



Paralinguistic Features in Cross-Cultural Communication: A Study of Indonesian-Japanese Married Couples in Vlogs

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Abstract

Paralinguistics forms an essential part of nonverbal communication and plays a crucial role in shaping meaning within intercultural contexts. Grounded in Poyatos' (2002) framework of paralinguistic aspects, this study examines how paralinguistic features are realized in the interactions of an Indonesian Japanese married couple through their vlog. Using a qualitative descriptive approach with note-taking techniques, the research identifies and analyzes features such as voice volume, pitch, tempo, pauses, drawling, and clipping. The findings reveal distinct tendencies that reflect each speaker's cultural background. The Indonesian speaker, Diera, often employs soft loudness, higher pitch, drawling, and frequent pauses, expressing warmth and enthusiasm characteristic of Indonesian communicative norms. Her Japanese husband, by contrast, displays a slower tempo, moderate volume, and subtle pitch variation—traits associated with calmness, politeness, and harmony in Japanese communication. These contrasting yet complementary paralinguistic patterns demonstrate how intercultural couples negotiate meaning and emotional expression through nonverbal cues. The study highlights the significance of understanding paralinguistic elements in cross-cultural communication, particularly for enhancing mutual comprehension, preventing misinterpretation, and fostering more effective interaction across cultural boundaries.

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INTRODUCTION

Humans have various ways of communicating to express intentions, emotions, and messages—whether through words or other forms of expression beyond language. Both forms of communication play equally important roles in ensuring that messages are effectively conveyed and understood. Communication that occurs beyond verbal language is known as nonverbal communication.

Nonverbal communication plays an important role in supporting the effectiveness of verbal communication. Mehrabian (as cited in Harumi & Sachiko, 2003) suggests that the emotional meaning conveyed in a message is predominantly expressed through nonverbal elements: 55% through facial expressions, 38% through intonation, and only 7% through words. Nonverbal communication is also essential in building effective interpersonal relationships (Rachman, 2021). It is characterized by the implicit, structured, linear, and often one-way delivery of meaning or intention, and it plays a particularly significant role in low-context cultures (Mulyana, 2019).

According to Samovar (2010), nonverbal communication includes facial expressions, body movements, vocal intonation, touch, the use of time, space, and distance, as well as other aspects whose adjustment and application in conveying meaning occur without the use of words or language.

Voice intonation, one of the elements of nonverbal communication, is categorized under paralinguistics (パラ言語 *paragengo* in Japanese). Paralinguistics is a field of study that focuses on nonverbal features associated with vocal expression. These include intonation, speech rate or tempo, pitch, volume, vocal quality, dialect, and vocalizations such as laughter, giggling, and groaning (Mulyana, 2017; Samovar, 2010).

Aspects related to the voice play a crucial role in ensuring accurate message delivery and comprehension for both the speaker and the listener. Through vocal expression, the listener can perceive the speaker's personality, emotional state, attitude, and sociocultural background (Mulyana, 2019). Various vocal elements can reflect an individual's characteristics and function as indicators through which others may identify the

speaker, even without understanding the literal meaning of their words (Poyatos, 2002).

Vocal volume can be used to create specific effects on certain words, making them sound loud, soft, or whispered, depending on the intended emphasis. Speech tempo, or the speed at which words are spoken, can be measured by the duration of individual words or the pauses between them, and is generally categorized into fast and slow tempos that express emotion, emphasis, and speaking style. Pitch, or the highness and lowness of the voice, can be divided into two styles: a personal style, which reflects an individual's habitual vocal patterns, and a cultural or subcultural style, which relates to the speaker's cultural background and native language. Syllabic duration refers to the length of time used to pronounce a syllable and reflects an individual's speech rhythm when conveying a message. Within syllabic duration, there are two main phenomena: drawling, or the lengthening of syllables, and clipping, or the shortening of syllables (Poyatos, 2002).

In cross-cultural communication, understanding how messages are conveyed through nonverbal means is essential. Such understanding helps both speakers and interlocutors minimize misunderstandings that may arise from insufficient cultural awareness as reflected in language—whether in direct communication or through various media such as social media (Kurniasih, 2017). The greater one's understanding of the culture associated with a language, the easier it becomes to communicate effectively within its cultural context, especially in cross-cultural couples, referring to relationships between individuals from different cultural and national backgrounds.

Research highlighting the importance of understanding paralinguistics in communication has been conducted by Diyora and Mirzayev (2023). They emphasize that paralinguistic elements—particularly facial expressions, intonation, body movements, pauses, and laughter—play significant roles in clarifying, complementing, and even substituting verbal communication, depending on the character and cultural background of a particular group.

Another study on paralinguistics, particularly in the context of cross-cultural

communication, was conducted by Guerry, Shochi, Rilliard, and Erickson (2017) using the free-labelling method. Their research revealed differences in the interpretation of prosodic expressions such as intonation, rhythm, and pitch in Japanese between native Japanese speakers and American English speakers. The results indicate that there are differences in the interpretation of meaning and the use of prosodic strategies between the two groups, which are influenced by their respective cultural backgrounds. The implicit nature of Japanese expressions—both grammatically and prosodically—along with deeply rooted cultural norms, makes it difficult for American speakers to grasp the intended message due to limited cultural understanding.

Paralinguistic research in Japanese has also been conducted by Maekawa (1998, 2004), who suggests that the perception of paralinguistic information in Japanese, influenced by factors such as utterance duration, pitch, accent, and voice quality, depends on the type or content of the message being conveyed (e.g., expressing admiration or disappointment). Maekawa also highlighted that differences in linguistic and cultural backgrounds among non-native speakers can affect their understanding of paralinguistic features in Japanese.

Although some studies have examined nonverbal communication in cross-cultural contexts, research that specifically investigates paralinguistic elements in interactions between cross-cultural couples—especially through media such as videos or vlogs—remains limited. Vlogs, as a form of digital communication, provide a concrete representation of how couples from different cultural backgrounds adjust their communication styles, including the use of paralinguistic features such as voice volume, tempo, pitch, and speaking style.

The increasing Indonesian interest in the Japanese language and culture, accompanied by more frequent cross-cultural interactions and communication in fields such as education, tourism, and the workplace—as well as in daily life with native Japanese speakers—makes Indonesian speakers a particularly relevant group to study. This context also offers an opportunity to explore how paralinguistic elements play essential roles in understanding and adapting communicative

styles, as well as in bridging cultural differences between the two groups of speakers.

Based on these considerations, this research aims to analyze and address the following question: What paralinguistic aspects appear in vlogs of cross-cultural couples, specifically between Indonesian and Japanese partners, and how do these aspects reflect nonverbal communication as a medium of cultural interaction between the two groups?

METHOD

The research method used in this study is a descriptive qualitative method. This method was used to describe the results of data analysis in the form of descriptive words (Moleong, 2010). The object of this study is the paralinguistic elements that appear in the utterances of an intercultural couple in a vlog video, which serves as the data source. The data source used is a vlog video titled “*CANTIK BANGET! Main ke Taman Momiji, Beli Kedamatori? Jual Barang Bekas, Dll | A Day in My Life*” from the YouTube channel *Diera Nathania*, an Indonesian who is married to a Japanese and lives in Japan.

The decision to use this vlog video was based on several criteria: (1) it present the natural daily communication between an Indonesia dan Japanese cross-cultural married couples, (2) this video contains frequent use of both Indonesia and Japanese language, and (3) it demonstrates a variety of paralinguistic aspects in the interaction between the two speakers. Considering that this research is qualitative, the use of a single video as the data source is regarded as sufficiently representative to address the research objectives while also allowing for a more focused and in depth analysis.

The technique used for data collection in this research is the observation-and-note technique, which is applied to identify various facts related to the research problem (Sudaryono, 2015). The observation technique is used to obtain data by closely observing the data source, after which the observed data are transcribed into written form (Sari, 2018). The steps taken in analyzing the data in this study are as follows: (1) Transcribing the vlog video used as the data source into written form, (2) Analyzing the transcribed data using Poyatos’ (2002) theory of paralinguistic elements

and the possibility of applications, and (3) Arranging and presenting the results of the analysis in a direct and descriptive interpretation that can be easily understood by readers.

In this research, the researcher serves as the primary instrument, conducting observations and analyses based on the data obtained directly from the vlog footage. Notes were used as supporting tools to document the collected data, and then transcribed into written form.

The data will be analyzed based on Poyatos' (2002) theory as the foundation for identifying and classifying the paralinguistic elements that appear in the conversation of the cross-cultural couple. The elements that will be used as the focus of this research are limited to voice volume, speech rate or tempo, intonation, and the duration of syllable articulation, also known as syllabic duration.

RESULTS AND DISCUSSION

The results of this research indicate that cross-cultural couples, who come from different cultural and national backgrounds, reflect or represent the uniqueness of their native cultures through the use of distinct paralinguistic aspects.

The data obtained and analyzed based on Poyatos' (2002) theory of paralinguistic aspects are presented in two parts, according to the speakers: the utterances of the wife, who is Indonesian, and those of the husband, who is Japanese. This division in the presentation of results and discussion aims to highlight potential differences and similarities in the use of paralinguistic elements across cultures.

In the analysis of the collected data, various symbols are used to indicate the paralinguistic aspects that are the focus of the analysis, as shown in the following table.

Table 1. Paralinguistic Aspects Symbols

No.	Aspects	Symbol	Explanation
1	Quite level of loudness	[q]	Low Volume, almost inaudible
2	Soft level of loudness	[s]	Low volume, but clearly audible (stable)
3	Loud level of loudness	[l]	Loud volume, prominents
4	Slow tempo	//	Slow speaking speed,

5	Fast tempo	>>	noticeable pauses Fast speaking speed, words seem to be attached
6	High pitch	↑	High tone
7	Low Pitch	↓	Low tone
8	Pause	...	Giving a pause, a moment of silence
9	Drawling	~	Pronunciation of extended syllables
10	Clipping	‘	Shortening of syllables

1. Analysis of Paralinguistic Aspects of Wife's Speech

This section presents the paralinguistic aspects that appear in the utterances of the wife, the owner of the YouTube channel *Diera Nathania*. The analysis refers to Poyatos' (2002) theory on the use of paralinguistic aspects, such as intonation, speech tempo, voice volume, and other vocal expressions, in conveying emotions, messages, or specific nuances during her interactions with her husband in Japanese, as well as when she speaking in Indonesian.

There are four data, including two Indonesian utterances and two Japanese utterances, which clearly indicate the use of paralinguistic aspects.

Context : Diera and her husband were having breakfast with her usual dishes. In this section, Diera showed the dish she made.

Data 1 : [s] Gue 'tau ↑ ini keliatannya kayak ... apaan sih kok ↑ ini ↑ 'ga ... keliatan enak sama sekali ↑ gitu loh, benyek-benyek 'ancur gimana gitu. Cuman ↑ guys ... haduh ... ini enak bange~t↑

[s] I know↑, this looks like... what even is this? Why does↑ it↑ look... not appetizing at all↑, like, all mushy (totally ruined or something). But↑ guys... ugh... this is sooo↑ delicious~
(minute 07:51-08:03)

In Data 1, the utterance is expressed in soft level of loudness or in a low volume but clear voice, with no indication of increase or decrease in volume, resulting in a stable volume of speech.

Data 1 also clearly shows the paralinguistic aspect of high pitch on several words, such as *tau*, *kok*, *ini*, *sekali*, *cuman*, and *banget*. The rise in pitch on these words indicates that the speaker is placing emphasis something. Specifically, in this context, the emphasis the food she made tastes very good, even though its appearance does not reflect that.

At the end of her utterance, Diera can be observed using drawling, or the lengthening of a syllable, specifically on the word *banget* (so). This indicates that the nuance of the conversation, or the vlog segment as a whole, is informal, as it is intended for entertainment while also providing educational content about life in Japan. The drawling on *banget* (so) may also signal an emotional expression related to the topic being discussed, in this case, the emotion conveyed is happiness.

Another observed aspect is clipping, as seen in the Indonesian words such as *tau* (from words *tahu*/know), *ga* (from words *enggak*/no), and *ancur* (from words *hancur*/in this context meaning mushy). The shortening of syllables in these words indicates the informal situation of the vlog, which is due to the light topic and its describing daily life of Diera and her husband.

There was also a use of pauses by Diera to indicate a transition between segments or parts of her utterances, such as when she tried to guess what most people or her vlog viewers might say after seeing the dish she had made. Furthermore, the pause between the word “*haduh*” (ugh) reflects an emotional expression that Diera felt when describing the taste of the food she had made.

Context: Diera and her husband went to a shopping center near their residence to look for a tool commonly used to tidy up knitted garments made of wool and similar materials. This tool is rarely found in Indonesia, but in Japan, there are various types available, along with a range of prices.

Data 2 : [s] Kita ... Mau ... Cari ...
Ke~Da~Ma~To~Ri, nama alatnya *kedamatori*.

[s] We're ... to look for ...
Ke~Da~Ma~To~Ri, the name of the tool is *kedamatori*.

(minute 13:27-13:34)

In Data 2, two paralinguistic aspects were observed: pauses and drawling, both expressed with a stable or soft level of loudness. The pause that appears in the Data 2 indicates that Diera was thinking about the item she was about to search for. This suggests that pauses are used to give both the speaker and the listener time to process or reflect on the topic of conversation.

Meanwhile, the aspect of drawling is observed when Diera spells the name of the tool she is looking for by breaking it down into syllables. This was done intentionally to inform her vlog viewers, most of whom are Indonesians and unfamiliar with the existence of such a tool, about its name and how it is pronounced.

Context: Diera and her husband found the item they were looking for. However, it turned out that there were many different types available, with a various range of prices. After some consideration, Diera's husband selected one of the products, but this even caudes curiosity from Diera regarding his choice.

Data 3 : [s] Kore? ↑ E~~↑, nani ga
chigaundarou? ↑ Kore 4.800 en~, kore 1.500 gurai ↓.

[s] This one? ↑ Eh~~↑, I wonder,
what's the difference? ↑ This one's 4.800 yen~, and
this one's around 1.500 ↓.

[s] Yang ini? ↑ Eh~~↑, bedanya
apa ya? ↑ Yang ini 4.800 yen~, yang ini sekitar
1.500 ↓.

(minute 14:48-14:58)

In Data 3, which was spoken with a soft level of loudness, three paralinguistic aspects were identified: high and low pitch, and also drawling.

The rising or high pitch at the end of a word can indicate that the utterance is intended as a question. This is evident when Diera asks her husband questions such as “*kore?*” (This?) and “*nani ga chigaundarou?*” (What's the difference?) In addition to indicating a question, a rising or high pitch can also express the speaker's sense of surprise.

On the other hand, a low pitch is observed when Diera states the comparative price of the tool they were looking for. In this context, the low pitch indicates the end of an utterance, but it also conveys a sense of doubt or uncertainty. In Data 3, the low pitch reflects Diera's uncertainty regarding

the differences between the *kedamatori* tools, which she compare their price variations.

The drawling observed in Diera's utterance of "e" and the word "yen" may indicate the speaker's hesitation or uncertainty about a particular matter. At the same time, it also reflects her attempt to extend her speech while simultaneously thinking through the possible reasons behind the price variations of the tools in question.

Context: Diera and her husband visited a park known for its beautiful autumn scenery near their previous location. At that time, Diera asked her husband to act as the cameraman by handing him her phone along with a stabilizer device to maintain balance while filming. To test the stabilizer's performance, her husband made a movement that risked dropping the phone, which triggered an emotional reaction from Diera who witnessed it.

Data 4 : [s] *Tsuiteru* ↓ *Kedo ... E~~↑*, *Dame da yo* [>>] *sonna koto yacchataru* ↓
 [s] It's attached ↓ But ... Eh~~↑,
 You're not supposed [>>] to do that ↓
 [s] *Terpasang* ↓ *Tapi ... Eh~~↑*,
 Tidak boleh [>>] melakukan itu ↓
 (minute 16:09-16:13)

The paralinguistic aspects that appear in Data 4 include high and low pitch, a shift to a faster tempo, drawling, and pauses, all delivered with a standard volume level.

Low pitch indicates emphasis on something that has already been done, as seen in the utterance "*tsuiteru*" (attached/already attached). In this context, the word signifies that the phone intended for recording in the park had already been properly set up and was ready for use, according to Diera. Meanwhile, the low pitch in "*sonna koto yacchataru*" (you can't just go and do something like that) conveys emotional emphasis, specifically anger. This is evident as Diera used the phrase in response to her husband's action, which she perceived as inappropriate.

The emotional emphasis, specifically anger, can be identified when Diera suddenly changes her speaking tempo from a slow or normal speed to a faster one in utterances that respond to her husband's behavior.

Diera produced drawling in the utterance "e", which reflected a surprised expression as a reaction to her husband's behavior, which she perceived as inappropriate. This expression of surprise was further reinforced by a rising or high pitch.

The pause observed in Data 4 serves to provide thinking time in preparing an appropriate response to a particular situation, in this context, checking the condition of the phone and its stabilizer.

Based on the analysis of the four data sets above, it can be observed that Diera consistently tends to use various paralinguistic features while express her utterances with a consistent soft level of loudness.

The most frequently used paralinguistic aspects include high pitch, which indicates expressions of admiration or questions, and low pitch, which indicates emphasis but may also reflect doubt or uncertainty. Pauses are used to allow additional time for thinking about the topic of conversation, while drawling, or the elongation of certain syllables, reflects both a personal speaking style, as Diera is a vlogger, and serves as a form of emphasis in her utterances.

This illustrates that Indonesian speakers tend to incorporate a variety of paralinguistic features within a single, cohesive utterance, depending on the topic and the interlocutor. The use of soft level of loudness, high pitch, and drawling may indicate a speaking style that is friendly, expressive, and communicative. This aligns with Indonesian cultural norms, which are widely recognized for their warmth and expressiveness in social interaction.

A high pitch may reflect the tendency of Indonesian speakers to show interest in the interaction or the topic of conversation with their interlocutors. In contrast, low pitch and pauses can be associated with politeness strategies aligned with Indonesian cultural norms, which emphasize the avoidance of conflict in spoken interactions.

This interpretation is in line with the theory by Poyatos (2002) and Mulyana (2019), who emphasize that a communicator's background such as identity, personality, and emotions can be reflected through paralinguistic aspects related to vocal characteristics. In this context, the

paralinguistic aspects shown by Diera reflect her background identity as an Indonesian speaker.

2. Analysis of Paralinguistic Aspects of Husband's Speech

Similar to the previous section, this part discusses the paralinguistic aspects observed in the utterances of Diera's husband, who is Japanese. The analysis draws on Poyatos' (2002) theory concerning the use of paralinguistic elements, such as intonation, speech tempo, voice volume, and other vocal expressions, in conveying emotions, messages, or specific nuances. These aspects are examined within the context of his interactions with Diera, his wife, both when speaking in Japanese and when attempting to communicate in Indonesian.

Context: Diera was greeting her vlog audience while sharing details about her daily activities. In the middle of her vlog introduction, her husband also joined in the greeting, in this time using the Indonesian language.

Data 5 : [q] Pagi ↑
[q] Morning ↑
(minute 01:06-01:07)

In Data 5, the utterance produced by Diera's husband in a quite level of loudness, although a high pitch is discernible at the end. This may be due to the fact that, as a Japanese speaker, he is still unfamiliar with using the Indonesian language, resulting in hesitation when expressing himself. The high pitch at the end of his utterance indicates a request for confirmation, a response from Diera, to ensure that his greeting was appropriate.

Context: Diera and her husband were having breakfast together. Her husband noticed something unusual about Diera's portion of food, as it was different from his. When he asked her the reason, Diera simply replied that she didn't have much of an appetite. However, her answer triggered a clear sense of confusion in her husband.

Data 6 : [q] [>>] *Kibun jyanai kara tabenai kibun tte iu no ga wakannai* ↓ *mou aru wa kui mon, me no mae ni tabemono ga areba* ↓

[q] [>>] I've never experienced a loss of appetite, if there's any kind of food in front of me, i'll definitely eat it ↓

[q] [>>] Aku belum pernah merasa tidak berselara makan, kalau ada makanan apapun di hadapanku tentu akan kumakan ↓
(minute 02:39-02:42)

In Data 6, the husband's utterance is expressed in a quite level of loudness, likely due to the fact that they were sitting in close range. Two other paralinguistic features are also present: fast tempo and low pitch. The fast tempo is evident throughout the utterance, suggesting a close relationship between the couple and reflecting the husband's enthusiasm in keeping up with the flow of conversation as he expresses his reaction to something unfamiliar to him. Meanwhile, the low pitch serves to emphasize his statement that he had never experienced a loss of appetite before.

Context: Diera and her husband were visiting a park filled with beautiful *momiji* trees, which are widely associated with autumn in Japan.

Data 7 : [s] Musim~ ... *nani?* ↑
[s] Season~ ... what? ↑
[s] Musim~ ... apa? ↑
(minute 15:39-15:41)

In Data 7, the husband's utterance is expressed at a soft level of loudness, which appears to be related to the topic of their conversation about *momiji*. The drawling on the word *musim* (season), followed by a pause, strongly indicates that these paralinguistic features reflect a moment of searching or hesitation. It suggests that Diera's husband was thinking and trying to recall the appropriate word to complete the phrase, *musim*, with its Japanese equivalent *aki*, meaning autumn, which matched the season at that time.

At the end of the utterance, a high pitch can be identified, indicating a question following the word *nani*, which means "what". This is consistent with the presence of two other paralinguistic features, drawling and pause, that accompany the utterance.

Context: While visiting a park, Diera and her husband were recording their journey through the park using a smartphone and a stabilizer. Upon

seeing the stabilizer for the first time, Diera's husband appeared genuinely impressed by its function.

Data 8 : [s] *Kore motte ... Futsu ni aruku bun ya daijoubu nanda?* ↑ *E* ↑ [//] *Meccha raku nandakedo* ↓

[s] You carry this ... and can still walk around like usual? ↑ Wow ↑ [//] That's really practical, isn't it? ↓

[s] Ini dibawa ... terus bisa sambil berjalan seperti biasa? ↑ Wah ↑ [//] Praktis sekali ya ↓

(minute 16:16-16:21)

In Data 8, the husband's utterance is expressed at a slow level of loudness, which reflects the tone of the topic, as if he were speaking to himself. The pause observed in his utterance suggests that Diera's husband was reflecting on the practicality of the stabilizer he had just discovered.

The high pitch indicates a sense of surprise as well as excitement toward the newly discovered object. In contrast, the low pitch signals emphasis in expressing his praise for the practicality of the stabilizer.

This data also reveals another paralinguistic feature: a slow tempo, which reinforces the utterance tone that supports the expression of praise being conveyed.

Based on the analysis of Diera's husband's utterances, the most frequently observed paralinguistic features revolve around high and low pitch. High pitch indicates questions, conveys uncertainty, and reflects a sense of appreciation. In contrast, low pitch signals expressing certainty in his statements.

Pauses and a slow tempo were also identified in the husband's utterances. The utterances were expressed with variations in loudness, ranging from a quiet level to a soft level, adjusted according to the physical distance between him and his wife as the interlocutor.

The tendency of Diera's husband to use paralinguistic features such as pitch variation (high and low), pauses, and a slow tempo reflects a careful and considered communication style. This manner of speaking appears to be aimed at avoiding potential conflict that may arise from cultural differences between him and his wife. It also reflects common communicative norms typically observed in Japanese culture (Maekawa,

1998; 2004; Guerry, Shochi, Rilliard, and Erickson, 2017).

The variation in pitch and vocal volume, ranging from quiet to soft levels of loudness, suggests a high level of pragmatic awareness on the part of Diera's husband, who is Japanese. Beyond pragmatic sensitivity in speech, this also reflects values of politeness within the marital relationship, which is considered a private and intimate space between the two. The presence of pauses indicates a tendency to allow room for thought and to maintain a harmonious flow of conversation, avoiding potential sources of conflict.

CONCLUSION

Based on the result of the analysis conducted, it was found that the paralinguistic aspects present in the utterances of the two speakers, a married couple from different countries, have differences in terms of delivery and communication style, which also reflect the cultural values of each speaker.

In the utterances of the wife, Diera, who is both a vlogger and a native Indonesian speaker, shows more variation in paralinguistic aspects compared to her husband. The use of diverse variation of the aspects, particularly high pitch, drawling, and soft loudness, reflects a highly expressive, friendly, and open speaking style. This may be influenced by the habits and cultural values of Indonesian society, which tend to be warm, sociable, and oriented toward creating personal connection by communication.

Furthermore, Diera's husband, who is a native Japanese speaker, shows relatively consistent use of paralinguistic features across his utterances. These primarily center on pitch, soft or quiet volume, slow tempo, and the use of pauses, giving the impression of greater self-control and carefulness. This can suggest that Japanese communication style tends to be oriented toward maintaining calmness, engaging in careful consideration, and reflecting a high level of pragmatic awareness in delivering speech.

The results of the analysis reinforce the importance to consider and study in thorough study of paralinguistic aspects. Even when utterances are delivered in languages mutually understood by both the speaker and the interlocutor, cultural differences influencing the use of paralinguistic

features can still affect the way of messages are conveyed and interpreted.

The results of this study contribute to the ongoing development of research on paralinguistics. Various expressions and types of information exchanged between Indonesian and Japanese speakers—whether in Indonesian or Japanese—are strongly influenced by paralinguistic features that reflect each speaker's cultural background. These findings reinforce and expand previous understandings of paralinguistics, as discussed in studies such as Kikou (1998, 2024) and Guerry, Shochi, Rilliard, and Erickson (2017).

The findings also support and extend theories related to paralinguistics, particularly within the context of Japanese language use in informal, everyday communication—an area that has received relatively little in-depth attention.

The researcher hopes that future studies on paralinguistics will continue to develop and be further updated. It is recommended that future research broaden the scope of analysis to include a wider range of communication settings that are more diverse and natural, such as interactions in educational contexts, family environments, or broader community settings.

Exploring the relationship between gender and the use of paralinguistic features in communication could also be an interesting direction for future research and could further enrich the study of paralinguistics.

Furthermore, future studies may focus on the tendency to use paralinguistic aspects in specific speech acts, such as requests, invitations, prohibitions, or commands in Japanese.

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