguishing between the plain form (futsuutai) and the polite form. Besides being used at the end of a sentence, Verbs in the plain form are also grammatically used in the middle of a sentence as connectors or as base words attached to auxiliary verbs, or they can also be used as modifiers/attributes of a phrase.

In Japanese, there are many auxiliary verbs, and one auxiliary verb considered quite difficult for Japanese learners whose native language is Indonesian is the auxiliary verb ~you(da). This is because the auxiliary verb ~you(da) have variations in structure and meaning, such as the meaning of conjecture, the meaning of comparison (hikyou), the meaning of similarity (reiji), and so on. These meaning variants are caused by the context, sentence structure, and the words attached to the auxiliary verb ~you(da). Meanwhile, in Indonesian, grammatical markers are indicated by affixes and function words filled by adverbs lexically.

Widiyani and Lukitasari (2019) have researched the expression ~you da. Their research, titled "Similarities and Differences in Epistemic Modality: sou da, you da, rashie, " shows that using sou da, you da, rashie can be interchangeable depending on the situation and the speaker's judgment.

Fukami (2017) conducted a study on ~you da in Japanese and Korean, revealing that the pattern 「N1 noようなN2」 does not exist in the Korean language. Umarova & Sabirova (2024), further explored the semantic similarities between you da and rashii among non-Japanese learners. Their findings indicate that non-Japanese learners interpret ~you da differently depending on how assumptions are conveyed. One gropu relies on subjective observation, while the other bases its interpretation on indirect sources of information.

Kim (2017) conducted a study on the differences between A + *kanoyouda* and A + *youda*. The findings indicate that A + *kanoyouda* is used to express affirmation euphemistically, whereas A + *you da* is more commonly interpreted as an epistemic modal form. Due to this distinction, *kanoyou da* cannot be replaced with *you da*.

Nojima (2010) investigated the structural and semantic differences between *you da* in standard Japanese and the Kanagawa dialect. The study highlights significant variations in both form and usage. While previous studies has examined various aspects of *~you da*, no study has specifically focused on the auxiliary verb (jodoushi) *~yo,* particularly in terms of its structure and meaning in Japanese sentences.

METHOD

This study employs a qualitative descriptive method. The data sources include the books *Bunpou ga Yowai Anata e, Manabo! Nihongo Shou (chuu)kyuu*, as well as self-constructed sentences that were reviewed and corrected by native speaker linguistis. The dataset consists of verbal, adjectival and nominal sentences in which predicates contain the auxiliary verb ~*you*(*da*). A total of 29 instances were analyzed, categorized as follows: 15 cases expressing assumption, 6 cases indicating similarity or equality, and 8 cases conveying comparison.

The analysis of structure and meaning in this study is based on the theories of Lori et al. (2000), Nita (2003), and Teramura (1983). These theoretical frameworks are applied to examine the syntactic and semantic properties of the conjectural ~*you* (*da*). Additionally, Miyoshi et al. (1999) provide a reference for determining the terminology of *Jodoushi* (auxiliary verbs).

The data are analyzed using a sentence-based approach combined with the matching method, in which linguistic elements are examined in relation to their referential meaning (Sudaryanto, 2015: 15).

RESULT & DISCUSSION

1. Grammatical Sentence Pattern ~*you*(*da*)
Verbal Sentence ~you(da)

Pay attention to the following sentence to identify the structure and pattern of the verbal sentence ~*you* (*da*).

(1) 子どもたちはもう寝たようです。(MNS 2, 2005: 36)
Kodomotachi wa mou neta you desu.
'The children seem to be asleep.'

(2) あれ、この牛乳、ちょっと悪くなっているようです。変なにおいがします。(NHB, 2001:150)
Are, kono gyuunyuu, chotto waruku natte iru you desu. Hen na nioi ga shimasu.
'E, this milk seems to be spoiled. It smells bad.'

(3) そろそろ会議が始まるようです。(MNS 2, 2005: 36)
Soro soro kaigi ga hajimaru you desu.
'The meeting is starting soon.'

(4) A: 人が集まっていますね。どうしたんでしょうか。
Hito ga atsumatte imasu ne. Doushitan deshou ka.

'A lot of people are gathering, huh? What happened?'

B: 事故があったようです。(BYA, 2005:54)
Jiko ga atta you desu.
'It seems that an accident has occurred.'

(5) A: ごめんください…。返事がありませんね。
Gomen kudasai … Henji ga arimasen ne.
'Excuse me... No answer, huh?'

B: 誰もいないようですね。(BYA,2005:54)
Dare mo inai you desu ne.
'It seems like there is no one here, right?'

(6) A: 変なにおいがしますね。(MNH 2,2017: 184)
Hen na niou ga shimasu ne.
'It smells strange, doesn't it?'

B: ええ、何か燃えているようです。
ee. nani ka moete iru you desu
'It seems like something is burning.'

From the example sentences (1), (2), (3), (4), (5), and (6), they can be divided into two types of usage ~*you*(*da*). According to Sakamoto's opinion in a public lecture (2023), an acceptable sentence is grammatically correct and must also be appropriate to the context or speech situation. According to that perspective, sentence (1) is uttered by someone when observing or paying attention to the condition of children who are already asleep, as indicated by the visual perception marked by the phrase *mou neta* 'already asleep'. The word *mou neta* inherently states the result of a process that has been carried out. So, based on their sight/hearing, the speaker suspects the children are already asleep.

In Indonesian, the auxiliary verb ~*you da* can be equated with the word "sepertinya" as a conjecture based on the actor's observation and can also be equivalent to the word "kelihatannya," which means not necessarily being a hundred percent true.

In addition, sentence (2) as a subordinate compound sentence structurally consists of two clauses, namely "*Are, kono gyuunyuu, chotto waruku natte iru you desu*" as the first clause and "*hen na nioi ga shimasu*" as the second clause. The suffix ~*te iru* attached to the verb *natte iru* in the first clause indicates the aspectual meaning of the result of an activity based on visual observation, or in Japanese, it is called aspectually *kekkasou* (結果相) (Koizumi, 2000: 124). The second clause is considered an

extension of the first clause. The clause that serves as an extension is referred to by Alwi (2000: 397) as a secondary clause.

Sentence (2) is spoken against the background context of someone who sees with their sense of sight and notices the condition of the milk that has changed, becoming frothy, marked by the phrase "*chotto waruku natte iru.*" It emits an unpleasant smell based on the sense of smell, marked by the clause "*hen na nioi ga shimasu.*" Thus, based on their sight and smell, the speaker suspects the milk has gone sour and is no longer fresh.

A sentence that conveys a guess based on visual observation or sensory perception, such as sight and smell, reflects the speaker's inference about an object or situation. Nitta (2003) classifies this as a Type 1 conjecture sentence. In other words, sentences (1) and (2) suggest that the speaker formulates a suspicion or assumption based on careful observation.

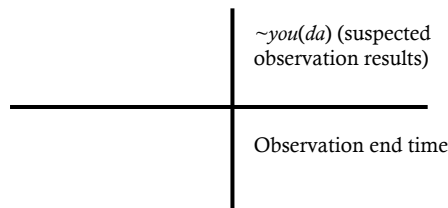If the meaning of the sentence (1) is described as follows:

Figure 1. The meaning of the sentence

Meanwhile, sentence (3) is a conjecture about the beginning of a meeting, marked by a verb in dictionary form (*ru* or ~る) that indicates the present tense, or as Koizumi (2000:119) describes it in Japanese, *hikakokei* (非過去形).

Sentence (4) expresses the assumption that an accident has occurred, marked by the verb "*atta*", which comes from the word "*aru*", meaning 'to be' in the past tense, or Japanese, referred to as the past form (過去).

Sentence (5) expresses the assumption of a condition where there is no one in that place or house, marked by the verb "*inai*", which comes from the word "*iru*", meaning 'to be' in the negative form.

Sentence (6) expresses suspicion about something, namely a strange smell based on the narrative from the interlocutor, marked by the verb "*moete iru*" in the clause "*nani ka moete iru you desu.*" The *~te iru* form in the phrase *moete iru* indicates a condition. So, the conjecture in sentences (3), (4),

(5), and (6) expresses the speaker's opinion as a conjecture based on their observation. Nitta classifies this type of sentence as a type 2 conjecture sentence.

Based on the description above, it is identified that the structure of these grammatical sentences *~you(da)* can be formulated as [Verb in plain form + *~you(da)*]. The ordinary form verbs *neta* in (1), *waruku natte iru* in (2), hajimaru in (3), *atta* in (4), *inai* in (5), *moete iru* in (6) each respectively has other forms, including the *~masu* form or polite form, namely *nemashita*, *hajimarimashita*, *arimashita*, *imasen*, and *waruku natte imasu* and *moete imasu*.

Adjectival Sentence *~you(da)*

To identify the function of the adjective *~you(da)*, it can be seen in the following sentence.

(7) みんな大きいスーツケースを持っています。
Minna ookii suutsu keesu wo motte imasu.
'People are carrying large suitcases.'

夏休みだから、旅行する人が　多いようです。(MNS 2, 2005:36)
Natsu yasumi da kara, ryokou suru hito ga ooii you desu.
'It seems like many people will be traveling because of the summer vacation.'

(8) スタットさんはお酒がすきなようです。(MNS 2, 2005:36)
Sutatto san wa osake ga suki na you desu.
'Mr. Sutatto seems to like drinking sake.'

(9) キムさんは料理が苦手なようです。(MNS2, 2005:36)
Kimu san wa ryouri ga negate na you desu.
'Mr. Kim doesn't seem to be good at cooking.'

(10) A: 最近今井さんに会った？　(MNS2, 2005: 37)
Saikin Imai san ni atta?
'Lately, I've been meeting with Mr. Imai?'

B: ううん、全然。出張でいそがしいようです。
Uun, zenzen. Shucchou de isogashii you desu.
'No, we didn't meet at all. It seems busy because of an out-of-town assignment.'

(11) タワポンさんはカラオケが好きなようですから、今度誘いまましょう。(MNH 2, 2017:184)
Tawapon san wa karaoke ga suki na you desu kara, kondo sasoimashou.

'Because Mr. Tawapon likes karaoke, next time, let's invite him to karaoke.'

The characteristic of using the adjectival sentence pattern *~you*(*da*), whether with *~I* adjectives or *~Na* adjectives, is that the time of expressing the assumption does not need to coincide with the observation time. In (7), the observation time can also be described in the past tense, resulting in みんな大きいスーツケースを持っていました, without changing the form of the adjective *ooi* 多い into the past tense, because the state of many people travelling during the summer vacation is still ongoing. Similarly, in (8), (9), (10), (11), which express assumptions about the current state of Sutatto, Kimu, Tawapon, Imai, there is no need to change the form of the non-past adjective even though the assumption is based on observations from the past or over time.

The adjectival sentence pattern ~you(da) consists of sentences with the adjectival pattern ~I and ~Na. Example (7) expresses the speaker's opinion based on their observation (type 2). Example (7) consists of two texts: a monologue and a dialogue. Example (7) is helpful for training learners to fill in answers with inferred meanings in practice questions. Example (7) includes a statement of assumption based on observing the situation or event during the conversation, namely seeing people carrying large suitcases.

Example (8) is a single sentence that states the assumption that Sutatto likes to drink sake. Example (9) states the belief that Kimu is not good at cooking, which is seen by the fact that Kimu cannot cut vegetables in the kitchen; example (10) states the assumption that Imai is busy because he often has tasks out of town, and (11) Tawapon likes karaoke because whenever asked after finishing work, he always answers that he will go to karaoke. The assumption is based on various observations (repeated observations) about Sutatto, Kimu, Imai, and Tawapon that were made before expressing the assumption statement (type 1).

Nominal Sentence ～you(da)

To identify the function of the adverb ～you in nominal sentences, it can be seen in the following data.

(12) A: 外が騒がしいですね。
Soto ga sawagashii desu ne.
'It's noisy outside, isn't it?'

    B: <u>自動車事故の</u>ようです。 (MNS 2, 2005: 36)
<u>Jidousha jiko no you</u> desu.
'It seems like there was a car accident.'

(13) A: このテスト、名前がありませんね。ワンさんのでしょうか。
Kono tesuto, namae ga arimasen ne. Wan san no de shou ka.
'On this exam paper, there is no name, right? Is this Wan's?'

    B: いいえ、<u>ワンさんのではない</u>ようです。 (MNS 2, 2005:37)
Iie, <u>Wan san no de wa nai you</u> desu.
'No, it seems like it's not Wan's.'

(14) A: あの人はすごく<u>お金持ちのよう</u>ですね。 (MNS 2,2005:37)
Anohito wa sugoku <u>okanemochi no you</u> desu ne.
'That person seems very rich, doesn't he?'

    B: そうですね。またベンツの新車を買ったんですよ。
Sou desu ne. Mata bentsu no shinsha o kattan desu yo.
'Yeah, right. (She) bought another new Mercy car, you know.'

(15) A: 返事がありませんね。 (MNH 2,2017:184)
Henji ga arimasen ne.
'No reply, huh?'

    B: <u>留守のよう</u>です。
<u>Rusu no you</u> desu.
'It seems no one is home.'

The nominal sentence *~you*(*da*) in the above data is limited to the not overly structured tense [noun + *no ~you*(*da*)] or the negation form [noun + *no dewa nai ~you*(*da*)] which expresses a conjecture at the time of observing a situation. Unlike adjectival sentences, the teaching material for nominal sentences *~you*(*da*) is limited to observations when making a conjecture.

The nominal sentence pattern ~you(da) also has type 1 and type 2, which express assumptions based on past and present observations. Examples (12), (14), and (15) in the form of dialogue text are type 2 conjectures where the speaker (A) observes and asks the interlocutor about the ongoing situation, and the speaker (B) responds with a

conjecture. Example (13) is an example of a nominal sentence in the form of negation with type 1 conjecture. In example (13), the interlocutor suspects that it does not belong to Wan based on a profound observation of the way or form of writing that Wan usually uses; in other words, the interlocutor has known Wan's writing style for a long time.

The auxiliary verb ~*you*(*da*) attached to verbs, adjectives, and nouns in Indonesian is lexically equivalent to adverbs such as "*sepertinya*," "*rupanya*," "*kelihatannya*," and "*tampaknya*." The auxiliary verb ~*you*, in addition to the structures and meanings mentioned above, also has another meaning, which is the meaning of similarity, specifically as a sentence that expresses similarity, resemblance, or likeness with an example (*reiji* 例示) and expresses similarity, resemblance, or likeness through comparison or analogy with something (*hikyou*比況). Structurally, grammatical sentences marked with -*you* encompass six types of patterns: [V+ *you ni* V], [N+*no you ni*+V/Adj], [V/N+*no you na*+N], [N+*no you da*], [N+*no you na*+N], [N+*no you ni* V/Adj].

2. Grammatical Sentence Pattern -you meaning Similarity as a Structured Reiji [V1 -you ni V2]

(16) 母が切ったように肉を千切りにします。
Haha ga kitta youni niku wo sengiri N ishimasu.
'Cutting the meat into julienne slices, as demonstrated by the mother in the meat-cutting method'.

(17) 父が私に勉強を教えてくれたように私は子供たちに教えています。
Chichi ga watashi ni benkyou wo oshiete kureta youni watashi wa kodomotachi ni oshiete imasu.
'I teach the children just as my father taught me'.

In sentences (16) and (17), the subject is not mentioned but is omitted. The subject can be filled in first people, such as *watashi* 'I'. Sentence (16) is spoken when the speaker has seen or witnessed their mother cutting meat (*niku o kiru*). Then, the perpetrator performed the activity of "cutting meat" just as the mother did. So, the perpetrator is imitating what "mother" did regarding cutting meat. Likewise, in a sentence (17), the perpetrator teaches his child just as his father educated him. So, the

perpetrator emulates his father's behavior in educating his child.

So, what is meant by "similarity" in these two sentences is the similarity in "cutting meat" by following the mother in sentence (16) and the similarity in "raising children" by following the father.

3. Grammatical Sentence Pattern ~*you* Meaning Similarity as a Structured *Reiji* [N *no you ni* V]

The sentence structure pattern [N *no you ni* V] is a grammatical ~*you* sentence pattern that expresses similarity related to someone's activity or the similarity of an object that serves as a concrete example, as in the following data.

(18) 東京のようにジャカルタにもいろいろな国の人が住んでいます。
(MN, 2006:31 dengan sedikit perubahan oleh penulis)
Tokyou no youni Jakaruta ni mo iroirona kuni no hito ga sunde imasu
'In Jakarta, many foreigners live there just like in Tokyo.'

(19) 日本人のように漢字がうまく書けるようになりたい。
Nihonjin no youni kanji ga umaku kakeru youni naritai.
'Want to be able to write kanji like a Japanese person.'

The sentence patterns (18) and (19) of comparison express the meaning of similarity, resemblance, or likeness by showing *reiji* as an example, accompanied by dynamic or stative verbs. The formula is [N as an example + *you ni* + V]. In sentence (19), Tokyo is given as an example, whereas in sentence (20), Nihonjin 'Japanese people' is given as an example. V functions to express an activity or state and serves as the predicate in the sentence. The type of noun as a concrete example in this sentence pattern must be a concrete noun 具体名詞 *gutai meishi*, whether a common noun or a proper noun.

4. Grammatical Sentence Pattern ~*you* Meaning Similarity as a Structured *Reiji* [V *you na* N] and [N *no you na* N]

The sentence structure patterns [V *you na* N] and [N *no you na* N] convey similarity, either in relation to an activity or in comparison to an exemplified object. This type of similarity is known as *reiji* (例示). The following examples illustrate this pattern.

Context: A speaker from Bandung knows that in the city of Solo, there is a regulation that street stalls or food tents can only operate starting at 4:00 PM, and Bandung wants to emulate this.

(20) バンドン市も屋台の営業時間を<u>中部ジャワのソロ市のような営業時間の制度</u>にするそうです。(Kalimat buatan penulis)
Bandonshi mo yatai no eigyou jikan wo <u>Chuubu Jawa no Soro-shi no you na</u> eigyou jikan no seido ni suru sou desu.
'It is said that the city of Bandung will also implement operational hours regulations for night food stalls like the city of Solo in Central Java.'

(21) そのお菓子はおいしそうに見えましたが、食べてみると<u>思ったような味</u>ではありませんでした。
Sono okashi wa oishisou ni miemashita ga, tabete miru to <u>omotta you na aji</u> dewa arimasen.
'The cake looks delicious, but when I tried to eat it, it didn't taste as expected'.

Sentence (20) is an example of the structure [N *no you na* N], and sentence (21) is an example of the structure [V *you na* N]. In sentence (20), Solo is an example that will be compared to the city of Bandung, or in other words, Bandung will emulate Solo in terms of the time or hours of operation of street food stalls (*yatai no eigyou jikan*). Similarly, the cake that looks delicious in a sentence (21) is considered an example, but it is not as expected upon closer inspection.

5. Grammatical Sentence Pattern ～ *you* Meaning Similarity Through Comparison or Metaphor *Hikyou* Structured as [N *no you* (*da*)]

The sentence structure pattern [N no you (da)] expresses the meaning of similarity, resemblance, or sameness between one object and the object, exemplified as a metaphor or analogy. Therefore, the noun that fills N is a basic common or a proper noun generally known, as seen in the following data.

(22) あの人の話し方はまるで<u>日本人のよう</u>ですね。
(Kalimat buatan penulis)
Ano hito no hanashi wa marude <u>nihonjin no you</u> desu.
'That person's way of speaking is like a Japanese person'.

(23) あの画家が描いた果物の絵は本当に<u>本物の果物のよう</u>です。
Ano gaka ga egaita kudamono no e wa <u>honmono no kudamono no you</u> desu.
'The painting of fruits by the painter looks like real fruits'.

In sentence (22), the auxiliary verb ~*you da* appears simultaneously with the adverb *marude* 'like'. So, it means similar to how a Japanese person speaks. Similarly, in a sentence (23), the painting resembles or is similar to the original. In Indonesian, the subordinator in this comparative sentence, besides the word "*bagaikan*," can also be marked with the words "*seperti*" or "*sebagaimana*" as mentioned by Alwi (2000:408).

6. Grammatical Sentence Pattern ～*you* Meaning Similarity Through Comparison or Metaphor *hikyou* Structured as [N1 *no you na* N2]

The grammatical pattern ~*you* that indicates similarity through comparison or analogy with something (*hikyou* 比況) with the structure [N1 *no you na* N2] generally compares the two nouns in the sentence. In this case, N1 serves as the object being exemplified or compared, and N2 is the object that bears similarity to N1. In sentence (25), which means *hikyou*, it is often accompanied by the adverb まるで *marude* 'like' or 'as if', which emphasizes the meaning of ~you as 'like or as if'. Expressions like this fall into the category of similes. The adverb *marude* in the expression pattern ~*you* with the meaning of *hikyou* is optional.

(24) あの体操選手の動きは実にしなやかで、まるで<u>ネコのような動き</u>です。
Ano taisou senshu no ugoki wa jitsu ni shinayaka de, marude <u>neko no you na ugoki</u> desu.
'The gymnast's movements are very flexible, like a cat's movements'.

(25) あの山はまるで<u>ひっくり返った船のような形をしている</u>ので、スンダ語で「Tangkuban Parahu (ひっくり返った船)」と名付けられました。
Ano yama wa marude <u>hikkurikaetta fune no you na katachi wo shite iru</u> node, Sunda go de 'hikkuri

kaetta fune (Tangkuban Perahu)' to nazukeraremashita.
'The mountain is called Tangkuban Parahu (upside-down boat) in Sundanese because it resembles an upside-down boat'.

7. Grammatical Sentence Pattern ~*you* Meaning Similarity Through Comparison or Metaphor *Hikyou* Structured [N *no you ni* V /A]

The sentence pattern [N *no you ni* V/A] is a sentence pattern that expresses the meaning of *hikyou*, which explains the state, nature, or characteristics of the subject topic by providing a similar example that is generally known. As in sentence (26), both in Indonesian and Japanese, something that piles up a lot is likened to a mountain. Similarly, in a sentence (27), the monkey, which is considered similar to humans when walking, is likened to humans when walking.

This ~*you* pattern Sentences (26) and (27) are structured as [N *no you ni* V] and [N *no you ni* A], and sentences (28) and (29) with the ~*you hikyou* pattern are structured as [N *no you ni* A]. Sentence (28) compares the cold weather to winter, just as a condition's coolness is compared to Japan's coolness in autumn.

(26) 彼の机の上には、本が<u>山のように</u>積んで
Kare no tsukue no ue ni wa, hon ga <u>yama no you ni tsunde</u> arimasu.
'On the table, there are books piled up like a mountain'.

(27) あのサルは<u>人間のように</u>立って歩きます。
Ano saru wa <u>ningen no you ni tatte</u> arukimasu.
'The monkey walked while standing like a human'.

(28) 今日のレンバンは気温が低くて、日本の<u>冬のように</u>寒いです。
Kyouno Renban wa kion ga hikukute, Nihon no fuyu no you ni samui desu.
'The air temperature in Lembang today is low like winter in Japan'.

(29) きょうはまるで<u>日本の秋のように涼しい</u> ですね。
(Kalimat buatan penulis)
Kyou wa marude Nihon no <u>aki no you ni</u> suzushii desu ne.
'Today is cold like autumn'.

CONCLUSION

Based on the analysis results, the auxiliary verb ~*you*(*da*) which conveys the speaker's opinion or assumption about an observed event or situation, can be categorized into two types of usage. The first type refelcts an assumption based on detailed observation (Type 1), while the second expresses an assumption based on a more superficial or immediate observation (Type 2).

Structurally, both types appear in verbal, adjectival, and nominal sentences, following the patterns: [V in its base form + ~*you*(*da*)], [Adjective in its base form + ~*you*(*da*)], and [Noun + *no* + ~*you*(*da*)]. The interpretation of these conjectural meanings depends on the context in which the sentence is used.

In the sentence, the meaning of "*reiji*" aims to show an example as an ideal or desired activity or form, a simile or metaphor explaining the characteristics or traits found in the subject topic by providing an example of a comparison object that is generally well-known.

The *reiji* sentence emphasizes the similarity or likeness between the subject topic and the example object. Therefore, the noun in a *reiji* sentence must be a concrete noun, whether a proper or a common noun. In this case, it must use the attributive adjective *zokusei keiyoushi*, which expresses the property or characteristic it possesses.

The *hikyou* sentence explains a specific characteristic or trait in the subject. Unlike *reiji*, in *hikyou* sentences, the subject topic must not be the same as the noun or must not be part of the noun being compared, which is the first noun in the sentence in question. The noun used for comparison as a metaphor must be widely recognized, either as a basic noun or a proper noun.

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