



Gesture and their meaning of artistic movements in welcoming guests in Asian Countries

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Abstract:

This research explores the intricate world of artistic gestures in the context of welcoming ceremonies across diverse Asian countries, focusing on the nuanced non-verbal expressions during guest receptions. Examining the deliberate bodily motions that accompany verbal messages, the study unveils the underlying thoughts and emotions conveyed through these movements. Utilizing a qualitative approach and drawing inspiration from videos showcasing Asian cultural dances, the research categorizes gestures into four types – Iconic, Deictic, Metaphoric, and Beat – based on McNeill and Levy's (2005) framework. The findings, derived from 50 data, reveal a dominance of Deictic gestures (54%), followed by Beat gestures (24%), Iconic gestures (8%), and Metaphoric gestures (14%). This research contributes to a deeper understanding of cultural diversity in Asia, addressing potential miscommunication between hosts and guests while enriching the discourse on cultural exploration and intercultural communication.

Keywords: Gesture, Meaning, Artistic Movement, Welcoming Guest, Asian

Abstrak

Penelitian ini mengeksplorasi dunia gerak tubuh artistik yang rumit dalam konteks upacara penyambutan di berbagai negara Asia, dengan fokus pada ekspresi non-verbal yang bernuansa selama resepsi tamu. Dengan meneliti gerakan tubuh yang disengaja yang menyertai pesan verbal, penelitian ini mengungkap pemikiran dan emosi yang mendasari yang disampaikan melalui gerakan-gerakan ini. Dengan menggunakan pendekatan kualitatif dan mengambil inspirasi dari video yang menampilkan tarian budaya Asia, penelitian ini mengkategorikan gerakan tubuh ke dalam empat jenis - Ikonik, Deiktik, Metafora, dan Ketukan - berdasarkan kerangka kerja McNeill dan Levy (2005). Temuan yang diperoleh dari 50 data menunjukkan dominasi gestur Deiktik (54%), diikuti oleh gestur Beat (24%), gestur Ikonik (8%), dan gestur Metafora (14%). Penelitian ini berkontribusi pada pemahaman yang lebih dalam tentang keragaman budaya di Asia, mengatasi potensi miskomunikasi antara tuan rumah dan tamu sekaligus memperkaya wacana tentang eksplorasi budaya dan komunikasi antar budaya.

Kata kunci: Gestur, Makna, Gerakan Artistik, Penyambutan Tamu, Asia

A. Introduction

This study is centered on an examination of the nuances of artistic movements and their associated meanings in the context of welcoming guests in various Asian countries. The manifestation of artistic gestures during the ceremonial act of receiving guests is of particular scholarly interest due to the pronounced divergence in interpretations of these gestures across different Asian cultural contexts. These non-verbal cues are often utilized as a form of expressive proof, symbolizing the body's involvement in conveying and elucidating the underlying thoughts and emotions inherent in these movements. A gesture, within this context, represents a deliberate bodily motion that serves to complement verbal messages or convey specific ideas and emotions. Consequently, it can be inferred, based on preliminary insights, that gestures, as a subset of nonverbal communication, encompass a spectrum of physical activities involving the feet, shoulders, hands, head, and limbs, synchronously harmonizing with verbal expressions. Nonetheless, it is imperative to acknowledge that at times, these gestures can be executed in isolation, devoid of accompanying verbal articulation, although their interpretation remains contingent upon the situational and contextual framework in which they occur.

The selection of this research topic is underpinned by a profound sense of intrigue, particularly when viewed through the lens of cultural exploration. Within the context of welcoming guests, each nation invariably aspires to showcase its cultural identity in the most favorable light to visiting guests. Consequently, there is a concerted effort to emphasize and highlight the cultural richness and uniqueness of each country on the global stage. However, an inherent challenge in such welcoming ceremonies is the potential for guests to misinterpret the meaning associated with specific gestures and movements. This phenomenon underscores the importance of our investigation, as it seeks to shed light on the intricacies of these cultural expressions and the potential for miscommunication between hosts and guests.

Saman Dance (Aceh-Indonesia)



Lyrics:

“Assalamualaikum Assalamualaikum Kame Ucapkan Kebandum rakan Jame bantekan Salammualikum bo intan bule,lon meu beri saleum, tuare linka Salammualikum bo intan bule, lon meu beri saleum,tuare linka. Karena saleum nabi kheun sunnah, Jaroe ta mumat syarat mulia” (Peace be upon you, peace be upon you. We greet you, our friends. We say hello to you, our friends. We give you our greetings. We say hello to you, our friends. Because the Prophet taught us to follow his Sunnah. We are the people who have noble qualities)

Originating from Gayo Lues, the Saman Dance is a traditional Acehese performance deeply ingrained in the cultural fabric of the region. Typically reserved for significant occasions like welcoming honored guests, religious festivities, and other traditional ceremonies, the Saman dance holds profound significance.

Beyond its captivating movements, the dance carries a symbolic meaning, serving as an expression of gratitude to Allah SWT for the bestowed gifts. Additionally, the dance embodies a powerful representation of unity and integrity within the Acehese community. Examining the provided image, one can observe the distinctive hand movements, raised and lowered, conveying a message of welcoming the esteemed guest of honor which is a Beat gesture. These intricate movements contribute to the overall richness and depth of the Saman Dance, leaving a lasting impression on those who witness its cultural significance.

Based on the explanation above it can be known that gesture and artistic movement can have meaning that are not shown directly to the audience. As for related research such as:

1. Lisa Perrott, 2017. *Bowie the cultural alchemist: performing gender, synthesizing gesture and liberating identity*. Hamilton: Routledge Taylor & Francis Group. 2. Yasmin Felberbaum & Yasmin Felberbaum. 2018. *Better Understanding of Foot Gestures: An Elicitation Study*. Montréal: Association for Computing Machinery. 3. Gerardo Ortega. 2019. *Hearing non-signers use their gestures to predict iconic form-meaning mappings at first exposure to signs*. Nijmegen: Elsevier B.V. 4. Wim Pouw, Mark Dingemanse. 2021. *A Systematic Investigation of Gesture Kinematics in Evolving Manual Languages in the Lab*. Edinburgh: Wiley Periodicals LLC. 5. Fauziah Khairani Lubis & Syamsul Bahri. 2023. *Gestures and Their Meanings of Main Character in Daniel's Movie Everything Everywhere All at Once*. Jakarta: RISS Journal.

The difference with this research study is that it places a specific emphasis on delving into the underlying meanings inherent in various gestures and movements employed in welcoming ceremonies. It is disheartening to note that a substantial portion of these subtle, culturally significant nuances often elude the awareness of the audience. Consequently, the researchers aim to rectify this gap in understanding by casting a spotlight on the commonalities found within these gestures and movements. This endeavor seeks to offer a comprehensive exploration of the cultural elements associated with welcoming ceremonies in Asian countries, with a particular focus on elucidating the often-overlooked subtleties and shared aspects of these non-verbal expressions

B. Literature Review

McNeill and Levy (2005) introduced a dimension of gesture types grounded in the semiotic framework of C. S. Peirce (1960). Elena Levy further refined this classification by delineating four distinct categories: iconic, deictic, metaphoric, and beat gestures. These categories serve as a comprehensive framework for understanding the diverse ways in which gestures can convey meaning. Iconic gestures visually represent objects, actions, or concepts, while deictic gestures involve referencing specific points in space or time. Metaphoric gestures use physical movements to symbolize abstract ideas, and beat gestures provide rhythmic cues that complement speech. By categorizing gestures into these four classes, Levy's classification scheme enriches our comprehension of non-verbal communication and its connections to semiotics.

1. Iconic

Iconic gesture refers to a specific category of nonverbal communication where bodily movements or actions are used to represent, mimic, or visually symbolize an object, concept, or action. Iconic gestures serve as a supplementary form of expression, often accompanying verbal language to enhance communication and convey meaning more effectively. These gestures can take a variety of forms, including mimicking the shape of an object, imitating a particular action, or illustrating the spatial relationships between elements. Iconic gestures are not only universal to some extent, as they tend to share common features across cultures, but they can also be culture-specific, reflecting the nuances of the language and social context in which they are used. Academic research into iconic gestures examines their role in aiding comprehension, reinforcing spoken language, and their contribution to the broader field of nonverbal communication, shedding light on the intricacies of human expression and interaction. Examples:

- a. **Circling the Index Finger:** Rotating the index finger in the air often represents the idea of going in circles or confusion.
- b. **Thumbs Up:** Giving a thumbs-up sign signifies approval or agreement, often used in various cultural contexts.
- c. **Crossing Fingers:** Crossing the index and middle fingers is a gesture of hope or wishing for good luck.
- d. **Heart Symbol:** Shaping two hands together to form a heart represents love or affection, a widely recognized iconic gesture.

2. Deictic

Deictic gestures, within the realm of nonverbal communication, refer to bodily movements or actions that serve as indicators or references to specific elements in the surrounding context. These gestures are inherently tied to the context in which they are used, and their meaning is dependent on the physical or social environment, as well as the individuals involved in the

communication. Deictic gestures can include pointing, indicating direction, specifying objects or people, and expressing spatial relationships. They play a crucial role in clarifying and specifying the focus of communication, aiding in reference and deixis (the act of indicating something), and contributing to the cohesion of a conversation. Understanding deictic gestures is of great importance in the study of linguistics, pragmatics, and intercultural communication, as they reveal the intricate ways in which language and nonverbal cues interact to facilitate effective communication, bridging the gap between words and the shared context in which they are situated. Examples:

- a. **Index Finger to Lips (Shushing):** Placing the index finger over one's lips is a deictic gesture used to signal the need for silence or quiet in a given context.
- b. **Nodding or Shaking Head:** The act of nodding (moving the head up and down) or shaking the head (moving it side to side) is a deictic gesture that conveys agreement or disagreement, respectively, in response to a statement or question.
- c. **Waving:** Waving the hand back and forth is a deictic gesture used to catch someone's attention or to say goodbye when parting.
- d. **Arms Crossed:** Crossing the arms can convey defensiveness or opposition, often indicating disagreement or resistance to an idea or suggestion.

3. Metaphoric

Metaphoric gestures, in the realm of nonverbal communication, refer to bodily movements or actions that symbolically represent abstract concepts, ideas, or relationships through physical gestures. These gestures use the body and its movements as a means of conveying non-literal, metaphorical meanings. Metaphoric gestures often draw upon shared cultural or cognitive associations to express complex or abstract ideas through simple, physical movements. For instance, a common metaphoric gesture is the "head nod" to signify agreement or affirmation. Another example is the "palms down" gesture, indicating control or authority, which is a metaphorical representation of someone having power over a situation. Understanding metaphoric gestures is vital in the study of nonverbal communication and intercultural communication, as it reveals the role of body language in conveying nuanced, abstract concepts and emotions, bridging the gap between the concrete and the abstract in human expression and interaction. Examples:

- a. **Hands on Heart:** Placing a hand on the heart is often used metaphorically to express sincerity, truthfulness, or deep emotion, as in taking an oath or making a heartfelt promise.
- b. **Tapping One's Temple:** Gently tapping one's temple with a finger is a metaphoric gesture for signaling that someone is using their intelligence or "putting on their thinking cap."
- c. **Tipping an Imaginary Hat:** Tipping an imaginary hat or touching the forehead with a hand is a metaphorical gesture to signify respect, acknowledgment, or greeting, often used in a courteous manner.
- d. **Putting a Hand to the Chin:** Resting one's hand on the chin while in thought is a metaphorical gesture used to indicate deep contemplation or pondering.

4. Beat

A beat gesture, in the realm of nonverbal communication, is a specific type of gesture that typically involves a brief, rhythmic, and often repeated movement of the hand or other body parts, such as the head or shoulders, in synchrony with speech. Beat gestures are used to emphasize or punctuate spoken language during conversation, acting as a visual marker for important words, phrases, or key points. Unlike other types of gestures, beat gestures do not carry their own meaning independently but rather serve to enhance or underscore the content of the accompanying speech. They are an integral part of human communication, aiding in the comprehension of spoken language, and contributing to the overall expressiveness and engagement in conversations. Research on beat gestures sheds light on the intricate relationship between verbal and nonverbal aspects of communication, offering insights into how humans use multiple channels to convey meaning and engage with others in diverse social contexts. Examples:

- a. **Finger Tapping:** Tapping one or more fingers on a surface, such as a table, can be used to add emphasis to certain words or phrases in a sentence. "We need to finish this (tap) project (tap) on time."
- b. **Head Nodding:** A subtle nod of the head, synchronized with speech, can emphasize agreement or approval. "Yes, I understand (nod) the importance of the task (nod)."
- c. **Shoulder Shrug:** A slight shrug of the shoulders can emphasize uncertainty or indifference. "I don't know (shrug) what to do (shrug) about it."
- d. **Fist Pump:** A quick fist pump can emphasize success or triumph. "We won (fist pump) the championship!"

5. Meaning Gestures

Gestures play a crucial role in non-verbal communication, providing individuals with a powerful tool to express their intentions, emotions, and thoughts. Raah (2015) underscores the importance of specific movements in facilitating this form of expression. Here are examples of gestures that effectively illustrate these non-verbal cues:

- a. **Nodding:** A simple nod of the head serves as a sign of agreement or understanding. For instance, in the course of a conversation, nodding in response to a statement signifies acknowledgment and agreement with the speaker.
- b. **Shaking Head:** Conversely, a horizontal shake of the head generally conveys disagreement or disapproval. This gesture goes beyond language barriers, effectively communicating a negative response.
- c. **Pointing:** Pointing is a fundamental gesture used to direct attention to a specific object or person. For example, someone might point at a distant landmark or highlight a particular item in a group setting.

- d. **Thumbs-Up/Thumbs-Down:** Widely recognized globally, the thumbs-up gesture indicates approval or positive affirmation, while the thumbs-down gesture expresses disapproval or a negative stance. These gestures serve as a concise way to convey one's opinion without the need for verbal articulation.
- e. **Raised Eyebrow:** A raised eyebrow can convey surprise, skepticism, or curiosity. This subtle yet expressive gesture adds depth to spoken words, suggesting that there may be more to the situation than initially apparent.

These examples illustrate how gestures enhance communication by providing additional layers of meaning beyond spoken language, contributing to a more nuanced and comprehensive form of interaction.

6. Semantic Meaning

Semantics emerged as the agreed-upon term for the linguistic discipline that explores language signals and their corresponding indications. Positioned as one of the three layers of language analysis, alongside phonology and grammar, semantics can be defined as the examination of meaning and significance. Chaer (1994) posits that semantic meaning constitutes the focus of language study, with the overarching goal of understanding language meaning.

Chaer (1994) distinguishes between the meanings of three distinct elements, outlined as follows:

1. **Lexical Meaning:** Lexical meaning is evident when a word, in both its basic form and as a derivative lexeme, encapsulates an established meaning, as found in dictionaries. For instance, the term "eyes" holds the lexical meaning of the organs or senses in the brain responsible for vision. A word's lexical meaning is self-contained when it stands alone, although it may evolve when incorporated into a phrase. Therefore, there are words whose lexical meaning can be inferred when connected to other terms.
2. **Grammatical Meaning:** Grammatical meaning arises from linguistic processes such as reduplication, word compounding, or affixation (adding affixes). For example, the term "eyes" carries the lexical meaning related to the brain's sensory organs for sight. However, when used in the context "Hi, where are your eyes?" it no longer pertains to the instruments or senses for seeing but rather to the manner of functioning or the unfavorable outcome.
3. **Contextual Meaning:** The contextual meaning of a word is determined by the relationship between the utterance and the situation. For instance, consider a scenario where a child accidentally breaks a glass, and the mother, despite being upset, says, "How clever you are." In this context, the ostensibly positive praise becomes negative due to the mother's frustration with her child.

C. Methodology

This research adopts a descriptive qualitative approach, emphasizing the in-depth exploration and comprehension of specific phenomena, rather than the establishment of causal relationships or the generalization of findings. The study employs ten carefully selected videos, which showcase a diverse array of Asian cultural dances, as data sources. These videos offer a comprehensive sensory experience, presenting a rich visual and auditory representation of the intricate dance traditions prevalent across the Asian continent. Through the lens of the theory articulated by David McNeil and Levy (2005) on identifying types and meanings of gestures, the videos serve as valuable tools for dissecting the non-verbal communication embedded within these dance forms. This approach enables a thorough examination of the cultural, historical, and artistic dimensions inherent in each dance, thereby contributing to a more profound appreciation of the extensive cultural diversity characterizing Asia. The data from various dance movements are from 10 dance videos of several Asian countries, and analyzed based on the contextual meaning of the dance movements, and then further examined according to theories related to the types of gestures or movements they exhibit, whether they are iconic, deictic, metaphoric, and Beat. From the 10 dance videos the researchers found 50 data according to gestures or movements found such as iconic, deictic, metaphoric, and beat.

D. Result

Data Collected

No	Gestures	Amount	Percentage
1.	Iconic	4	8%
2.	Deictic	27	54%
3.	Metaphoric	7	14%
4.	Beat	12	24%
Total		50	100%

E. Discussion

1. Iconic

a. Chandi Naach Dance (Nepal)



Lyrics:

**“Fir chamkega kiska taara Kisi ka chacha na jaane Chandu naache, chandu naache”
(Together, all the stars are dancing Stars are dancing)**

Chandi Naach, a traditional dance indigenous to the Rai community of Nepal, serves as a cultural expression deeply rooted in religious veneration. This dance is intricately associated with the worship of Lord Shiva and Goddess Parvati, wherein performers engage in rhythmic movements in open fields. The choreography is not merely a form of artistic expression; rather, it constitutes a sacred ritual wherein participants fervently beseech Lord Shiva and Goddess Parvati for the prosperity, success, and bountiful harvest of their village crops. In the portrayed scene, the performers energetically embody an iconic gesture representing the abundant harvest of crops. The mention of stars in the lyrics serves as a symbolic representation of the individuals participating in the harvest. The audience is invited to witness the communal celebration of this agricultural event, accompanied by gestures of respect for their deities, encapsulated in the form of an iconic gesture.

b. Lotus Dance (Vietnam)



Lyrics:

“Tinh tnh tang là tang tinh tinh” (Tang temperament is increased temperament)

The "Lotus Dance" serves as a poignant expression of reverence for the lotus flower, which holds a distinguished status as the national flower of Vietnam. Renowned for its inherent beauty and delicate fragrance, the lotus emerges as a symbolic representation of the aesthetic and virtuous qualities attributed to Vietnamese women. Furthermore, the lotus flower serves as an enduring icon, encapsulating the spiritual and cultural refinement inherent in the nation's identity. Through the artistry of the Lotus Dance, this cultural manifestation not only visually celebrates the intrinsic allure of the lotus but also underscores its broader significance, resonating with the profound connection between natural symbolism and the cultural ethos of Vietnam. In the presented image, the dancers perform an iconic gesture as they join their hands together and bring them near their elated faces. This gesture conveys a profound sense of joy and purity, reflecting the sincere expressions of the dancers, reminiscent of the symbolism associated with the lotus flower. The significance of this iconic gesture is further underscored by the accompanying lyrics.

2. Deictic

a. Ramwong Dance (Thailand)



Lyrics:

“ร้อาโรงไทย นรบท๑น ด้ ยใจจริงิ ยนดยี้ งิ่ ม๑ทยี้ ัง ๑๑อ
ร้อาโรงไทย ร้อาด้ ๑ไทย" (Ramwong Dance, Ramwong Dance Dance welcomes you Sincerely, very happy Come to Thailand)

Originating from the Chao Phraya region, the Ramwong Dance holds significant cultural prominence within the traditional dance repertoire of Thailand, particularly celebrated for its embodiment of hospitality and grace, notably among Thai women. Recognized as one of

Thailand's preeminent folk dances, the Ramwong dance serves as a cultural emblem deeply entrenched in the nation's heritage. Characterized by its group dynamic, this dance involves synchronous and harmonious movements between both male and female participants. The choreography is distinguished by its smooth and graceful execution, with a notable emphasis on intricate hand and foot gestures. Typically performed in a circular formation, the Ramwong dance exhibits a communal aspect wherein male and female dancers interchangeably assume leadership roles, contributing to the overall cultural richness and continuity of Thailand's traditional dance heritage. The gesture depicted in the image is categorized as deictic gesture due to its inherent significance as a symbol of friendliness and acceptance. This particular gesture, characterized by an open hand facing forward, holds a distinct meaning within the context of the dance. It serves as a poignant deictic symbol, often employed by dancers to extend a warm welcome to arriving guests during ceremonial events like festivals, weddings, and guest receptions. The deliberate use of this specific deictic gesture enhances the communicative aspect of the dance, creating a visual language that conveys sentiments of friendliness and openness. Through this symbolic movement, the dancers effectively engage with the audience, establishing a connection that transcends the physical performance and fosters a sense of warmth and acceptance within the ceremonial setting.

b. Adai-adai Dance (Brunei Darussalam)



Lyrics:

“Tempat menyelam dayang anding anding karang-karangan Adai-adainya indong dayang anding anding si dayang indong” (Down to the sea dang anding wearing a sampan The dinghy is paddled by dang anding Slowly)

The Adai-Adai dance encapsulates a narrative portrayal depicting the maritime endeavors of a community of fishermen as they embark on a sea voyage, while their families anticipate their

return along the shoreline. The dance intricately weaves together movements that artistically represent the lives and routines of these coastal inhabitants, providing a vivid and culturally nuanced glimpse into the communal experiences of the fishermen. Functioning as a symbolic expression of joy and happiness, the Adai-Adai dance assumes multifaceted roles within the cultural milieu, often employed to commemorate significant life events such as marriages, births, or victories. Furthermore, the dance serves as a poignant means of expressing love and affection within the community, contributing to the rich tapestry of cultural practices associated with the coastal traditions embodied in the Adai-Adai dance. The movement can be seen in the picture is called a deictic gesture because it shows a unique body motion that looks like using oars, imitating the action of rowing a boat. This gesture is like a visual representation that points to the importance of water villages in Brunei. It also highlights how fishing was a crucial part of life for the community back then. The dancers use this special movement to tell a story about the history of the community and how fishing was a significant part of their daily life and identity.

3. Metaphoric

a. Dabke Dance (Palestine)



Lyrics:

freedom) “الحرية دابكة والنصر النوح دابكة نلس طينونة دبكة دابكة دابكة دابكة” (Dabke dabke dabke Dabke Palestine

Dabke dance, originating from the cultural milieu of Lebanon, Syria, and Palestine, represents a revered folk tradition deeply ingrained in the social fabric of the region, specifically reserved for ceremonial occasions such as weddings, festivals, and religious celebrations. Its historical roots are traceable to the agrarian festivities conducted by farmers in commemoration of the harvest, thereby imbuing Dabke with an intrinsic connection to agricultural rites. Over time, this traditional dance form has undergone evolution to become a widely cherished and popular expression of cultural identity across the aforementioned Middle Eastern nations. Dabke is

characterized as a group dance marked by harmonious movements shared between male and female participants. The choreography is distinguished by its energetic and dynamic nature, with a notable emphasis on intricate leg movements. Typically executed in a circular formation, the dance involves a communal exchange of leadership roles between male and female dancers, contributing to the perpetuation of cultural significance embedded within the Dabke tradition. The movement that can be seen in the picture is called a metaphoric gesture. This is because it involves rhythmic foot stomping, and it's not just about the physical action—it carries a deeper meaning. The energetic foot stomping is like a symbol that represents the lively spirit of the Palestinian people. It's a way for the dancers to express the enthusiasm and energy of their community to the audience. So, beyond the dance steps, each stomp conveys a metaphorical message about the vibrant and lively nature of the Palestinian culture, making the performance not just a physical display but also a meaningful expression of their spirit and identity.

b. Khatakali Dance (India)



Lyrics:

“പഞ്ചവർണ്ണത്തിന്നു്റെ ല ൈടകലർതക്ക് നീങ്ങുറെ **BS**ൻ **NS**ഗതം
 റെയ്യുൻനു പഞ്ചവർണ്ണത്തിന്നു്റെ ൾ ന്യം അനുഭവിക്കുക” (I
 welcome you to the world of Panchavarna Enjoy the beauty of Panchavarna)

Kathakali dance, a classical art form originating from Kerala, India, serves as a captivating medium for narrating stories from Hindu mythology. This expressive dance, cherished by audiences over centuries, embodies the cultural richness and depth of India. The symbolic gestures employed in welcoming guests through Kathakali reflect the metaphorical language embedded in this traditional dance, highlighting its beauty and meaning. The picture above is labeled as a metaphoric gesture. This is because of a specific movement where the dancers raise their right hand and cross their fingers. It's not just a random hand gesture; it carries a deeper

meaning. This particular action is like a symbol that communicates a message of acceptance and friendliness. It's a way for the dancers to express a welcoming attitude and convey a positive message to the audience. So, in addition to the dance itself, this metaphoric gesture adds a layer of meaning, creating a warm and friendly atmosphere during the performance.

4. Beat

a. Soran Bushi Dance (Japan)



Lyrics: "Dokkoisho!" "Dokkoisho! "Soran!" ("Push forward!" "Push forward!" "Let's go!")

The Soran Bushi dance is a traditional Japanese performance that narrates the life of a fisherman, often showcased to welcome guests or during festivals in Japan. The dance's intricate movements artfully depict activities such as ocean waves, fishermen hauling nets, and pulling ropes. Amidst the dance and song, the rhythmic chant of "Dokkoisho! Dokkoisho! Soran!" resonates, echoing the historic encouragement used by fishermen in their labor. The movement in the picture is called a Beat gesture, and it's connected to the actions of fishermen. The pulling gesture you observe represents the fishermen pulling in their fishing nets, and the retracting motion mimics the act of scooping up the caught fish into their baskets. These movements are like beats in a rhythm, creating a visual narrative of the fishermen's work and their gratitude for a good catch. The dance, with its rhythmic gestures, serves as a way to tell a story about the fishermen's hard work and their appreciation for the abundance of the sea. So, when you see these specific movements, it's like watching a rhythmic beat that reflects the fishermen's actions and their connection to the sea.

b. Tinikling Dance (Philippines)

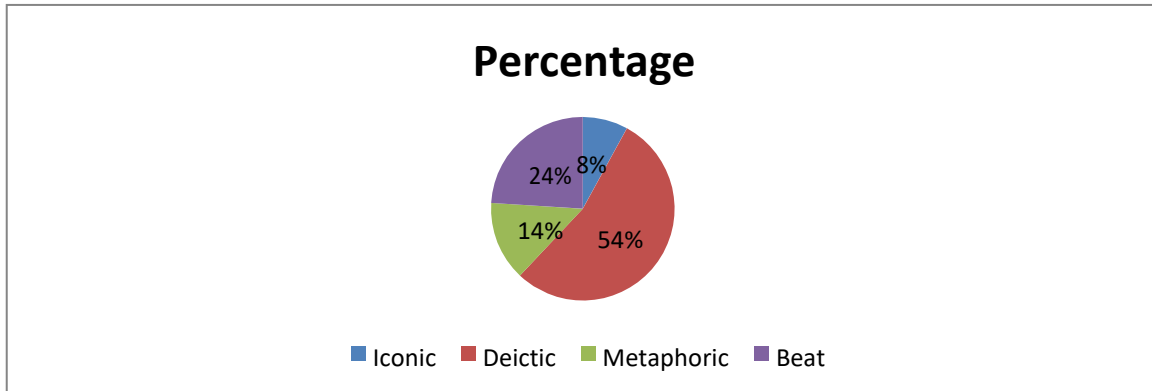


Lyrics:

“Mula sa Pilipinas, ang sayaw na ito ay nagmula, Isang tradisyong nag-alab. Sa maindayog na beats at masayang saya, lalapit ang kagandahan ni Tinikling” (From the Philippines, this dance came, A tradition that has spread the flame. With rhythmic beats and joyful cheer, Tinikling's beauty will draw near)

The Tinikling Dance, a traditional performance from the Philippines, is often showcased as a welcoming gesture for guests. Its dynamic and lively choreography serves as a representation of the Filipinos' warmth and hospitality, embodying the country's spirited nature. Originally inspired by tikling birds maneuvering around bamboo traps set by rice farmers, the dance's energetic movements, particularly jumping over bamboo sticks, symbolize the agility and resilience ingrained in the Filipino spirit. The picture above shows a Beat gesture, and it's all about the energetic spirit of Filipino culture. In this gesture, the dancers have their arms up, creating a lively and dynamic movement. It's like a beat in music, adding rhythm and energy to the performance. This particular movement is a way for the dancers to showcase the vibrant and lively essence of Filipino culture. So, when you see those raised arms, it's like feeling the energetic and lively spirit of the dance, making it not just a physical movement but a celebration of the enthusiasm and vitality embedded in Filipino traditions.

F. Conclusion



In conclusion, this research delves into the intricate world of artistic gestures and movements during welcoming ceremonies across diverse Asian countries, categorizing them into Iconic, Deictic, Metaphoric, and Beat based on McNeill and Levy's framework. The study's findings, derived from the analysis of 50 instances across selected Asian dances, reveal a prevalence of Deictic gestures (54%), emphasizing their role in conveying specific references and indicators within cultural contexts, particularly in relation to nature and relationships. The exploration of dances such as Chandi Naach Dance, Lotus Dance, Ramwong Dance, Adai-adai Dance, Dabke Dance, Khatakali Dance, Soran Bushi Dance, and Tinikling Dance offers rich insights into the cultural significance and artistic elements within these performances, shedding light on the often-overlooked nuances of non-verbal expressions.

This research facilitates an in-depth exploration of the cultural, historical, and artistic dimensions inherent in each dance, contributing to a more profound appreciation of the extensive cultural diversity characterizing Asia. The discussion section further delves into specific gestures within each category, offering a detailed analysis of their cultural significance. Examples from various dances illustrate how gestures contribute to the narrative and meaning of each performance, using lyrics and images to enhance understanding. Overall, this research enhances our comprehension of the profound connection between artistic movements, cultural expressions, and intercultural communication in the welcoming ceremonies of Asian countries, addressing potential miscommunication and fostering a greater awareness of the subtleties in non-verbal communication.

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