

Apologizing Gestures Between Japanese and Indonesian (Based on Japanese Films and Indonesian Films)

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ABSTRACT

In daily life when communicating, people use two types of communication, namely verbal communication and non-verbal communication. The use of non-verbal communication without realizing it is more widely used, for example, the use of gestures. The gesture is a form of nonverbal communication that uses body gestures without realizing it or realizing it. Each country has a different understanding of gestures, including Japan and Indonesia. It can be seen that although they have the same meaning, the gestures used in each country may vary. This can be influenced by the culture and mindset of the community. The purpose of this study is to discuss the apology gestures made by the Japanese and Indonesians. The method used is a qualitative descriptive method because it attempts to describe any apology gestures found in Japanese films and Indonesian films, as well as the meaning contained in the apology gestures found in Japanese films and Indonesian films. The data sources used are Japanese films and Indonesian films. Based on data collection regarding apologizing gestures, there are four apologizing gestures found in Japanese films and Indonesian films, namely *ojigi*, *dogeza*, handshake, and *sungkem*. In the analyzed gestures, the apology gesture was used to complete the verbal message and replace the verbal message.

Keywords: *apologizing, films, gestures, Indonesian, Japanese*

INTRODUCTION

As one of the objects of linguistic study, a language is a tool used to communicate. When we are communicating, we use two types of communication. Verbal communication is communication that uses words, whether spoken or written, or forms of communication that use words, both in the form of conversation and writing. Meanwhile, nonverbal communication is communication in which the message is packaged in a form without words (Kusumawati, 2016).

The use of nonverbal communication without realizing it is far more widely used than verbal communication. In communicating almost automatically, nonverbal communication is used. Therefore, nonverbal communication is permanent and always exists. Nonverbal communication is more honest because it is spontaneous. According to Mehrabian (in Tanaka and Tanaka, 1996) revealed that nonverbal communication supports verbal communication as much as 88% consisting of 55% facial expressions and 38% other nonverbal. Then Birdwhistell revealed that nonverbal communication supports verbal communication as much as 65% -70%.

Non-verbal communication "talks" more than spoken verbal language. In this case, the communication in question is a process where a person or several people, groups use the information to connect with the environment or other people. (Yusuf, 2016: 3).

Leathers (in Yusuf, 2016) explained that there are 6 reasons why nonverbal messages are very significant, including:

- a. Non-verbal messages determine meaning in interpersonal communication.
- b. Feelings and emotions are reflected through non-verbal messages.
- c. Non-verbal messages convey meaning and intent relatively free from deception and confusion. Non-verbal messages can rarely be managed by the speaker consciously.

- d. Non-verbal messages have a metacommunicative function, namely providing additional information that clarifies the meaning of the message.
- e. Non-verbal messages are a way of communication that is more effective and efficient in terms of time compared to verbal messages.
- f. Non-verbal messages is an appropriate means of suggestion because it can express emotions implicitly.

According to Tanaka (1996: 193) studies contained in nonverbal communication are paralinguistics, body language (miburi gengo), distance, touch, and appearance. Body language or miburi gengo includes facial expressions, laughter, eye contact, and gestures.

Each country has a different understanding of the gesture. It can be seen that although it has the same meaning, the gestures in each country can be different. This can be influenced by the culture and mindset of the community.

The interaction of Japanese society has a uniqueness that radiates in verbal and non-verbal communication. In the Japanese communication culture, they are more likely to interact with non-verbal communication because of the belief that people who talk too much cannot be trusted so that the role of non-verbal communication is important in proving their verbal communication. Therefore, when interacting with Japanese people pay attention to actions as well as words. To avoid misunderstandings when interacting with the people of Japan, Japanese language learners must understand the gesture used by Japanese society.

By understanding the gestures used when communicating, it can help understand the way of thinking of someone who has a different cultural background so that the communication process can run well.

The Japanese are included in a society that is included in a high context culture because the use of the language does not immediately understand its meaning because it highly upholds the ethics of politeness to maintain harmonization. In addition to his difficult verbal communication, he also needs an understanding of non-verbal communication, especially body language, to achieve perfection in communication.

For Japanese, apologizing is a culture that depicts politeness and respect for others. This apology culture has been passed down from generation to generation and applied by all levels of Japanese society regardless of caste and status, be it ordinary individuals, companies, public figures, celebrities, and even government officials. Apologizing happens when someone makes a mistake and shows humility. In general, Japanese people will apologize when they make mistakes, ask for help, even when they receive kindness from others.

In apologizing, the Japanese use various kinds of gestures, such as ojigi, onegai/gomen, and dogeza. The use of ojigi can have various meanings, namely, it can be a substitute for saying sorry and thank you. In addition, there are two types of ojigi, namely ritsurei and zarei. Then according to Fukuda (in Roza, 2012) based on the intensity, ojigi is divided into three namely eshaku, keirei, and saikeirei.

Another thing with Indonesians, according to Andari (2009) Indonesians apologize by showing handshake gestures, kissing hands, cupping hands, and sungkem.

Each country has a different understanding of gestures. To avoid misunderstanding we must understand the meaning of gestures.

The purpose of this research is to describe any apology gestures found in Japanese films and Indonesian films, as well as the meaning contained in the apology gestures found in Japanese films and Indonesian films.

Research on gestures has been carried out by Mamoto (2018). Mamoto researched non-verbal communication in the form of emblems spoken in Japanese variety shows titled *Himitsu no Arashichan* and *Arashi ni Shiyagare*. In this study, there were 29 emblems. The emblem itself is a gesture that is used consciously and contains the culture of each region. This research uses a descriptive method.

Furisari (2011) examines the gestures commonly used by Japanese children through the *Chibi Marukochan* drama. The results showed that there were 6 children's gestures namely peesu, janken, fukuretsura, akanbee, kazoekata, onegai, and 4 common gestures made by the Japanese people, namely shiranai, warau, ojigi, and Shisen. This research uses literature study and observation methods.

Then Andari (2009) examined the comparison of Indonesian and Japanese cultures in terms of naming traditions and body gestures. Body gestures here focus on gestures of respect and affection. In Indonesian culture there are gestures of shaking hands, kissing cheeks, kissing hands, and sungkem. While in Japanese culture there is ojigi.

The purpose of this study is to find out what apology gestures are often used by Japanese and Indonesian people when communicating and understand the meaning behind the gestures used when communicating so that there is no misunderstanding between Japanese and Indonesian people.

To avoid a broad discussion and to make the research more focused, this study has a problem limitation, namely, it will only analyze what apology gestures are made by Japanese and Indonesian people based on the film and will only analyze the meaning of the apology gesture made by Japanese and Indonesian people based on the film.

The novelty of this research compared to previous research is that this study uses Indonesian films and Japanese films. Whereas in the previous study, only Japanese films and Japanese variety shows were used. Then the method used is the descriptive qualitative method, while the previous research used the literature study method.

This study uses films entitled "A Family" and "Sweet 20". The reason these two films are used is that they have a family theme which usually in drama genre stories often has conflicts so that the gesture of apologizing often appears.

THEORETICAL FRAMEWORK

Tanaka (1996: 193) suggests that non-verbal communication is communication by means other than language. Then Samovar and Porter (2010: 179), non-verbal communication includes all stimulation in a form of communication, generated by the individual and the use of the environment by the individual, which has a potential message value for the sender or receiver, so this definition includes intentional behavior as well. Unintentionally as part of the overall communication event, we send a lot of non-verbal messages without realizing that these messages mean something to the other person.

Tanaka (1996) studies contained in nonverbal communication are paralinguistics, body language (miburi gengo), distance, touch, and appearance. Body language or miburi gengo includes facial expressions, laughter, eye contact, and gestures.

According to Rakhmat (in Kusumawati, 2016) there are several types of non-verbal communication, including kinesic message, facial message, gestural message, postural message, artifactual message, touch and smell message, proxemics message, and paralinguistic message.

Facial messages convey meaning through facial expressions. The face communicates judgments with expressions of pleasure and displeasure, interest or disinterest in other people or their environment, the intensity of involvement in a situation, level of control of the individual over his or her statements, and the presence or absence of understanding.

Gestural messages, namely encouraging or limiting, adjusting or opposing, responsive or unresponsive, feeling or negative, paying attention or not paying attention, facilitating or not receptive, agreeing or rejecting.

Postural messages are messages that please the whole body. According to Mehrabian (in Furisari, 2016), there are three meanings regarding posture, namely immediacy or expressing likes or dislikes towards other individuals, power or expressing a high status in the speaker, responsiveness or reacting emotionally to the environment both positively and negatively.

Gestures are things that we show without realizing it when we speak (Tanaka and Tanaka, 1996: 195). According to Andari (2009: 24), the gesture is a form of nonverbal communication that is formed together with parts of the body, used without or in combination with verbal communication. From this explanation, it can be seen that gesture is a movement activity carried out by the speaker to accompany the speech that

is being carried out, but sometimes gestures can also be done alone without accompanying the speech. This is because using gestures is more efficient, expressive, and more time-consuming than using words.

According to Buckley (in Wahyuningtyas, 2015: 16), several body parts are used when using gestures, including head, face, shoulder, arms, hand, and foot.

The gesture category consists of (Kurniati, 2016):

- a. Emblems.
Emblems are limb movements that can be translated into verbal messages. For example, nodding your head as a sign of agreement and shaking your head as a sign of disagreement.
- b. Illustrator
Illustrator is limb movement that reinforces a message. For example, give a thumbs up to say good.
- c. Adapter
An adapter is a specific movement of body parts. This movement serves to spread or divide the tension of the limbs. For example, scratching your head when you are anxious or confused.
- d. Regulator
A regulator is a movement that functions to direct, supervise, coordinate the interaction of others. For example, nodding your head when talking to the other person is a sign that you are paying attention.
- e. Affect Display
Affect display behavior is behavior that describes feelings and emotions. For example sad or happy. This effect display can support or contradict the verbal message.

Furisari (2016) divides the function of gestures into several parts, there are:

- a. Repetition is the verbal repetition of ideas. For example, asking for help to get a drink while pointing at the drink.
- b. Substitution serves to replace verbal symbols. For example, nodding is a sign of agreement or agreement.
- c. Contradiction serves to replace the actual verbal message. Suppose someone praises a classmate's achievements while pouting their lips.
- d. Complement serves as a complement to the verbal message. For example, when you say "good" you will raise your thumbs.
- e. Accentuation serves as an affirmation of verbal messages. For example, pointing a finger to direct attention to the object it is aiming at.
- f. Regulator, which serves to regulate the flow of verbal messages. For example, pointing a finger when you want to speak.

Pease (1991: 25) describes various types of gestures, including:

a. Gestures with Palms

1. Open Hand Movement

- The basic hand position consists of an up hand position which means asking for something and a down hand position which means giving or pressing something.
- When someone extends one or both hands is a sign of honesty or openness to the other person.
- Young children usually hide their hands behind their backs as a sign of lying or hiding something.

2. Shake hands

- When shaking hands position his hands up so that his palms face down. This way of shaking hands indicates that he wants to dominate in the next meeting.
- When shaking hands, the position of his hands is down so that his palms are facing up, indicating that he wants to be controlled and wants to give a feeling of power to the other person.
- The vertical handshake position shows mutual respect and friendship.

b. Gestures with Hands and Arms

1. Hand Gestures

- Rubbing the palms expresses hope that the results are positive. But if when the other person rubs his hands quickly then he hopes that he will give an advantage. But if the interlocutor rubs his hands slowly, then he will intend to harm the other person.
- Intertwining the fingers indicates that the person is harboring negative traits. In this gesture, there are three types of fingers intertwining gestures, namely interlacing the fingers in front of the face, interlacing the fingers on the table, and intertwining the fingers in the lap.
- The movement of the hands to form a tower indicates that the person has high self-confidence. If the hand forms a tower with an upward direction, then he is giving an opinion or idea, while if the hand forms a tower with a downward direction then he is listening to the other person.

2. Gripping Hands, Arms, and Wrist

- When someone grips the hand with the other hand behind the body, it indicates that the person has confidence and has a high optimistic nature. This gesture is usually shown by someone who has a high position such as the military or the principal.
- When someone grips the other hand behind the body but the position is higher, it indicates that he is frustrated and trying to control himself.
- When the arm grips the wrist, it indicates that the person is very angry.

3. Using the Thumb

- When the thumb is stuck outside the pocket while shaking his leg, it indicates that he has a high position. Then if a woman performs this gesture even without shaking her legs, she is a dominant woman.
- When the thumb is stuck outside the back pocket it indicates that the person is hiding something.
- When someone crosses their arms in front of their chest but shows their thumbs, they are on the defensive.

4. Hand Gesture on Face

- When someone holds a mouth indicates if the person is hiding something he/she wants to say or he/she is surprised by what he/she sees.
- When someone touches his/her nose it can mean he is thinking about some negative things.
- When a person rubs his/her eyes passionately he/she is lying.
- When a person does not want to listen to what other people have to say to him/her, he/she will place his/her hand around his/her ear carefully.
- When someone scratches his/her neck indicates that he/she is showing uncertainty or indecision.
- When someone holds his/her collar then he/she is revealing his/her lie and assuming that others know it he/she will tend to hold his/her collar.
- When someone puts his/her index finger in front of his mouth, it indicates that he/she is asking the other person to keep his/her secret or telling him/her to be quiet.
- When the hand supports the chin, it indicates that he/she is in a state of saturation.
- Tapping fingers repeatedly on the table shows that he/she is impatient.
- When someone is thinking critically or has negative thoughts he will put his/her index finger on his/her left cheek and support his/her chin with his/her thumb.
- When making a decision someone will put his/her hand on his/her chin while patting his/her cheek.

Aqui (2004) describes several types of gestures commonly used by Japanese when apologizing, including:

a. Ojigi

Ojigi is a bowing movement facing the speech partner to show respect, apologies, thanks, and greetings or carried out in the context of carrying out worship rituals. Amri (2019) adds that ojigi for men and women have differences, namely for men the position of the hands must be straight and attached to the sides of the body, while for women the position of the hands is in front and the fingers of the right hand and the fingers of the left hand are facing each other.

According to Fukuda (in Andari, 2009: 27) there are two types of ojigi, namely ritsurei and zarei. Ritsurei is an ojigi that is performed while standing. When doing ojigi, men press the buttocks to maintain balance, while women put both hands in front of the body. Then, zarei is ojigi that is done while sitting. Fukuda (in Roza, 2012) suggests that there are three types of ojigi based on their intensity, namely eshaku, keirei, and saikeirei.

Eshaku is a type of ojigi in the form of bowing slightly. Eshaku is done by bending the body approximately 15 degrees for approximately one to two seconds. Eshaku is used to greet people who are known but not familiar. In addition, it is also commonly used by superiors to reply to ojigi actions from subordinates. Keirei or a type of ojigi in the form of a respectful bow. Keirei is done by bending the body approximately 30 degrees. Keirei is used to show respect to superiors or to older people. In addition, it is also used in formal ceremonies, deep apologies, and formal expressions of gratitude and sympathy.

Saikeirei or also called bowing to worship. Saikeirei is done by bending the body approximately 45 degrees. Saikeirei is used to express deep remorse when you make a mistake and to show great respect for people of very high position or social status, such as the Emperor of Japan. At first, this type of ojigi was only used for gods and emperors, but now it is often seen in various formal events.

Ojigi is one of the important cultural elements of Japanese society. Amri (2019) describes several functions of ojigi, including:

1. As a greeting when meeting someone you know, when parting, and when introducing yourself to someone you just met.
2. As an expression of gratitude after receiving something from someone.
3. As an apology so make a mistake.
4. As a greeting to welcome guests in a place of business such as a store or restaurant.
5. As a greeting when starting and ending a martial art such as karate or aikido.
6. As a greeting when starting a performing art.
7. As a greeting to the gods when coming to visit or pray at the temple.
8. As a greeting when welcoming guests.

b. Onegai or Gomen

Onegai or gomen is a gesture used when saying "sorry" or when receiving something while feeling sorry for making other people uncomfortable. The onegai or gomen gesture not only expresses sorry but can express politeness. For example, when we want to ask for help we say "gomen" which is translated as "I need help, but... Can you help me?". When Japanese people use this gesture, it doesn't mean they are losers, it's just being polite.

c. Dogeza

Dogeza is a gesture that shows a very deep apology to someone we have upset or when we make a very serious request. This gesture is shown by kneeling in front of someone with the upper body bent above the knees and the head bowed to the floor as a gesture of apology. This gesture symbolizes humility and obedience. Dogeza is done when you make an unforgivable mistake. When doing dogeza, you cannot lift your head off the floor until the person you are angry with asks you to lift your head.

Andari (2009) describes some of the gestures that Indonesians usually make when apologizing, including:

a. Shake Hands

When apologizing, Indonesians usually shake hands with each other. Then usually for men and women who are acquainted they cup their hands in front of their chests. But this gesture can also be done when getting acquainted. Then some people put the other person's hand on the forehead as an expression that it is both inner and outer.

b. Kissing Hands

This hand-kissing gesture is done by younger people towards older or more senior people, for example, students to their teachers, the community to religious leaders, and children to their parents. Besides having the meaning of apologizing, this gesture has another meaning, namely a form of respect.

c. Sungkem

This gesture is commonly found in Javanese society but is common in other tribes as well. Sungkem is a gesture that is usually done by a child to his parents when apologizing at the time of Eid. In addition, this sungkem gesture is also performed when the child asks for the blessing of the parents.

METHODS

The method used in this study is a qualitative descriptive method. According to Sutedi (in Kharina, 2016: 72), descriptive research is research carried out to describe, describe a phenomenon that is currently happening with scientific procedures to answer actual problems. Qualitative descriptive method is a method that states conclusions using words or narration

This research is qualitative descriptive research because it aims to explain the observed phenomena or observed by using words or narratives instead of numbers. This study aims to objectively explain the apology gesture found in Japanese films and Indonesian films.

The type of data consists of primary data in the form of apologizing gestures found in the film. While secondary data was obtained from journals and other supporting books.

In this study, the data source was obtained from a Japanese film entitled "A Family" and an Indonesian film entitled "Sweet 20". Then the object in this research is the apology gesture found in the two films.

A Family is a Japanese film that takes the life of the yakuza as the main plot of the story. This film tells the story of a yakuza family with a background from 1999 to 2019. Kenji Yamamoto feels lost when his father died from a drug overdose. Feeling depressed, Kenji is finally drawn to join the criminal underworld and meets the gang leader, Hiroshi Shibasaki. Gradually, the relationship between the two became very close like father and son. Therefore, Kenji begins to feel that the yakuza group has become the new family he longs for. However, Kenji begins to waver with his life choices when he meets Ono Machiko.

"A Family" is a film from Japan. The film was produced in 2021 and directed by Michito Fujii. This film has 136 minutes.

"Sweet 20," tells the story of a 70-year-old grandmother named Fatmawati. She heard that she would be sent to a nursing home by her family. Then she ran away from home. On the way he enters an antique photo studio, then he suddenly turns into a beautiful 20-year-old girl. She feels grateful that her youth dream has been achieved, but on the other hand, she also wants to return to his family.

"Sweet 20" is a film from Indonesia that adapts the film "Miss Granny". The film was produced in 2017 and directed by Ody C. Harahap. This fantasy comedy genre film has a duration of 110 minutes.

The data collection procedure in this study is to observe the film by:

- a. Watching the films and then observing the apologizing gestures in the film.
- b. Take note of the various types of apology gestures found in the film.
- c. Grouping apologizing gestures by the film.

The data analysis techniques used after the data are collected are:

- a. Observing the use of apologizing gestures made by actors.
- b. Matching the use of gestures in films with existing theories.
- c. Conclude from the results of gesture analysis.

RESULTS AND DISCUSSION

(1) Sungkem



Pict 1. Sungkem

In picture 1 taken from the film "Sweet 20," it is known that Aditya is putting her head on her mother's knee (Fatmawati). Aditya is doing sungkem. Sungkem is usually done when apologizing to someone older or more respected which is usually done on holidays such as Eid, then sungkem is also done when a child wants to ask for blessing from parents. This sungkem gesture is usually done by Javanese families (Andari, 2009). The function of this gesture is to complement the verbal message because Aditya does it while saying "I'm sorry, Mom". In this picture, the body parts used when performing sungkem include hands and head. While the sungkem gesture in picture 1 is included in the illustrator category because it strengthens the verbal message expressed.

(2) Kissing Hand



Pict 2. Kissing Hand

In picture 2 it is known that Juna (Aditya's son) is kissing his grandmother's hand. This gesture of kissing hands is carried out by younger people towards older or more senior people, for example, students to their teachers, the community to religious leaders, and children to their parents. Besides having the meaning of apologizing, this gesture has another meaning, namely a form of respect (Andari 2009). Based on picture 2, the function of this gesture is as a substitute for verbal messages because Juna didn't say anything, but kissed his grandmother's hand. In this picture the body parts used when performing kissing hand include hand and face. The kissing hand gesture in picture 2 is included in the emblem category because the gesture can be translated into a verbal message apologizing

(3) Ojigi



Pict 3. Ojigi (Keirei)

In picture 3, Kenji bows to his boss. This gesture is called ojigi. Ojigi is a bowing movement facing the speech partner to show respect, apologies, thanks, and greetings or carried out to carry out worship rituals (Aqui, 2004).

Based on the intensity, Kenji performs ojigi of the keirei type. Keirei is used to show respect to superiors or older people. In addition, it is also used in formal ceremonies, deep apologies, and formal expressions of gratitude and sympathy. (Fukuda, in Roza, 2012). The function of the ojigi gesture in Figure 3 is as a replacement for verbal messages. In this picture, the body parts used when performing ojigi include the head and shoulder. While ojigi gesture in picture 3 is included in the emblem category because the gesture can be translated into a verbal message apologizing



Pict 4. Ojigi (Saikeirei)

In picture 4, Hosono (Kenji's friend) bows to Kenji while apologizing and then leaves. This is because Hosono asked Kenji to stay away from him so he wouldn't be considered bad by the community for hanging out with ex-convicts. This can be seen from the way Hosono uses saikeirei type ojigi. Saikeirei is used to show feelings of deep regret when making a mistake and show great respect (Fukuda, in Roza, 2012). The function of this ojigi gesture is as a compliment because the ojigi is done while apologizing. In this picture, the body parts used when performing ojigi include head and shoulder. The ojigi gesture in picture 4 is included in the illustrator category because the gesture reinforces the verbal message he says.

(4) Dogeza



Pict 5. Dogeza

In picture 5, it can be seen that Yuka (Kenji's wife) is doing dogeza. Dogeza is a gesture that shows a very deep apology to someone we have upset or when we make a very serious request. This gesture is shown by kneeling in front of someone with the upper body bent above the knees and the head bowed to the floor as a gesture of apology. This gesture symbolizes humility and obedience. Dogeza is done when you make an unforgivable mistake. When doing dogeza, we cannot lift our head off the floor until the person we are angry with asks to raise their head (Aqui, 2004). The function of the dogeza gesture in Figure 5 is as a replacement for a verbal message. In this picture, the body parts used when performing dogeza include hand face, head, and feet. The dogeza gesture in picture 5 is included in the affect display category because the gesture describes feelings and emotions. It can be seen that Yuka apologized very sincerely and deeply.

CONCLUSION

The results of this study are that there are 4 types of gestures, namely ojigi, dogeza, sungkem, and hand kiss which are taken from two films including "A Family" and "Sweet 20". In this study, two types of ojigi were found, namely keirei and saikeirei. However in this study, there are no handshake gestures and onegai or gomen gestures were found.

In the analyzed gestures, the apology gesture was used to complete the verbal message (sungkem, ojigi) and replace the verbal message (kiss hand, ojigi, dogeza).

Of the four gestures, there are body parts that are used, including the head, face, shoulders, hands, and feet.

Gesture categories contained in this study include emblems (sungkem and ojigi), illustrators (hand kiss and ojigi), and affect displays (dogeza).

Based on the results of the study, it can be seen that the sungkem and dogeza gestures have the same form, namely kneeling. However, in the dogeza gesture, the focus is on the floor, while in the sungkem gesture the focus is on the other person's feet.

Indonesians apologize to older people using the sungkem gesture and hand kiss, then use the handshake gesture when apologizing to their peers. While the Japanese when apologizing use a variety of gestures according to the magnitude of the mistake. When making a small mistake using onegai or gomen gesture and the ojigi type eshaku or keirei. Meanwhile, when making a big mistake using the saikeirei and dogeza type ojigi gestures.

The results of this study are expected to enrich information regarding the comparison of apologizing gestures made by Japanese and Indonesians. In addition, this research is expected to contribute to the field of teaching non-verbal communication both for Japanese language learners. By knowing the meaning of the gesture, it is hoped that it can avoid misunderstandings in communicating with Japanese people.

This study only describes the meaning of the apology gesture found in both Japanese and Indonesian films. In addition to research on the meaning of gestures, it is better to do a comparison of apologizing gestures so that Japanese and Indonesian language learners in Japan better understand the gestures found in the two countries to avoid misunderstandings. Research like this can enrich knowledge about non-verbal communication.

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