

**SEMIOTIC ANALYSIS OF BODY LANGUAGE IN THE MOVIE
*ANNA AND THE KING***

SKRIPSI

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By

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ABSTRACT

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This study deals analyzing the Semiotic Analysis of Body Language in the Movie *Anna and the king*. The objectives of this reseach to find out the types of body languages and their meaning were used it in the movie *Anna and the King*. And to find out the body language and their meaning realized in the movie *Anna and the King*. In this research used descriptive qualitative methods was be designed by applying descriptive phenomenon design. The researcher took a full of the total Anna performed in the movie Anna and the King. In collecting the data, the scripts found the searching through the international network services and found the types of body languages in *Anna and the King* and the chamber of screts movie. The steps of analyzing the data were watching the movie, reading the script, and displaying the body language in the movie *Anna and the King* by translating each word from latin to English.

CHAPTER IV

DATA AND DATA ANALISIS

A. Data Collection

The researcher collected the data of this research by taking it from *Anna and the King* movie. The researcher analyzed the types of body languages and their meaning of the movie. The researcher only took 12 types of body languages of the movie to be analyzed. Those 12 types of body languages there are: fell confused, was shocked, being frightened, speak silence, gave greetings, was farious, told to the children, very happy, very upset, was concerned, crying, dissampoited. Those sources were taken in order to find out the types of body languages and their meaning in *Anna and the king* movie.

B. Analysis Data

1. Fell Confused

In the movie, Anna is fell confused when carrying her son louis past by the market to go to the palace Siam, because Anna Confuses finding their way into the palace.

2. Was shocked

Anna was shocked she spoke to the king of in space, and the presence of guests from france due Anna interrupt the king, she snapped. And Anna was shockedd when the king invited her to dance with him in dinner party.

3. Being frightened

Anna was being frightened by the king's speech. In which the conversation about incivility Anna had with the King.

4. Speak silence

Face and its expression when Louis asked the question about a concubine, then Anna ordered Louis to silence (ststst) because Anna does not want the King hear questions from Louis.

5. Gave greetings

Anna gave greetings to the royal family that had been introduced by the king, Anna was very polite greetings.

6. Was furious

Anna was furious when the King did not keep his promise that the king would shelter her outside the palace. And the King was lying to her.

7. Told to children

Anna and the students were in the study class, and before they started of the lesson Anna was told that the children sat in a seat each.

8. Very happy

Anna was happy when playing with the students in the park.

9. Very upset

Anna was very upset when guests were coming from France tried to disfigure the city of Siam, and where Anna denied all the guests talk about the ugliness of the city.

10. Was Concerned

Face and expression Anna was concerned to know the King's favorite daughter was sick.

11. Crying

Anna was crying, because of seeing the King's favorite son has died.

12. Dissatisfied

Anna was disappointed to hear the decision of the King to give punishment to his wife, because she discovered had a relationship with another man. And the King gave the death penalty.

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APPENDIX I

ACT ONE, SCENE ONE

On the boat bound for Bangkok

ORTON : Hello Laddy LOUIS

How near are we to Bangkok Captain?

ORTON : See that cluster of lights jutting out into the river? That's it. That's Bangkok.

LOUIS : Oh look! All our boxes

ORTON : Aye, and a fair lot they are

LOUIS : We packed everything we had in our Singapore house furniture and everything

LOUIS : Mother, look! There's Bangkok! Do you see that cluster of lights that stick out into the river. That's Bangkok.

ANNA : I see, Louis. I see them. It's exciting isn't it?

LOUIS : Will the King of Siam come down to the dock to meet us?

ANNA : The King himself? I don't think so. Kings don't as a rule.

ORTON : I wonder if you know what you're facing Ma'am – an English woman here in the East.

LOUIS : Look mother! Look at that boat! Look at the dragon's head in the bow.

ORTON : That's the Royal barge.

LOUIS : Is that the King, the man sitting in the bow?

ORTON : That's the Kralahome. Sort of Prime Minister – the King's right hand man, you might say. ANNA : Do you suppose he's coming out to meet us?

ORTON : No doubt of it. Ma'am – if I might be allowed to offer you a word of warning....

ANNA : What is it Captain?

ORTON : That man has power and he can use it for you or against you.

ANNA : Oh, Captain, I don't....

ORTON : I'm just telling you, Ma'am. I think you should know.

ANNA : Thank you Captain

LOUIS : Look mother! They're closer! Mother! The Prime Minister is naked!

ANNA : Hush, Louis. He's not naked. Well, he's half naked.

LOUIS : They all look rather horrible, don't they, mother? Father would not have liked us to be afraid.

ANNA : No Louis. Father would not have liked us to be afraid.

LOUIS : Mother, does anything ever frighten you?

ANNA : Sometimes

LOUIS : What do you do

ANNA : I whistle

LOUIS : Oh, that's why you whistle.

ANNA : Yes, that's why I whistle. When ever I feel afraid I hold my head erect

And whistle a happy tune So no-one will suspect -I'm afraid. While shivering in my shoes I strike a careless pose And whistle a happy tune And no one every knows I'm afraid. The result of this deception Is very strange to tell For when I fool the people I fear I fool myself as well. I whistle a happy tune And every single time The happiness in the tune Convinces me that I'm not afraid.

Make believe you're brave And the trick will take you far You may be as brave As you make believe you are. (whistle) You may be as brave As you make believe you are.

LOUIS : I think that's a good idea mother. A very good idea.

ANNA : It is a good idea, isn't it

LOUIS : You know I don't think I shall ever be afraid again.

ANNA : Good.

LOUIS : While shivering in my shoes I strike a careless pose And whistle a happy tune And no one ever knows I'm afraid The result of this deception Is very strange to tell For when I fool the people I fear I fool myself as well. I whistle a happy tune And every single time The happiness in the tune Convinces me that I'm not afraid

ANNA: Make believe you're brave

LOUIS : And the trick will take you far ANNA You may be as brave LOUIS As you make believe you are.

(Whistle)

ORTON :Clear that away Ma-am I wouldn't whistle. The Kralahome might think it disrespectful.

ANNA : Oh was I whistling! Sorry I didn't realise.

KRAL : Good evening Sir. Welcome to Siam. you come with me now. Your boxes are carried to Palace later.

ANNA : No. Not to the Palace. I am not living at the Palace

KRALA : Who say?

ANNA : The King say. Says. The King has promised me twenty pounds a month and a house of my own.

KRALA : King cannot always remember what he promise. King very busy this of small concern to him. I do not trouble king with matters of small concern.

ANNA : But all I want is ten minutes audience with him.

KRALA : King very busy now. New Year celebrations just finishing. Fireworks every night.

ANNA : And what am I to do in the meantime?

K : In the mean time you wait in Palace.

ANNA : Your Excellency. I will teach in the Palace, but I must have a house of my own where I can go at the end of the day when my duties are over.

K : What you wish to do in evening that cannot be done in Palace?

ANNA : How dare you! I'm sorry your Excellency, but you don't understand. I came here to work. I must support myself and my young son. And I shall take nothing less than what I have been promised.

K : You will tell King this?

ANNA : I will tell King this.

K : It will be very interesting meeting. You come now. You come now, or you can stay on boat. I do not care!

ORTON : Ma'am if you wish to stay on my ship and return to Singapore.....

ANNA : No thank you Captain Orton. Your Excellency I will go with you. I have made a bargain, and I shall live up to my part of it. But I expect a bargain to be kept on both sides. I shall go with you, Your Excellency.

K : To the Palace?

ANNA : For the time being. Goodbye Captain Orton and thank you very much for everything.
Louis.....

LOUIS : Goodbye Captain

LOUIS : Look mother!

ACT ONE SCENE TWO

King's Library in the Palace King seated cross legged on Dais. Wearing Glasses. Reading letters, throws at Phra Alack Dismisses Dancers. Picks up book, crosses the stage. Signals right to Kralahome to enter whilst walking wide circle to him.

KING : Well, well well well

KRAL : I have been meaning to speak with you about English Schoolteacher. She is waiting to see you KING : Takes of glasses. She is in Siam? How long?

KRAL : Eases up to King. Two weeks, three weeks.. She has needed disciplining, your Majesty. She objects to living in the palace. Talks about house she say you promise her.

KING : I do not recollect such a promise. Tell her I will see her. I will see her in a moment. See Lun Tha and goes up the Dais.

KRAL : This is Lun Tha emissary from court of Burma

KING : Ah yes. You are here for copying of famous Bangkok Temple. I have give permission

KRAL : He bring present from Prince of Burma

KING : Am I to trust a ruler of Burma. Am I to trust this present they send me or is she a spy?

TUPTIM: I am not a spy.

CHAPTER I

INTRODUCTION

A. The Background of the Study

Language has a very important role in human's life because they use it to communicate among themselves. According to Siahaan (2008: 1) Language is an unique human inheritance that the very important role in human life such as in thinking, communicating ideas, and negotiating with others. It means that language cannot be separated from human because they use it as the way of their communication.

When human learn language, they always to communicate with other people. And in the every culture use any language. Then when intercultural differences and conflicts arise because of culturally diverse ways of communicating, intercultural interactants may or may not always have knowledge of the differing meanings and intent behind the culture acts.

Semiotics (also called semiotic studies; not to be confused with the Saussurean tradition called semiology which is a part of semiotic) is the study of meaning-making, the study of signs and sign processes (semiotic), indication, designation, likeness, analogy, metaphor, symbolism, signification, and communication. Semiotic is closely related to the field of linguistics, which, for its part, studies the structure and meaning of language more specifically.

The semiotic tradition explores the study of signs and symbols as a significant part of communications. As different from linguistic, however, semiotic also studies non-linguistic sign system.

Semiotics is frequently seen as having important anthropological dimensions; for example, Umberto Eco proposes that every cultural phenomenon may be studied as communication. Some semioticians focus on the logical dimensions of the science, however. They examine areas belonging also to the life science—such as how organisms make predictions about, and adopt to, their semiotic niche in the world. In general, semiotic theories take signs or sign systems as their object of study: the communication of information in living organisms is covered in biosemiotics (including zoosemiotic).

Body language is an outward reflection of a person's emotional condition. Each gesture or movement can be a valuable key to an emotion a person may be feeling at the time. The key to read body language is being able to understand a person's emotional condition while listening to what they are saying and noting the circumstances under which they are saying it.

In the life people like watching a movie, movies serve as a media entertainer and information. And the film is a conductor of information for the public, any genre and the theme the movie must be expected to leave the moral easy to understand. But the fact the use of body language in a movie can cause error in interpretation in a sentence or conversation. This is because body language in every state has a different meaning.

However, based on the analysis that researcher, the reason researcher raised this title because researcher wanted to know the body language of the movie *ANNA and the KING*. And most people Did not know what the meaning of the body language in the movie *ANNA and the KING*. And here, the researcher will focus on analyzing the meaning and types of semiotic elements from the body language in the movie.

B. The Identification of the Problems

The problems of this research was formulated as follows :

1. The body languages and their meanings were used it in the movie.
2. The body languages and their meanings realized in the movie.

C. The Scope and Limitation

The scope of this research is an analysis the body language from part of body in the movie. This analysis was be limited on Anna's body language.

D. The Formulation of the Problems

The problems in the research was be formulated as the following:

1. What are the body languages and their meanings were used it in the movie *Anna and the King* ?
2. How were the body languages and their meanings realized in the movie *Anna and the King*.?

E. The Objectives of the Study

The objectives of the study in line with :

1. To find out the body languages and their meanings were used it in the movie *Anna and the King*.
2. To find out the body languages and their meanings realized in the movie *Anna and the King*.

F. The Significance of the Study

The findings of this research was be expected to be useful and relevant theoretically and practically.

1. Theoretically:

This skripsi is expected to enrich semiotic study and increase knowledge especially to analyze the body language in the movie *Anna and the King*.

2. Practically:

- a. students, this Skripsi can expand knowledge especially in body language.
- b. readers, this Skripsi is expected to understand the meaning of the movement of parts of the body language.
- c. researchers, hopefully for researchers who want to analyze body language, this Skripsi can be used as their references.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

Theoretical framework is important both for the researcher and the readers is very important, because the researcher gives some information. Besides it may minimize or prevent misunderstanding between the researcher and readers about the topic. In this research, the researcher focused on body language as an intercultural communication in the movie “Anna and the King”. To make it clear there is clarification of some term in order to avoid misinterpretation.

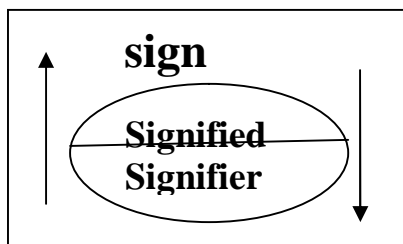
1. Semiotic

Based on C.S. Peirce Semiotic is the relationship between a sign, an object, and a meaning. The sign represents the object, or referent, in the mind of an interpreter. “Interpretant” refers to a sign that serves as the representation of an object. Signs can be verbal (words) or nonverbal.

The two dominant models of what constitutes a sign are those of the linguist “Ferdinand de Saussure” and the philosopher “Charles Sanders Peirce” These will be discussed in turn.

Saussure offered a ‘dyadic’ or two-part model of the sign. He defined a sign as being composed of:

- a. A 'signifier' (signifiant) – the form which the sign takes; and
- b. The 'signified' (signifie) – the concept it represents.



The sign is the whole that results from the association of the signifier with the signified (Saussure 1983). The relationship between the signifier and the signified is referred to as 'signification', and this is represented in the Saussurean diagram by the arrows. The horizontal line marking the two elements of the sign is referred to as 'the bar'.

If we take a linguistic example, the word 'Open' (when it is invested with meaning by someone who encounters it on a shop doorway) is a sign consisting of: (a) A signifier: the word open, and (b) A signified concept: that the shop is open for business.

A sign must have both a signifier and a signified. You cannot have a totally meaningless signifier or a completely formless signified (Saussure 1983) A sign is a recognizable combination of a signifier with a particular signified. The same signifier (the word 'open') could stand for a different signified (and thus be a different sign) if it were on a push-button inside a lift ('push to open door').

Similarly, many signifiers could stand for the concept 'open' (for instance, on top of a packing carton, a small outline of a box with an open flap for 'open this end')- again, with unique pairing constituting a different sign.

2. Semiotic Elements

According to As R. Tresider, D.M. Cannel Noted, the Element of semiotic interpretation of the individual takes place in his individual markers including perception, every elements of the appearance of pavilion is also made of two indivisible of elements:

2.1 Sign Relation

Sign hood is a way of being in relation, not a way of being in itself. Anything is a sign-not as itself, but in some relation or other. The role of sign is constituted as one role among three: object, sign, and interpretant sign. It is an irreducible triadic relation; the roles are but three: a sign of an object leads to interpretants, which, as signs, lead to further interpretants. In various, the same thing may be sign or semiotic object. The question of what a sign is depends on the concept of a sign relation, which depends on the concept of a triadic relation. This, in trun, depends on the concept of a relation itself. Peirce depended on mathematical ideas about the reducibility of relations- dyadic, triadic, tetradic, and so forth.

2.2 Sign, Object, Interpretant

Peirce held that there are exactly three basic semiotic elements, the sign, object, and interpretant, as outlined above and fleshed out here in a bit more detail:

- a. A sign (or representamen) represents, in the broadest possible sense of “represents”. It is something interpretable as saying something about something. It is not necessarily symbolic, linguistic, or artificial.
- b. An object (or semiotic object) is a subject matter of a sign and an interpretant. It can be anything discussable or thinkable, a thing, event, relationship, quality, law, argument, etc. and can even be fictional, for instance hamlet. All of those are special or partial objects. The object most accurately is the universe of discourse to which the partial or special object belongs. For instance, a perturbation of pluto’s orbit a sign about Pluto but ultimately not only about Pluto.

3. Clauses of Signs

Peirce’s three phenomenological categories come into central play in these classifications the 1-2-3 numerations used further below in the exposition of sign clauses represents Peirce’s associations of sign classes with the categories . the categories are as follows:

Peirce’s categories (technical name: the canopy thogories)

Name	Typical Characterizatio n:	As universe of	As quality	Technical definition	Valence “adicity”
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		experience			
Firstness.	Quality of feeling	Ideas, chance, possibility	Vagueness “some”	Reference to a ground (a ground is a pure abstraction of a quality)	Essentially monadic (the quality in the sense of the such, which has the quality).
Secondness	Reaction, resistance, (dyadic) relation	Brute facts, actuality.	Singularly, discreteness, “this”	Reference to a correlate (by its relate)	Essentially dyadic (the relate and the correlate)
Thirdness	Representation on mediation	Habits, laws, necessity.	Generally, continuity, “all”	Reference to an interpretation	Essentially triadic (sign, object, interpretation)

					ion)
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Note: An interpretant is an interpretation (human or otherwise) in the sense of the product of an interpretive process.

The three sign typologies depend respectively on (I) the sign itself, (II) how the sign stands for its denoted object, and (III) how the sign stands for its object to its interpretant. Each of the three typologies is a three-way division, a trichotomy, via Peirce's three phenomenological categories.

1. Quality signs, sin signs, and Legi signs. Every sign is either (quality sign) a quality or possibility, or (sin sign) an actual individual thing, fact, event, state, etc, or (legisign) a norm, habit, rule, law. (also called types, tokens, and tones, also potisigns, actisigns, and famisigns).
2. Icons, indices, and symbols. Every sign refers either (icon) through similarity to its object, or (index) through factual connection to its object, or (symbol) through interpretive habit or norm of reference to its object.
3. Rhemes, dicisigns, and arguments. Every sign is interpreted either as (rheme) term-like, standing for its object in respect of quality, or as (dicisign) proposition-like, standing for its object in respect of fact, or as (argument) argumentative, standing for its object in respect of habit or law, this is the trichotomy of all signs as building blocks of inference. (also called sumisigns, dicisigns, and suadisigns, also semes, phemes, and dolemes).

Every sign falls under one class or another within (I) and within (II) and within (III). Thus each of the three typologies is a three-valued parameter for every sign.

The three parameters are not independent of each other, many co-classifications are not found. The result is not 27 but instead ten classes of signs fully specified at this level of analysis.

In later years, Peirce attempted a finer level of analysis, defining sign classes in terms of relations not just to sign, object, and interpretant, but to sign, immediate object, dynamic object, immediate interpretant, dynamic interpretant, and final and normal interpretant. He aimed at 10 trichotomies of signs, with the above three trichotomies interspersed among them, and issuing in 66 classes of signs. He did not bring that system into a finished form. In any case, in that system, icon, index, and symbol were classed by category of how they stood for the dynamic object, while rheme, discisign, and argument were classed by the category of how they stood to the final or normal interpretant.

These conceptions are specific to Peirce's theory of signs and are not exactly equivalent to general uses of the notion of "icon", "index", "tone", "token", "type", "proposition", "argument", and "rheme".

3. Body Language

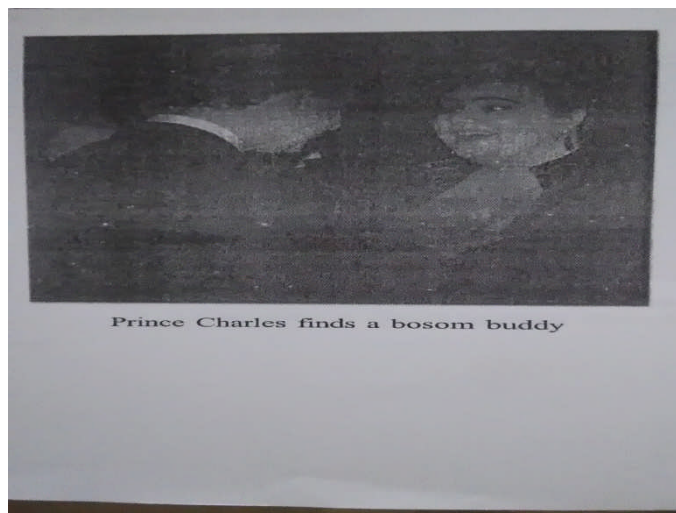
Body language is a form of non-verbal communication, and in the body language does not use words but using only body language cues. And body language that coming of reflection of a person's emotional condition. Base on Allan Pease (2004: 11-12) Body language is an outward reflection of a person's emotional condition. Each gesture or movement can be a valuable key to an emotion a person may be feeling at the time. The key to reading body language is

being able to understand a person's emotional condition while listening to what they are saying and noting the circumstances under which they are saying it. Most people, however, are remarkably unaware of body language signals and their impact, despite the fact that we know that most of the messages in any face-to-face conversation are revealed through body signals. For example, France's President Chirac, USA's President Ronald Reagan and Australia's Prime Minister Bob Hawke all used their hands to reveal the relative sizes of issues in their mind. Bob Hawke once defended pay increases for politicians by comparing their salaries to corporate executive salaries.

Body language is an important part of communication which can constitute 50% or more of what we are communicating. If you wish to communicate well, then it makes sense to understand how you can (and cannot) use your body to say what you mean. (a) message clusters, body language comes in clusters of signals and posture, depending on the internal emotions and mental state. (b) core patterns, a number of core patterns in body language can be identified that include clusters of movements: crossing, expanding, moving away, moving forward and opening. (c) part-of-the-body language, you can send signals with individual parts of the body as well as in concert. Here's details of the contribution of each part of the body: head, face, cheek, chin, mouth, lips, teeth, tongue, nose, eyes, and forehead. (d) other notes, remember that body language varies greatly with people and especially with international cultures (so be very careful when applying western understanding to neastern non-verbal language).

So the term body language observing to studied gesture of facial expressions of people. Facial gesture to show emotion, which led them to the conclusion that these gestures must also be inborn.

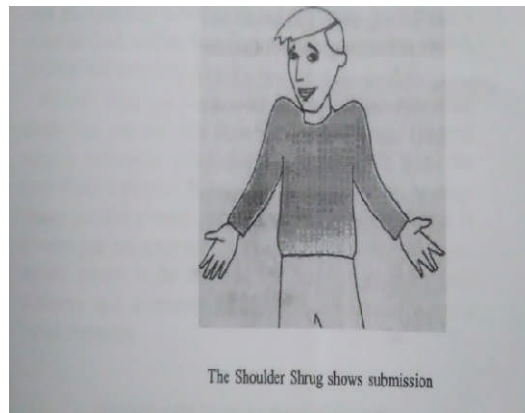
Based on Friesen Body language is an outward reflection of a person's emotional condition. Each gesture or movement can be a valuable key to an emotion a person may be feeling at the time. For example, a man who is self-conscious about gaining weight may tug at the fold of skin under his chin; the woman who is aware of extra pounds on her thighs may smooth her dress down; the person who is feeling fearful or defensive might fold their arms or cross their legs or both; and a man talking with a large-breasted woman may consciously avoid staring at her breasts while, at the same time, unconsciously use groping gestures with his hands.



4. Gesture

Gesture is a form of non-verbal communication with the action of a body that looks communicate specific messages. Gesture can we say as a substitute for talking, gesture follow the movement of the hands, face, or other parts of the body. And gesture language as sign language, gesture also are scientific, more pure, and people can find out what is presented when we speak. Base in Allan Pease (2004: 17-20) much debate and research has been done to discover whether non-verbal signals are inborn, learned, genetically transferred or acquired in some other way. Evidence has been collected from observation of blind people (who could not have learned non-verbal signals through a visual channel), from observing the gesture behavior of many different cultures around the world and from studying the behavior of our nearest anthropological relatives, the apes and monkeys.

Based on Pease Allan and Barbara Universal gesture, the shoulder shrug is also good example of a universal gesture that is used to show that a person doesn't know or doesn't understand what you are saying. It's multiple gesture that has three main parts: exposed palms to show nothing is being concealed in the hands, hunched shoulders to protect the throat from attack and raised brow which is a universal, submissive greeting.



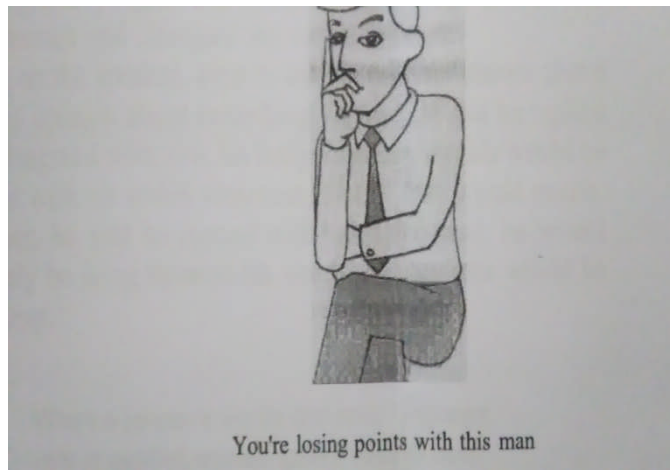
just as verbal language differs from culture to culture, so some body language signals can also differ. Whereas one gesture may be common in a particular culture and have a clear interpretation, it may be meaningless in another culture or even have a completely different meaning.

5. Three rules for accurate reading in body language:

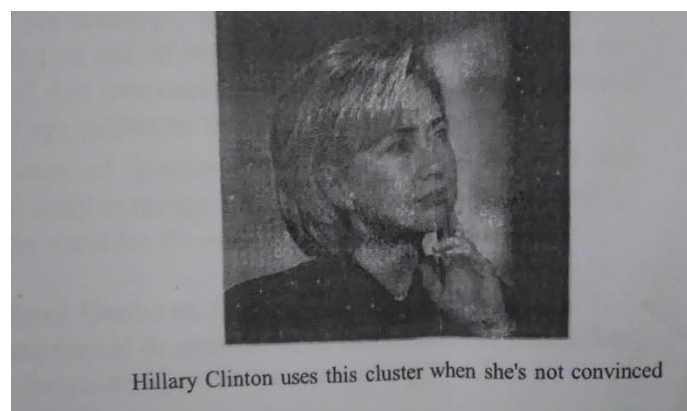
5.1 Rule 1. Read gestures in clusters

Based on Axtell One of the most serious errors a novice in body language can make is to interpret a solitary gesture in isolation of other gestures or circumstances. For example, scratching the head can mean a number of things- sweating, uncertainty, dandruff, that occur at the same time. So always look at gesture for a correct reading.

To demonstrate the point clusters, here's a common critical evaluation gesture cluster someone might use when they are unimpressed with that they are hearing:



The main critical evaluation signal is the hand-to-face gesture, with the index finger pointing up the cheek while another finger covers the mouth and the thumb supports the chin. This body language 'sentence' says something like, 'I don't like what you are saying', 'I disagree' or 'I'm holding back negative feelings'.

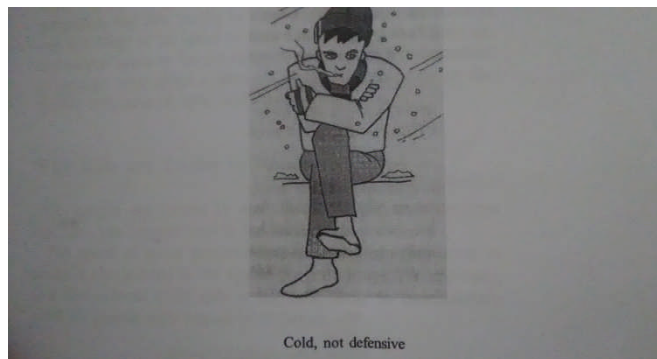


5.2 Rule 2. Look for congruence

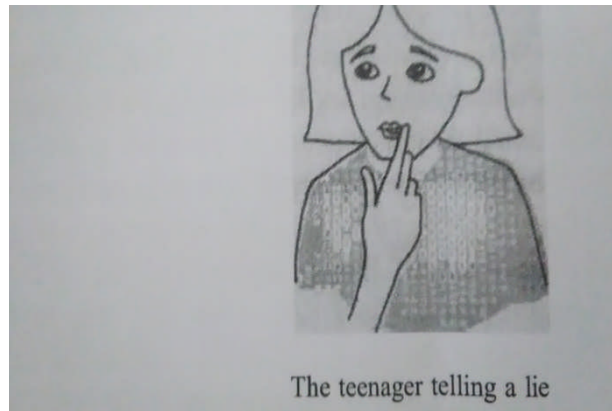
Research shows that non-verbal signals carry about five times as much impact as the verbal channel and that, when the two are incongruent people—especially women—rely on the non-verbal message and disregard the verbal content. Observation of gesture clusters and congruence of the verbal and body language channel are the keys to accurately interpreting attitudes through body language.

5.3 Rule 3. Read gestures in context

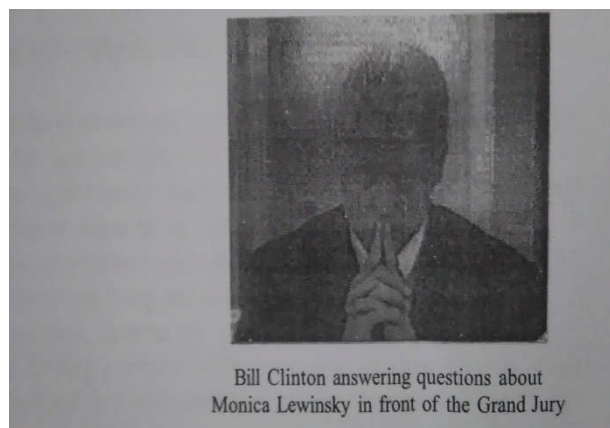
Based on Argyle All gesture should be considered in the context in which they occur. If, for example, someone was sitting at a bus terminal with his arms and legs tightly crossed and chin down and it was a cold winter's day, it would most likely mean that he was cold, not defensive.



The act of covering the mouth can alert a parent to the lie and this mouth-covering gesture will likely continue throughout the person's lifetime, usually only varying in the speed at which it's done. When a teenager tells a lie, the hands is brought to the mouth in a similar way to the five-year-old, but instead of the obvious hand-slapping gesture over the mouth, the singers rub lightly around it.



The original mouth-covering gesture becomes even faster in adulthood. When an adult tells a lie, it's as if his brain instructs his hand to cover his mouth in an attempt to block the deceitful words, just as it did for the five-year-old and the teenager.



6. Summary of the Character *Anna*

Anna Leonowens (Jodie Foster) is a British widow who has come to Siam with her son Louis (Tom Felton) to teach English to the dozens of children of King Mongkut (Chow Yun-fat). She is a strong-willed, intelligent woman for her time, and this pleases the King. Mongkut wants to modernize Siam, thinking this will help his country resist colonialism and protect the ancient traditions that give Siam its identity. Mongkut and Anna discuss differences between Eastern and Western love, but he dismisses the notion that a man can be happy with only one wife. In order to win favors through Britain's ambassadors, Mongkut orders a sumptuous reception and appoints Anna to organize it. During the reception, the King spars graciously and wittily with Sir Mycroft Kincaid (Bill Stewart), of the East India Company. The Europeans express their beliefs that Siam is a superstitious, backward nation. Mongkut dances with Anna at the reception.

Anna is enchanted by the royal children, particularly Princess Fa-Ying (Melissa Campbell). The little girl adores the playful monkeys who live in the royal garden's trees. When Fa-Ying falls ill with cholera, Anna is summoned to her chambers to say goodbye. She gets there just as Fa-Ying dies in King Mongkut's arms, and the two mourn together. Mongkut later finds that one of the monkeys "borrowed" his glasses as his daughter used to do. He finds comfort for his grief in his belief in reincarnation, with a notion that Fa-ying might be reborn as one of her beloved animals. Lady Tuptim (Bai Ling), the King's newest concubine, was already engaged to marry another man, KhunPhraBalat (Sean

Ghazi), when she was brought to court. Mongkut is kind to her, but Tuptim yearns for her true love. She disguises herself as a young man and runs away, joining the monastery where her former fiancé lives. She is tracked down, returned to the palace, and put on trial where she is caned. Anna, unable to bear the sight, tries to prevent the execution and is forcibly removed from the court. Her outburst prevents Mongkut from showing clemency, because he cannot be seen as beholden to her. Tuptim and Balat are beheaded publicly and Anna prepares to leave Siam.

Siam is under siege from what appears to be a British-funded coup d'état against King Mongkut, using Burmese soldiers. Mongkut sends his brother Prince Chaofa (Kay Siu Lim) and military advisor General Alak (Randall Duk Kim) and their troops to investigate. Alak is really the man behind the coup, and he poisons the regiment and kills Chaofa. Alak then flees into Burma, where he summons and readies troops to invade Siam, kill King Mongkut and all his children. Mongkut's army is too far from the palace to engage the rebels, so he creates a ruse - that a white elephant has been spotted, and the court must go to see it. This allows him to flee the palace with his children and wives, and give his armies time to reach them. Anna returns to help Mongkut, since her presence in his entourage will give credence to the tale about the white elephant. Mongkut plans to take his family to a monastery where he spent part of his life. Halfway through the journey they see Alak's army in the distance and realize they can't outrun him. Mongkut and his soldiers set explosives on a wooden bridge high above a canyon floor as Alak and his army approach. Mongkut orders his "army" to stay back and rides to

the bridge with only two soldiers. Alak, at the head of his army, confronts Mongkut on the bridge.

Anna and Louis create a brilliant deception from their hiding spot in the forest. Louis uses his horn to replicate the sound of a bugle charge, as Anna "attacks" the area with harmless fireworks. The Burmese, believing the King has brought British soldiers, panic and retreat. Alak's attempt to recall and regroup his troops fails. Alak stands alone, but Mongkut refuses to kill him, saying that Alak will have to live with his shame. As Mongkut turns to ride back to Siam, Alak grabs his gun and aims at his back, but one of Mongkut's guards detonates the explosives. The bridge and Alak are blown to pieces.

At the end of the film, Mongkut has one last dance with Anna before she leaves Siam. He tells her that now he understands why a man can be content with only one woman. A voice-over tells viewers that Chulalongkorn became king after his father's death. Chulalongkorn abolished slavery and instituted religious freedom with the help of his father's 'vision'.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

In this research descriptive qualitative methods was be designed by applying descriptive phenomenon design. This methods was be used in order to discover, identify, analyze, and describe about semiotic analysis of body language. Phenomenon design allows the researcher to analyze the words, sentence, and utterance of the conversation in the movie.

B. Source of the Data

The data in this study is the spoken utterances by the characters containing of the body language in the movie *Anna and the king*. The researcher took a full of the total of characters in the movie in analyzing the data.

C. Technique for Collecting Data

The data of this study are collected used documentation method on sentence of the conversations in the movie entitled *Anna and the king* to obtain the data, several steps are (1) Watching the movie entitled *Anna and the king*. (2) looked for the conversation of the movie entitled *Anna and the king*. (3) Identified the sentence of conversation and the body language where them use. (4) Underlining the meaning of the body language entitled *Anna and the king*.

D. Technique of Data Analysis

The data was be analyzed through qualitative analysis. The activities of qualitative analysis consist of data reduction, data display and conclusion drawing (Sugiyono, 2010), Based on the following theory, the research will apply the following steps:

a. Data Reduction

In this step, the researcher was conclude, group, and focus on the main problem of the research. The data was be the identified and then classified into simpler way. The reduced data was be clearer and easier describe to the researcher until the data needed was be found.

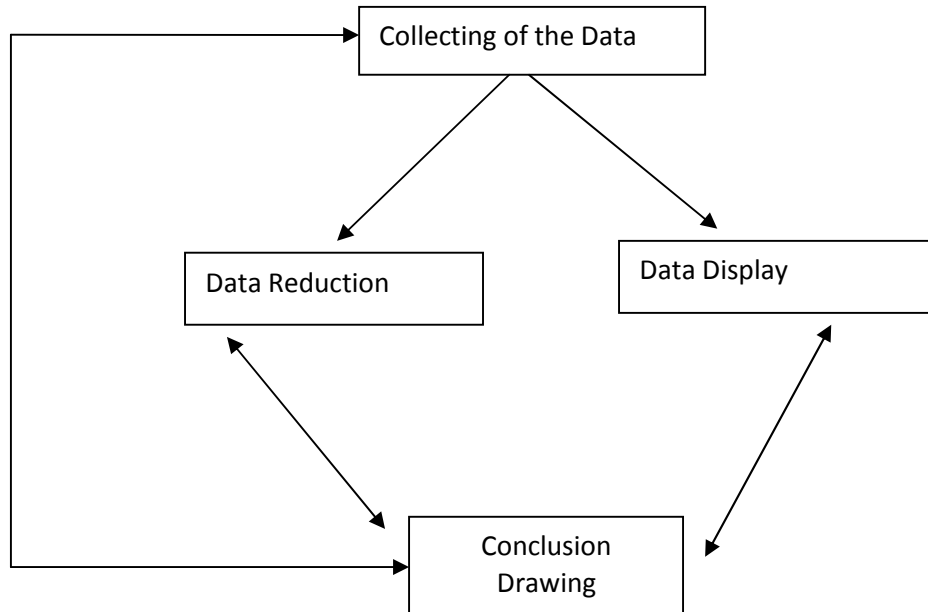
b. Data Display

In this second step, after the researcher reduced the data from the movie. Then, the meaning of body language from the characters utter was be tabulated by the researcher.

c. Conclusion Drawing

The third activity is conclusion drawing. The data was be analysis deeply, which the data and the information can be the new hypothesis and the knowledge so the researcher can find the meaning of body language used by the character in the movie.

The technique detail can be seen by looking at the diagram below:



CHAPTER IV

DATA AND DATA ANALISIS

A. Data

The researcher collected the data of this research by taking it from *Anna and the King* movie. The researcher analyzed the types of body languages and their meaning of the movie. The researcher only took 12 types of body languages of the movie to be analyzed. Those 12 types of body languages there are: fell confused, was shocked, being frightened, speak silence, gave greetings, was farious, told to the children, very happy, very upset, was concerned, crying, dissampoited. Those sources were taken in order to find out the types of body languages and their meaning in *Anna and the king* movie.

B. Analysis Data

The data was analyzed based on the types of semiotic analysis, there are signs, object, and interpretant. The analysis was conducted to determine the types of semiotic analysis and the dominant type that is dominantly used the analysis can be seen from this data.

1. Signs

From the data the types of semiotic analysis connectives of signs there are took 11 sign, there are:



In the movie, Anna is felt confused when carrying her son Louis past by the market to go to the palace Siam, because Anna confuses finding their way into the palace.



Anna was shocked she spoke to the king in space, and the presence of guests from France due Anna interrupt the king, she snapped. And Anna was shocked when the king invited her to dance with him in dinner party.



Anna was being frightened by the king's speech. In which the conversation about incivility Anna had with the King.



Face and its expression when Louis asks the question about a concubine, then Anna ordered Louis to silence (ststst) because Anna does not want the King to hear questions from Louis.



Anna gave greetings to the royal family that has been introduced by the king, Anna was very polite in her greetings.



Anna and the students were in the study class, and before they started of the leasson Anna was told that the children sat in a seat each.



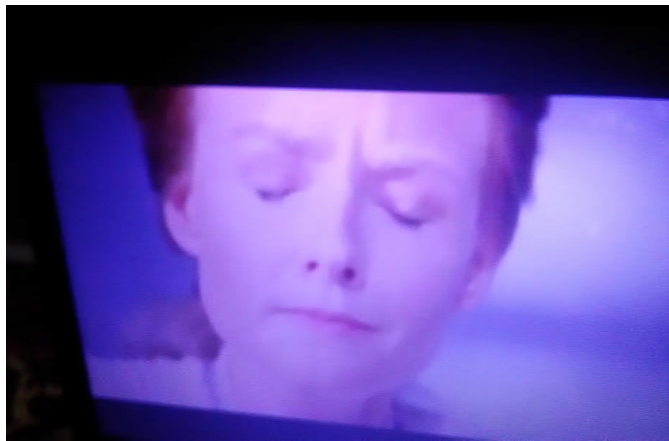
Anna was happy when playing with the students in the park.



Anna was very upset when guests was coming from french tried to disfigure the city of Siam, and where Anna denied all the guests talk about the ugliness of the city.



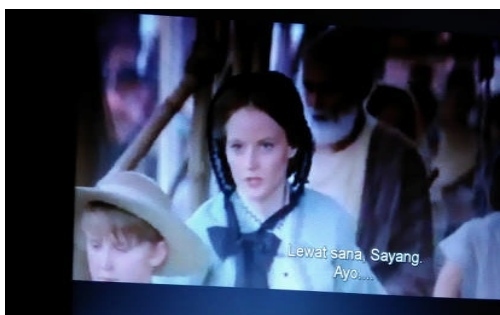
Anna was crying, because of seeing the King's favorite son has died.



Anna was disappointed to hear the decision of the King to give punishment to his wife, because she discovered had a relationship with another man. And the King gave the death panalty.

2. Object

From the data the types of semiotic analysis connectives of object there are took 9 object there are:



In the movie, Anna is felt confused when carrying her son Louis past by the market to go to the palace Siam, because Anna Confuses finding their way into the palace.



Anna was shocked she spoke to the king of in space, and the presence of guests from France due Anna interrupt the king, she snapped. And Anna was shocked when the king invited her to dance with him in dinner party.



Face and its expression when Louis ask the question about a concubine, then Anna ordered Louis to silence (ststst) because Anna does not want the King hear questions from Louis.



Anna gave greetings to the royal family that has been introduced by the king, Anna was very polite greetings.



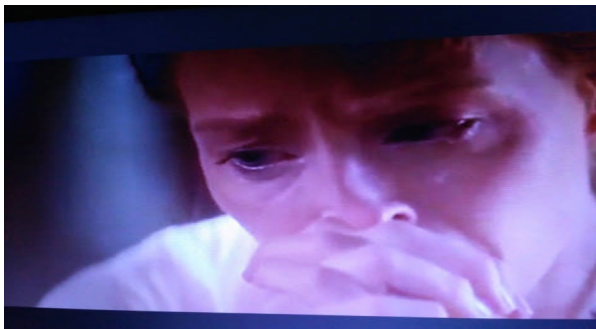
Anna and the students were in the study class, and before they started of the leasson Anna was told that the children sat in a seat each.



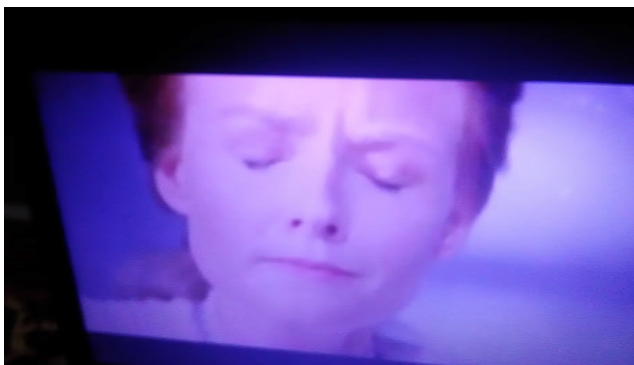
Anna was happy when playing with the students in the park.



Face and expression Anna was concerned to know the King's favorite daughter was sick.



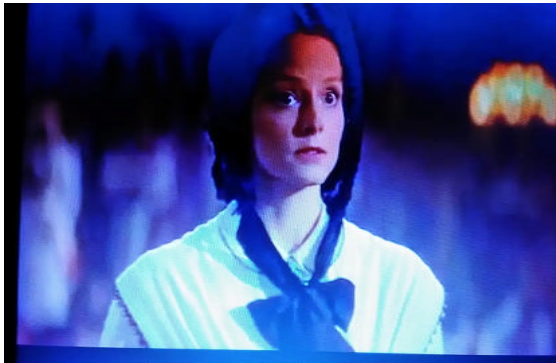
Anna was crying, because of seeing the King's favorite son has died.



Anna was disappointed to hear the decision of the King to give punishment to his wife, because she discovered had a relationship with another man. And the King gave the death penalty.

3. Intertpretant

From the data the types of semiotic analysis connectives of interpretant there are took 9 interpretant, there are:



Anna was shocked she spoke to the king of in space, and the presence of guests from france due Anna interrupt the king, she snapped. And Anna was shockedd when the king invited her to dance with him in dinner party.



Anna was being frightened bt the king speech. In which the conversation about incivility Anna with the King.



Anna gave greetings to the royal family that has been introduced by the king, Anna was very polite greetings.



Anna was furious when the King did not keep his promise that the king would shelter for her outside palace. And the King was lying to her.



Anna and the students were in the study class, and before they started of the lesson Anna was told that the children sat in a seat each.



Anna was happy when playing with the students in the park.



Face and expression Anna was concerned to know the King's favorite daughter was sick.



Anna was crying, because of seeing the King's favorite son has died.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The conclusions of this research:

1. There are have 12 body languages and meaning from Anna performed by *Anna and the King* movie and apparently they are not fake words,
2. there have types of semiotic elements found in body language from the *Anna and the King* movie.

B. Suggestion

In relation to the conclusions, some suggestion can be staged as in the following:

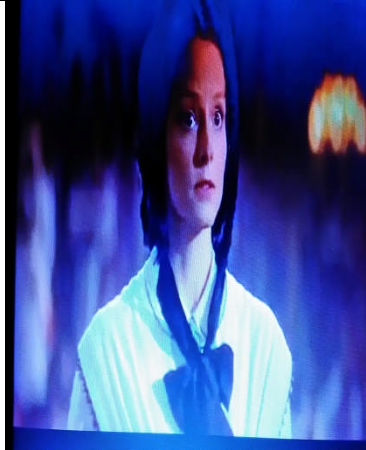
1. Viewers of *Anna and the King* movie should not jump into a false conclusion that everything on the movie is a fake.
2. Viewers also should put attention the figure that caused by the body language and try to get the meaning by watching it thoroughly.
3. It was suggested to the English student in studying about sign in semiotic.
4. It was suggested to the readers to read, find, and understand the types of semiotic and know to read of body language in *Anna and the King* movie.

ABSTRACT

Harahap, Winda Aktaviani. 1302050055. Semiotic Analysis of Body Language in the Move *Anna and the King*, Skripsi. English Education Program Faculty of Teacher Training and Education, University of Muhammadiyah of Sumatera Utara, Medan, 2017.

This study deals analyzing the Semiotic Analysis of Body Language in the Movie *Anna and the king*. The objectives of this reseach to find out the types of body languages and their meaning were used it in the movie *Anna and the King*. And to find out the body language and their meaning realized in the movie *Anna and the King*. In this research used descriptive qualitative methods was be designed by applying descriptive phenomenon design. The researcher took a full of the total Anna performed in the movie Anna and the King. In collecting the data, the scripts found the searching through the international network services and found the types of body languages in *Anna and the King* and the chamber of screts movie. The steps of analyzing the data were watching the movie, reading the script, and displaying the body language in the movie *Anna and the King* by translating each word from latin to English.



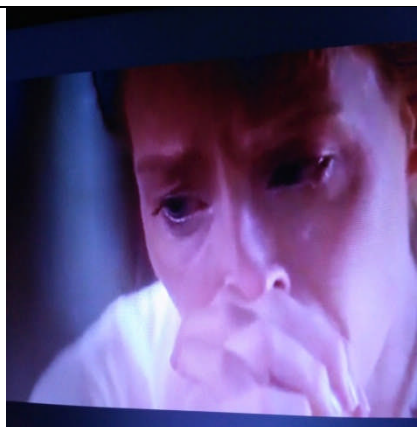
Table 4.1
The types of Semiotic Analysis, Sign, Object and Interpretant in movie
Anna and the King

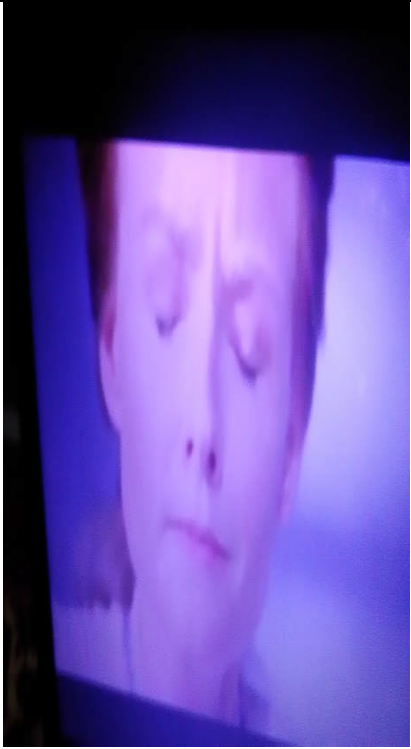
No	Figure in <i>Anna and the King</i> Movie	The types of Semiotic		
		Sign	Object	Interpretant
1		√	√	
2		√		√
		√	√	

3		√		√
4		√	√	
5	 <p data-bbox="555 1848 758 1933">Hello, Your Highnesses. Halo, Yang Mulia.</p>	√	√	√

6	 <p>bahwa saya bukan hamba anda. tapi tamu anda!</p>			√
7	 <p>Iya... Yah, sekarang kita disesi kelas. Duduk.</p>	√	√	√

8		√	√	√
9		√		

10			✓	✓
11		✓		✓
			✓	

12		√	√	
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From the the types of semiotic analysis the classification in the semiotic analysis and their percentages in *Anna and the King* movie. The types of semiotic Analysis: Signs, Frequency:11, Presentage (%): 39, 29 %, Object, Frequency: 9, Presentage (%): 32, 14 %, Interpretant, Frequency: 8, Presentage (%): 28, 58 %, Total: Frequency: 28, Presentage (%): 100 %. and showed that sigs in *Anna and the King* movie were 11 or 39,29 %, Object in *Anna and the King* movie were 9 or 32,14 %, Interpretant in *Anna and the King* movie were 8 or 28,58 %.

C. Research Finding

After analyzing all data of sign image meaning and Semiotic Analysis in the movie *Anna and the King*, the finding could be presentage as the following:

The total of semiotic analysis could had found in the movie *Anna and the King*. Were 28 images. The types of types of semiotic analysis to be used in the movie *Anna and the King*. The percentage of semiotic analysis can be seen below:

1. Signs $11/28 \times 100\% = 39,29\%$
2. Object $9/28 \times 100\% = 32,14\%$
3. Interpretant $8/28 \times 100\% = 28,58\%$

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