

Apology Speech Act in Indonesian and Japanese Language: A Comparative Method

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Abstract—The speech act of apologizing is an expressive speech act that functions to maintain harmony between the speaker and the addressee. The speech act of apologizing is closely related to the politeness aspect, so it is necessary to pay attention to the strategy used. The strategy chosen must also reflect the true feelings for the effect of the apology to be conveyed. The pattern of speech act tends to be different in every language and this will give different impact on the readers. This research will discuss the apology speech act in two languages, Indonesian and Japanese, with their own uniqueness in delivering the messages. By referring to the approach of Cooperative and Politeness Principles from Leech (1993), the apologies that violate and obey the maxims will be found. This research is based on the data taken from novels and various “billboard” in Indonesia and Japan. The result of the research proves that the strategy of apologizing in Indonesian tends to be given directly by obeying the Cooperative Principles using the irony principle. On the other hand, Japanese language obeys more on the Politeness Principles because it has the element of *hairyo hyougen* or expression of consideration.

Index Terms—apology, speech acts, pragmatics, strategy, Japanese language

I. INTRODUCTION

The reason it is important to apologize is to restore the relationship, which usually implies that the offender will be forgiven. The desire to forgive has been identified as an important motive for initiating the reconciliation process (Shnabel & Nadler, 2008). After the offense, the offender may feel moral inferiority, guilt, or shame. These feelings can lead to intrinsic motivation to be forgiven (Shnabel & Nadler, 2008; Shnabel et al., 2009; Hamber, 2007). A written form of “request” in every language in the world has its own uniqueness. In the way of delivering the request to be accepted or give impact to the hearer, a specific strategy which relates to the culture of the native speakers is needed. In expressive speech acts, there are speech acts used to apologize (Radhiya & Martawijaya, 2020). The expression of apology in expressive speech acts is a speech act to express the feelings of guilt from the speaker for the actions taken previously which was a mistake against the interlocutor. In apologizing, the speaker tries to show his own attitude by using certain strategies depending on who the partner is saying.

The request strategy in Indonesian is delivered both directly and indirectly, for example, an apology strategy will be uttered by using polite words. The strategy of expressing a direct apology means that the speaker expresses his guilt for the mistakes that have been made directly to the interlocutor (Husseina & Saadb, 2020; Fukuoka, 2018). This strategy uses speech that expresses apology, such as sorry, and so on and this will also appear in Japanese language which uses the expression of consideration or known as *hairyo hyougen*. *Hairyo hyougen* -abbreviated as HH- becomes important to educate the younger generation and smooth communication in Indonesian and Japanese, due to their cultural background, which emphasis politeness in their speech acts. It also can be considered sustain until today, because they use HH in everyday life, such as in conversation and announcement texts in public places (Alawiyah & Harared, 2021; Haugh, 2007).

Speech acts, as disclosed by Austin (1962), and other linguists, are actions shown through speech. They are intended to bear on the creation of communicative speakers to produce speech that can be understood by the hearers. Speech strategies are needed so that the intent to be conveyed to the speech partner can be conveyed properly. The speech partner can easily catch the meaning of an apology if the utterance apologizes explicitly using the direct strategy (Diner et al., 2022). Speakers and hearers are usually helped by the circumstances surrounding the speech environment (Radhiya & Martawijaya, 2020). For example, the directive speech act in the form of a suggestion which is intended to allow visitors not to sit there or requested with gratitude is increasingly used in a place/public facility lately. This data violates maxim of quality in the cooperative principle because it does not reveal objectively, but still adheres to the principle of modesty in the maxims of praise with readers through gratitude.

Apologizing in Indonesian may use both direct and indirect speech acts, such as, saying “*saya khilaf* (I’m wrong)” and “*saya menyesal* (I’m sorry)”. This is quite different from Japanese language which has many apologizing ways that relate to the honorific things in Japanese language as well as the use of *hairyo hyougen* currently (Prativi et al., 2019; Nakane, 1997; Wehmeyer, 2006). The examples are like *gomenasai*, *sumimasenga*, *moushiwakegozaimasen*. The use of

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apology should see the situation, who the hearer is and the relation between the speaker and hearer. If such expressions are not used in a proper condition, these will affect that relationship and need to have proper apology strategies. Besides, these strategies are expected to be applied to various speakers, either to our boss, senior, colleague, customer, or our guests who relate with our working place or public society surround us, for example:

“Maaf, tidak seharusnya saya meninggalkanmu”

(“Sorry, I shouldn’t leave you.”) (1)

“Saya menyesal telah melakukan kesalahan ini. Saya tidak akan mengulanginya lagi”

(“I’m sorry for doing this. I will never do this anymore.”) (2)

In data (1), the apology speech act is given directly to the hearer who is in the same age or the hearer who is younger than the speaker because the speaker used the second person “*mu* (you)”. Data (2) shows the indirect apology which is delivered by the expression of regret and promise not to do it anymore.

悪いけど、えんぴつ貸してくれ。

Warui kedo, empitsu kashite kure.

“Sorry, may I borrow a pencil?” (3)

The situation in data (3) shows the apology which is expressed informally between the speaker and hearer with the same age and status, or with the hearer who is younger than the speaker, as the use of *kashite kure* verbs, or informal verbs.

II. THEORETICAL FRAMEWORK

This expression of *hairyo hyougen* by Pon (2004) is divided into 4 types of *hairyo hyougen*, each of which has its own way and strategy of formation.

1) *Kanwa Hyougen* 'soft expression' Soft expression can be formed by:

- a. Changing words or expression patterns
- b. Addition according to situation
- c. Disappearance according to situation

2) *Jueki Hyougen* 'expression of receiving kindness'

- a. Receive kindness directly
- b. Receiving kindness with patterns of hope

3) *Purasu Kachi Fuka Hyougen* 'The expression adds a plus' What is meant by this expression is the use of expressions that try to show a good image to the speech partner. There are three major groups of strategies for the expression of *hairyo hyogen* in this group, namely: expressions that give a calm effect, show intimacy and comfort to the interlocutor.

4) *Kokochi Yoi Hyougen* 'Fun expression'. What is meant by this expression is an expression that makes the speech partner feel comfortable, does not disturb the comfort of the speech partner or an expression that can melt the tense feeling of the speech partner.

Apart from the conclusions above, from what was conveyed by Pon (2004) it can be concluded that the speech situation is very influential in interpreting an utterance used in communication.

The speech act of apologizing is an expressive speech act that functions to maintain harmony between the speaker and the addressee. According to Holmes (1990), apology is a politeness strategy aimed at correcting the offense by the speaker. The speech act of apologizing is closely related to the politeness aspect, so it is necessary to pay attention to the strategy used. The strategy chosen must also reflect the true feelings for the effect of the apology to be conveyed.

The theoretical framework used in this research is eclectic. That is, the research uses several theories considered to be the grand theory that can complete each other. These theories are based on the consideration that these theories are relevant to data and research objectives. Those are Pon (2004) that explains the five domains associated with HH, namely *Kanwa hyougen*, *jueki hyougen*, *purasu kachi hyougen*, *Shinichi yoi kibun hyougen* and a '/' and others, Yamaoka et al. (2010) who describe HH related to adverbs, markers and mode, and Hisashi Noda (2012). The theory which relates to pragmatics is theory Leech (1993) which states that "Pragmatic can be defined as the study of the meaning of speech in certain situations." Leech (1993) was carrying Interpersonal rhetoric with Grice's Cooperative Principles (CP) and Politeness Principles (PP) (1975). In addition, Yule and Brown (1996) reveal that "Pragmatics is the study of meaning conveyed by the speaker and interpreted by the listener". Examining the research question, this also requires a cultural background on the context of the situation because the expression of this HH is a reflection of the behavior of speakers that will have an impact to require caution in speaking.

III. RESEARCH METHODS

The method used in this research is based on the description method that is synchronic, done by observing the phenomenon of a language at a certain time (Mahsun, 2005). The period referred to this research is a modern Japanese language as it pertains to the primary data and secondary data obtained in the era of 2000. Using descriptive synchronous method is also considering the theoretical approaches used in this study, namely pragmatics that have certain techniques in analyzing the data. Descriptive method is also suggested that a study done solely based on facts or

empirical phenomena that live in the speakers (Djajasudarma, 1993). Thus, the results are expected to be in the form of exposure to the language as it is (Sudaryanto, 1986).

Data analysis is a very important stage, because at this stage the rules that govern the existence of the object of the research must have been obtained. To get the rule, there are two methods to be performed, the method frontier intra lingual and extra lingual by Mahsun (2005) or the interface in linguistics and extra linguistics based on Mey (1998).

Intra lingual method is a method applied to find form and lingual marker that refer to the meaning, information, context discourse speech that exist in the primary data source. Extra lingual methods used to analyze the elements that are extra lingual, such as language problems connecting with the outside of the language.

The sources of data obtained directly by observation in the field in the form of photographs and images from various facilities, both in Indonesia and Japan. They are collected in stages starting in 2012.

IV. RESULTS

A. *Apology Speech Acts in Indonesia Language*

(1) Hello my friends, I'm Mamat Alkatiri, on this occasion I would like to apologize profusely to Ms. Hillary Brigitta Lasut for my words that offended her at a discussion event where I was a performer at that time.

The context situation contained in data (1) is the utterance Mamat Alkatiri, a comedian after being policed by Hilary Lasut. It was very clear that he did not have the slightest intention, purpose, or intent to personally attack Ms. Hillary, what I did there was to criticize Ms. Hillary's closing statement, Brigitta Lasut. Mamat Alkatiri's request is a direct apology, and is accompanied by a profuse apology. Compliance with the principle of cooperation in the maxim of quality can be seen in the statement that only criticized Hillary Lasut's closing statement.

(2) "I'm sorry that yesterday I mentioned Pak Pandjaitan because I don't know his name very well. Now I'm reading this, what is clear is the Coordinating Minister for Maritime Affairs, Luhut Binsar Pandjaitan. That's what instructed the governor, regent, and mayor," (<https://news.detik.com/berita>)

The context situation is because of the incorrect mention of Panjaitan's name as *Penjahit* a tailor. This happened when the Banjarnegara Regent, Budhi Sarwono, mistakenly mentioned the name of the Coordinating Minister for Maritime Affairs Luhut Binsar Pandjaitan, went viral on social media. Finally, Budhi apologized for mispronouncing Luhut's name as *Penjahit* 'tailor'. In the viral video clip, Regent Budhi Sarwono reported on the development of the COVID-19 case in Bawang Village, Banjarnegara Regency on Saturday (21/8/2021). That's when he mispronounced Luhut's name.

In data (2) there is compliance with the principle of cooperation on the maxim of quality with Budi's statement, namely:

"To the residents of Tapanuli who have the Pandjaitan surname, in the past, I mentioned tailors because I don't know the surname of the Tapanuli residents. But now I understand and I write. To the people of Tapanuli, I have no bad intentions to insult anyone. This is because of my limitations, my abilities, and my weaknesses," said Budi.

This apology is addressed directly from the speaker to the addressee, by prioritizing the principle of courtesy in the modesty maxim o, namely because of my limitations, my abilities and my weaknesses, this maxim requires praise yourself as little as possible, and criticize yourself as little as possible (Leech, 1993).

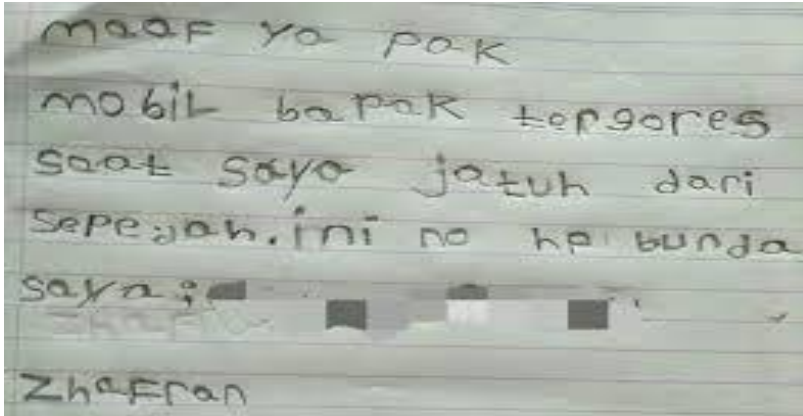
(3) Rizky Billar said, Admits Mistake: I Want To Be The Protector Of The Family "To my wife, I would like to apologize profusely, and to my extended family and community," (<https://news.detik.com/berita>)

The context situation reveals domestic violence by artist Rizky Billar against his wife, Lesti Kejora, which resulted in Lesti being taken to the hospital.

Billar immediately stated an apology statement accompanied by a statement that; first thing I want to say is that I love my wife, I want to always be a protector for my family," said Rizky Billar at the South Jakarta Police. Also Billar said: "To my wife, I want to apologize profusely and I have apologized to my wife, and my extended family and society".

Billar's statement violates the principle of cooperation in the maxim of quality because of the unclear utterance in the apology for what mistake. But still adhere to the principle of courtesy in the maxim of generosity.

(4)



(Source: batok.co)

"Sorry, sir. Your car was scratched when I fell off the bike. This is my mother's cellphone number" (Zhaffan)

Data (4) is a meme from online social media an apology utterance spoken by a child, his name Zhaffan, because it can be seen from the reason he apologized was falling off the bicycle so that it scratched some one car. This direct apology using simple words adheres to the principle of cooperation because the case is clear, and still adheres to the element in the principle of courtesy, namely, the maxim of generosity.

B. Apology Speech Act in Japanese

The expression of apology in Japanese, *shazai hyougen* can be expressed in various forms, both in formal and informal situations, as expressed in Pureshidento (2013: i), *taihen moushiwake gozaimasen*, *shazai itashimasu*, *kokoro kara owabi itashimasu*, *shitsurei itashimashita*, *sumimasen*, *gomennasai*, *watashi wa machigaemashita*, *watashi wa warui gozaimashita*, *gomen*, *orega warukatta*, *warui-warui*, *mou shimasen*. All of them have the same meaning, an 'apology' but are spoken in different situations and speakers. This can be understood because historically Japan was a monarchical country so that the feudal system also affected the language used every day. This apology expression is very clearly seen in its use in companies (the seniority system is still in effect), government institutions, in the business sector, and others. If this apology is accompanied by honorifics, it is natural because the situation and the speech partners faced are varied, but an apology containing hairyo hyougen reflects the existence of a strategy in communication to deal with speakers with diverse backgrounds and the culture that surrounds them.

(5) エミ子: 「ちょっと待ってよ、じっとして話してくれないか」

エミ子は動作をとめ、ちらりと篠原をみやった。「時間がないの」。エプロンのポケットにねじこんでいた銀行の袋すり銭用の金だ。毎朝キャッシュディスプレイでおろしてくるになっている。

「わるいけど話し合い^{よち}余地はないの。よく考えてきめたことだし、気持ちはもうはっきりしているから」。

(“BARA NO KI, BIWA NO KI, REMON NO KI”, 2013, p. 130)

Emiko: “Chotto matte yo, jitto shite hanashite kurenaika?”

Emiko wa dousa o tome, chirari to Shinohara wo miyatta.

“Jikan ga nai no”. Epuron no poketto ni nejikondeita ginkou no fukuro tsurisenyouno kane da. Maiasa kyasshu dispensaade oroshitekuru koto ni natteiru.

“Warui kedo hanashiai yochi wa nai no. Yoku kangaete kimeta koto dashi, kimochi wa mou hakkiri shiteiru kara”

Emiko: "Wait a moment! Can we have a good talk?"

Emiko stopped her work, then turned to Shinohara.

"I don't have time!" (He takes out a pocket change from his apron pocket. Every morning he always takes money and puts it into the cash register).

"But sorry, I don't have time to talk about it. I've thought about it well, after all, my feelings are very clear!"

The situation in the conversation contained in data (5) is Emiko remembers her conversation with her husband about the turmoil that is befalling her household. Emiko asked for an explanation about the divorce from her husband, but her husband just kept quiet. This irritated Emiko and left immediately apologizing, that there was nothing more to talk about.

In data (5) quoted from a Japanese-language novel about infidelity in the household, the apology is represented by the warui kedo utterance, which is commonly spoken in non-formal situations and the existence of close kinship, in this case, is the speech spoken by Emiko to her husband. The reflection of hairyo hyougen is found in the hanashiai yochi wa nai no 'no time to talk' story.

This is relevant with the realm of *kanwa hyougen*, to avoid assertive expressions (Pon, 2004). The implicature of the speech is "I don't want to talk about divorce anymore". Data (5) shows the violation of the Cooperation Principle on

Grice's maxim of quality and compliance with Leech's politeness principle on the maxim of generosity (this maxim has a commissive and impositive illocutionary and requires a person to reduce his profit as small as possible, and increase his own loss as much as possible). Emiko respects her husband, even though her husband after work does not go straight home but spends time playing pachinko or going with his office friends, with the "divorce" makes Emiko feel neglected and abandoned, but she still apologizes for feeling guilty even though the one who filed for divorce was her husband.

(6) 陶子: 「わざわざごめんなさい。どうもありがとう」。

シートベルトをはずしながら言うと。

山岸: 「どういたしまして」

と言って山岸はそっと微笑んだ。みなくてもわかる。気配りのようなもの。その程度にはながくつきあっていたのだ。

(“BARA NO KI, BIWA NO KI, REMON NO KI”, 2013, p. 176)

Touko: “*Wazawaza gomen nasai. Dōmo arigatō*”

Shiito beruto wo hazushinagara iu to

Yamagishi: “*Doutashimashite*”

To itte Yamagishi wa sotto hohoenda. Minakutemo wakaru. Kubari no youna mono. Sono teido ni wa nagaku tsukiatteita no da.

Touko: “Sorry for the trouble. thank you very much.”

He said as he unbuckled his seatbelt.

Yamagishi: "You're welcome"

Yamagishi replied with a slight smile. It doesn't even need to be seen to understand that his attention is due to a close friendship.

This data conversation situation (5) reveals the conversation that took place in the car, when Yamagishi drove Touko home after seeing Touko's dog that died at Touko's mother's house. Both of them looked a bit stiff and kept quiet a lot, only once in a while Yamagishi said to ask how Touko looked healthy. They used to be in love but broke up when Touko married Mizunuma.

Kansha shimasu 'thank you' can also be accompanied by an apology if there is a burden imposed on the interlocutor and vice versa on the benefits or services that will be received by the speaker, this has also been expressed by Nitta (2014, p. 242). Data (5) describes Touko who feels happy to have been delivered by car to her house by Yamagishi, so it is natural for Touko to say *waza waza gomennasai, doumo arigatou* because Touko gives a burden to Yamagishi, on the other hand Touko gets kindness or services from Yamagishi, and pragmatic implications What is obtained is the maintenance of a harmonious relationship between the two because historically Touko and Yamagishi have been friends for a long time.

(7) エミ子: 「ごめんなさい」

ややあって、エミ子は声のトンを落とし、「あなたは悪いわけじゃないと思うわ」となったかあやふやな言い方をした。いかなくちゃ」。もうまゆみちゃんも来ると思う、と、アルバイトの名前を言ってエプロンをはずす。

篠原: 「待ってば」

エミ子: 「ごめんなさい」

(BBR:130)

Emiko: “*Gomen nasai*”

Yayaatte, Emiko wa koe no ton o otoshi, “Anata wa warui wake janai to omouwa!” To nandaka ayafuyana iikata wo shita. “Ikanakucha” Mou Mayumi chan mo kuru to omou, to, arubaito no namae o itte epuron o hazusu.

Shinohara: “*Matteteba!*”

Emiko: “*Gomen nasai*”

Emiko: "I'm sorry"

Emiko lowered her voice slightly. "But I don't think it's your fault!" He said in a low voice. "I have to go"

Soon Mayumi would be here soon, and she said she was leaving for a part-time job, then took off her apron.

Shinohara: "I said wait!"

Emiko: "Sorry"

The conversation situation contained in data (7), is where Emiko and Shinohara are involved in a serious conversation because they are going to divorce. Shinohara wanted the conversation to continue but Emiko realized that it was futile to argue with Shinohara, Emiko finally avoided it with the excuse of Mayumi, a part-time worker. Time at her flower shop is coming.

Hairyo hyougen that appears in data (7) is from Emiko's statement *anata wa warui wake jannai to omou wa* 'in my opinion, it's not you who is wrong', Emiko feels sad because Shinohara has decided to divorce. When Emiko asked for an explanation as to why she had to separate, Shinohara couldn't explain it so Emiko thought maybe she was wrong. From the speech, the actual implication is 'no need to make small talk anymore, there is no use anymore because the divorce has been decided. In a situation like this the pragmatic implication that the participants will get is the

occurrence of a relationship that will be more tenuous because the two of them no longer have a compatibility understanding. In this data there is a violation of the Cooperation Principle on Grice's maxim of quality and compliance with Leech's principle of courtesy on the maxim of generosity (this maxim has a commissive and impositive illocutionary and requires a person to reduce his profit as small as possible, and increase his loss as much as possible.

(8)



(source: Bzlog.net)

Gomeiwaku wo okakeshite

Moushiwake arimasen

'sorry to bother you'

The expression of apology *moushiwake arimasen*, is a statement of respect or honorifics addressed to someone whose position is higher than the speaker. When complemented by *gomeiwaku wo okakeshite*, this is a statement that seems to have made it difficult or troublesome for the speaker. This utterance is generally used in work, which still applies to the senior-junior system. This data shows the principle of cooperation in the maxim of relevance and compliance with the principle of courtesy.

V. DISCUSSION

Apology speech act in Indonesian and Japanese containing *hairyo hyougen* based on cooperative principles and politeness principles

Apologies, under the category of expressive in Speech Act Theory, have been one of the main foci in the field of pragmatics because of their importance in human communication as an act of face-saving and politeness. To be able to reach a clearer understanding of apologies, researchers have approached the matter in different ways (Sudirman, 2018; Kashkouli & Eslamirasekh, 2013). One of the most crucial approaches is to classify apology strategies, such as in Cohen and Olshtain (1983) where they created a classification of universally occurring apology speech acts. These classifications are generally referred to as taxonomies or coding schemes and are used by many other researchers. Researchers have used these classifications to further examine apology patterns in languages and provide more consistency across studies.

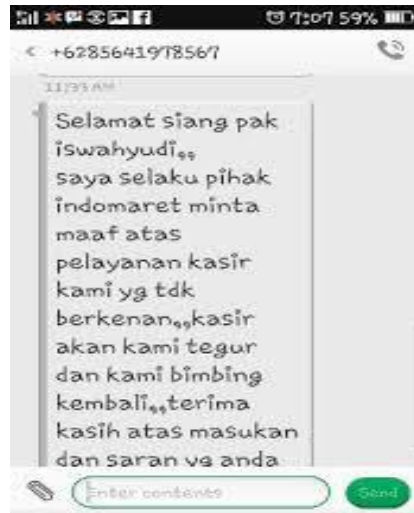
Speech Act Theory aims to explain language exchange in terms of the effects on listeners and speakers. Austin (1962) first suggested speech act theory by claiming that constatives and performatives are the two main acts of speech. Constatives are statements that can be judged in terms of truth. Constatives in that sense are statements that do not cause actions. On the other hand, performatives are statements that can be evaluated in terms of felicity, or in terms of their actions. These two types of acts of speech are the basis of the language classification that led to a deeper analysis of the language. Searle and Searle (1969) had a systematic approach and classified speech acts under five main categories: assertive, directives, commissive, expressive, and declarations.

Under the category of expressive, apology speech acts hold an important place in human communication as a face-saving act of speech. Thus, it is crucial for people to understand what an apology is and how it functions (Holdcroft, 1980; Lycan, 2018; Strawson, 1964; Skinner, 1970). An act of apology can be considered a remedial act of speech, which means that the speaker is trying to save his or her face because of an action. Cohen and Olshtain (1983) explains apologies as a speech act occurring between two participants in which one of the participants expects or perceives oneself deserving a compensation or explanation because of an offense committed by the other. In that situation, one participant has a choice to apologize or deny the responsibility or the severity of the action. Thus, an apology in that sense plays a role as a politeness strategy. Apology speech strategies are classified by the seminal work of Cohen and Olshtain (1983), which has been mainly used by other researchers as formulaic expressions which are also can be referred as direct apologies, or indirect apologies which include an explanation or account, acknowledgement of responsibility, offer of repair, promise of forbearance. The apologies might be modified by using a combination of apology strategies together or with intensifiers such as adverbs to intensify the apology, or they might be modified to decrease the responsibility of the offender (Trosborg, 1987; Bergman & Kasper, 1993; Afghari, 2007).

In addition to comparing apology use in different languages, researchers have also worked to better understand pragmatic competence or teaching of languages by investigating language learners' usage of apology strategies and

suggesting possible teaching implications. The cornerstone project in the field of second language pragmatics, A Cross-cultural Study of Speech Act Realization Patterns (CCASRP), was conducted by Blum-Kulka and Olshtain (1984). The study set a benchmark for the cross-cultural pragmatics research with the amount of languages investigated and the methodology used for the project (Flor & Juan, 2010; Cohen, 1996; Rose, 1992; Soler et al., 2005).

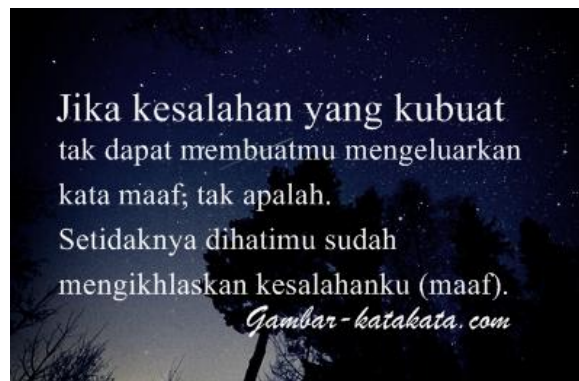
This part shows anything that has been obtained by reviewing, containing expressions of consideration, or in Japanese, *hairyo hyougen*, based on data obtained in the field, as well as on the internet. Data is analyzed in accordance with the formulation of a problem to fulfill the purpose of the research by using the methods discussed in the previous section.



(Source: www.kaskus.co.id)

Figure 1. Apology Speech Act by Supermarket Supervisor in Indonesian Language

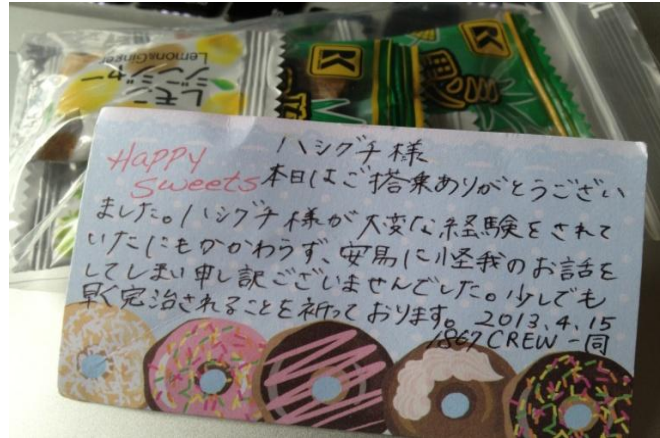
The apology speech act in Figure 1, is in the form of formal expression since it is given to a customer in a supermarket who has been disadvantaged by the cashier. This is normal because the relation between them is only in business relationship, therefore, to appreciate the customer, the supermarket apologized for it and said “*kasir akan kami tegur* (will admonish the cashier)”. This indicates that the supermarket really cares with the costumer’s convenience while shopping.



(Source: dpunik.com)

Figure 2. Apology Speech Act to a Friend in Indonesian Language.

The indirect apology speech act shown in Figure 2, is in the form of informal utterance because it is directed to a friend or both speaker and hearer have already had a special relationship which is indicated by the use of personal pronoun “*aku* (I) and *kamu* (you). This utterance is delivered ironically by saying “*jika kesalahan yang kubuat tidak dapat membuatmu membuatmu mengeluarkan kata maaf* (if the mistake I made couldn’t make you say sorry)”, which implicitly shows a form of disappointment because the speaker’s apology seems to be rejected by the hearer.



Happy Sweets ハシグチ様

本日はご搭乗ありがとうございました。ハシグチ様が大変な経験をされていたにもかかわらず、安易に怪我のお話をしてしまい申し訳ございませんでした。少しでも早く完治されることを祈っております。2013.4.15. 1867 CREW ー 同

Happy Sweets, Hashiguchi sama

Honjitsu wa gotoujou arigatou gozaimashita. Hashiguchi sama ga taihen na keiken o sareteita nimo kakawarazu, an 'i ni kega no ohanashi o shite shimai moushiwake gozaimasen deshita. Sukoshi demo hayaku kanchi sareru koto o inotte orimasu.

2013.4.15. 1867 CREW -dou

Happy sweets, Mr Hashiguchi

Thank you for flying with our airline. I do apologize for telling the story about “the accident” without feeling guilty, while you know it a lot. I do hope you will get well soon.

April 15, 2013 CREW

(Source: <http://hassys.net/archives/201305-1.html>)

Figure 3. Apology Speech Act by Airline Crew in Japanese Language

Figure 3. is the picture of some food with the apology from the speaker to the hearer, Mr Hashiguchi. This data shows that there is one of the crew who told innocently about an accident to Mr Hashiguchi, who actually knew more about it, and this made that crew felt ashamed and asked for his apology. The apology is a formal utterance because it is uttered to a passenger. This is normal because there is no family relationship between them, but only in business relationship, and in order to respect the hearer, the speaker used the honorific apology *moushiwake gozaimasen deshita*. What makes this utterance more pleasant is the additional expression used in kanwa hyougen, *sukoshi demo hayaku kanchi sareru koto o inotte orimasu* ‘I hope you’ll be getting better and better’.

「すごく高度な知識をお持ちなんですね」とおだてる。

Sugoku koudona chishiki o omochi nandesune to odateru.

Persuading by saying “How broad your knowledge is.” (Pureshidento, 2013, p. 22) (8)

The situation in data (8) above shows a customer who was complaining the producer by giving a long speech completed with a lot of theories to show that he has a broad mind. Facing this problem, the producer firstly apologized for it and tried to respect his customer by admiring him and saying that he had a broad knowledge which hopefully could reduce the costumer’s anger. The apology used here uses *hairyo hyougen* which is shown in the expression “*Sugoku koudona chishiki o omochi nandesune*” and makes it more polite.

VI. CONCLUSION

Reviewing the data obtained with various conditions that support the data, some conclusions can be drawn. Firstly, apology speech act found from various sources in Indonesian has two types, they are direct of suggestion speech act can be seen in the lexical form. The forms consist of request verb (“*maaf*”, “*maafkan*”), and indirect of suggestion speech act, the affixes of indirect speech can be seen in other words (“I’m very sorry”, “please give me a second chance if you mind”).’

Secondly, the apology speech act found from various sources in Japanese has two types, they are direct of suggestion speech act, as in Indonesia, Japanese in any manifestation lexical comes in the form, for example: “*sumimasen*”, “*gomennasai*”, “*moushiwa-ke arimasen*”, etc.; and indirect of apology speech act is more diverse and depends on where the discovery of the data reflect who and age of readers from the board. The use of honorifics is more often used

in indirect speech. Use of appeal in young people is equipped with the sticker faces and images that reflect the content of the appeal so it gives impressive attitude.

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