FACIAL EXPRESSION OF MR. BEAN
ON THE MOVIE *MR. BEAN*

SKRIPSI

Submitted in partial fulfillment on the requirements
for Degree of Sarjana Pendidikan (S.Pd)
English Education Program

By

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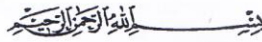**UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**
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Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

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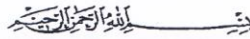
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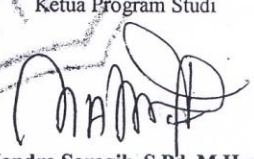Medan,   Maret 2018
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BERITA ACARA BIMBINGAN SKRIPSI

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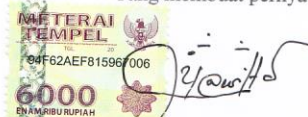Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
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Program Studi : Pendidikan Bahasa Inggris
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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
1. 26/11/2017	Chapter I and II	
2. 31/1/2018	Chapter III and IV	
3. 12/2/2018	Chapter IV and V	
4. 28-2-2018	All chapters in general Table of Contents, Abstract.	
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Medan,   Maret 2018

Diketahui oleh:
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SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertanda tangan dibawah ini :

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Judul Skripsi	:	Facial Expression of Mr. Bean on the Movie *Mr. Bean*

Dengan ini saya menyatakan bahwa :

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Hormat saya
Yang membuat pernyataan,

Een Juwita

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ABSTRACT

Juwita, Een. 1402050310. Facial Expression of Mr. Bean on the Movie *Mr. Bean,* Skripsi. English Education Program Faculty of Teacher Training and Eduacation, University of Muhammadiyah of Sumatera Utara, Medan, 2018.

This research dealt with analyzing the Facial Expression of Mr. Bean on the Movie *Mr. Bean.* The objectives of this research were to find out the meaning of Mr. Bean's facial expression and to find out the meaning of Mr. Bean's facial expression realized in Mr. Bean movie. This research applied descriptive qualitative researsch. The research took the total facial expressions performed by Mr. Bean in the movie *Mr. Bean.* The result of the research showed 10 expressions in the movie Mr. Bean: disgust, surprise, happiness, sadness, contempt, boredom, contentment, pain, coyness, and contemplation. Disgust 2 expressions, surprise 6 expressions, happiness 3 expressions, sadness 2 expressions, contempt 1 expression, boredom 2 expressions, contentment 4 expressions, pain 1 expression, coyness 2 expressions, and contemplation 4 expressions.

Keywords: Semiotics, Non-verbal Communication, Mr. Bean movie.

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بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيْمِ

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This research is entitled: Facial Expression of Mr. Bean on the Movie *Mr. Bean* to fulfil one of requirement to obtain the degree of Sarjana Pendidikan in Faculty of Teachers Training and Education at University Muhammadiyah of Sumatera Utara. In writing this research, the researcher faced a lot of difficulties and problems but those did not stop her efforts to make a better one, and it is impossible to do without helps from others. Therefore the researcher would like to thanks

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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 plays 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.

Communication generally takes place verbally and non-verbally.Verbal communication involves words that we use to convey meaning, while non-verbal communication involves communication by means other than words. The features of non-verbal communication are boundless and the channels of conveying messages can take place through touching, smelling, facial expressions, body posturing, vocal conveyance and even silence.

Non-verbal communication can take place conciously and unconciously and sometimes even against the wishes of the sender on the message. It can occur between persons and at times within the inner being of a person. An understanding of non-verbal behaviour can assist humans in perceiving their own interpersonal dynamic as well s developing a deeper insight into the intra-psychic functioning of others. Being attentive towards non-verbal cues can assist people in understanding themselves as well as well as others.

One important kind of non-verbal communication is facial expression, as it contains valuable information that may influence an interaction. From the facial

expression of an opponent, one may infer not only emotional, but also information regarding intentions, personality and complex social characteristics (Horstmann, 2003). For example, from a smiling expression of an opponent, intentions such as trust, cooperation, or affiliation might be inferred, therefore facilitating approach behavior (Zeglen, & Schmidt, 2012). By contrast, an angry facial expression might be interpreted as threatening, spiteful, or malicious and associated with intentions such as rejection or causing damage, which subsequently might facilitate avoidance behavior. Therefore, we expect that facial expressions have a direct influence on decision-making such as in economic bargaining or even it also can be a kind of entertainment as people can see in the movie.

Mr. Bean is one of the humorous movie which is still played until now. This movie is watched and enjoyed by many people. Actually much knowledge the audience can get from the movie. This movie totally uses non-verbal communication trough the performance of the main character Mr. Bean especially in the use of his facial expression which is very attractive and raise the researcher's curiousity to analyze the meaning behind his facial expression.

B. The Identification of the Problem

The problems of this research was be formulated as follows :

1. Communication generally takes place verbally and non-verbally.

2. Non-verbal communication involves communication by means other than words.

3. One important kind of non-verbal communication is facial expression.

4. Facial expression can be a kind of entertainment as people can see in Mr. Bean movie

C. The Scope and Limitation

The scope of this research is non-verbal communication and it was limited on facial expression found in Mr. Bean's character in Mr. Bean movie.

D. The Formulation of the Problems

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

1. What are the meaning of Mr. Bean's facial expression found in Mr. Bean movie?

2. How were the meaning of Mr. Bean's facial expression realized in Mr. Bean movie?

E. The Objectives of the Study

Based on the problem above, the objective of the study was be described as follows:

1. To find out the meaning of Mr. Bean's facial expression found in Mr. Bean movie.

2. To find out the meaning of Mr. Bean's facial expression realized in Mr. Bean movie.

F. The Significance of the Study

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

Theoretical:

The input of this research was expected to enrich semiotic study and increased knowledge especially to analyze the facial expression in the movie Mr. Bean.

Practical:

a. Students, the result of this researh can expand knowledge especially in facial expression.

b. Readers, the result of this researh is expected to understand the meaning of the facial expresion.

c. Researchers, to be source of information to do same research with different point of view.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

The basic concept of this study should be made clear from the start. A reseacher might be based on existing theories of certain science. Theoritical framework is important to give some information both the researcher and the readers. In this research, the researcher focused on facial expression as a non verbal communication in the movie *Mr. Bean*. To make it clear there is clarification of some term in order to avoid misinterpretation.

1. Semiotic

Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semioticians study signs not in isolation but as part of semiotic 'sign-systems' (such as a medium or genre). They study how meanings are made and how reality is represented. Saussure saw linguistics as a branch of 'semiology' states that linguistics is only one branch of this general science [of semiology]. The laws which semiology will discover applicable in linguistics as far as we are concerned. The linguistic problem is first and foremost sociological. If one wishes to discover the true nature of language systems, one must first consider what they have in common with all other systems of the same kind. In this way, light will be thrown not only upon the linguistic problem. By

considering rites, customs etc. as signs, it will be possible, we believe, to see them

in a new perspective. The need will be felt to

consider them as sociological phenomena and to explain them in terms of the laws of sociology, Saussure (1983:16-17)

At around the same time as Saussure was formulating his model of the sign and of 'sociology' (and laying the foundations of structuralism methodology), across the Atlantic closely related theoretical work was also in progress as the pragmatist philosopher and logician

1.1.Semiotic Elements

Daniel Chandler (2001: 29) states that formulated his own model of the sign, of 'semeiotic [sic]' and of the taxonomies of signs. In contrast to Saussure's model of the sign in the form of a 'self-contained dyad', Peirce offered a triadic (three-part) model consisting of:

1. The represent men: the form which the sign takes (not necessarily material, though usually interpreted as such)—called by some theorists the 'sign vehicle'.

2. An interpret ant: not an interpreter but rather the sense made of the sign.

3. An object: something beyond the sign to which it refers (a referent).

A sign [in the form of a represent a men] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpret ant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the represent amen.

Mahfouz A. Adedimeji states that the methodical and practical definition of semiotics sees "it as the application of linguistic methods to objects other than natural language" which means that semiotics is an approach of considering anything as constructed similar to language. This approach is also adopted by The New Lexicon Webster's Dictionary of the English Language which defines semiotics as a study of patterned human communication behavior including auditory/vocal and facial expression, body talk (kinesics) touch (polemics), signs, symbolic (sociology).

1.2. Classes of Sign

Signs are nonverbal units of expression. A natural sign is a physical indicator, such as smoke as an indication of the presence of fire. Signs also are called signals or cues. Peirce identified three types of signs: icon, index and symbol.

1. An icon is a sign that resembles its referent object. For example, a photo identification card is an icon of the person identified on the card; a map is an icon of the territory it lays out. Icons often are intuitively understood because of their close relationship with their referents.

2. An index is a sign that has a causal relationship with its referent; that is, with some physical or presumed connection. For example, smoke is an index or indicator of the presence of fire; sneezing is an indicator of allergies or a head cold. Some indices are natural (such as smoke) and thus can be intuitively understood. Others depend more on the informed understanding of the person receiving the indexed message. For example,

the Crescent represents an event important to Muslims, and the cross represents a historic person and event for Christians – but neither can be understood or appreciated outside the context of that history, culture and belief.

3. A symbol is a sign that is created arbitrarily, with no specific relationship to its reference, such as the letter written as M in Roman script, which symbolizes the same sound as the Arabic letter م

2. Non-verbal Communication

Roland S. Tolentino (2011) states that non-verbal communication plays a much larger part and trained mediators need to pay much more attention to the non-verbal cues of the disputing parties. Kifayat Aghayeva states that non-verbal communication is one of the key aspects of communication. Its diverse functions include repeating, accentuating, complementing and contradicting a verbal message. This type of communication also normalizes relations, such as non-verbal cues conveying when a person should speak or not speak. Finally, non-verbal communication can even alter a verbal message through mimics, gestures and facial expressions, particularly when people do not speak the same language.

Some linguists identify an aspect of nonverbal communication called paralanguage. This refers to a range of nonlinguistic elements of speech, such as facial expressions, gestures, the use of time and space, and so on. However, most linguists adhere to stricter categorization. Commonly, the study of nonverbal communication is divided into several specific categories.

1. Kinesics (simplistically called body language) deals with physical movement, sometimes called affective displays. This study applies

traditional linguistic principles to the body as a whole or to specific parts, particularly the face, hands and arms. It also deals with posture in standing and sitting, as well as with eye and facial expressions, such as the arching of eyebrows or rolling of the eyes. Kinesics vary culturally. For example, a person of Mediterranean culture may use extensive hand movements and body gestures as an expression of anger, whereas a Japanese person may be apparently less excited, but perhaps no less angry. Kinesics also includes the use of smiling, frowning, giggling and so on, which also differs by culture. While universally, smiling reveals happiness, in some cultures it also is used to mask sadness or to hide embarrassment. Kinesics generally refers not to sign language that relies on gestures and expressions in a grammatical context as an alternative to spoken language. But it is associated with the use of emblems, physical gestures that support or reinforce what is said verbally. Some emblems seem to be universal, while others are cultural, with different interpretations in various cultures, or perhaps with different uses by men and women. An example of a universal emblem is the uplifted shoulders and upturned hands that indicate "I don't know" virtually everywhere in the world. An example of a culture-bound emblem is the encircled thumb and forefinger. That gesture can be interpreted as worthless in France, money in Japan, OK in the United States, a curse in Arab cultures, and an obscenity in Germany, Brazil and Australia.

2. Occulesics is closely related to kinesics. Occulesics deals with eye behavior as an element of communication. Some aspects of occulesics deal

with a static or fixed gaze versus dynamic eye movement. This so-called eye contact is the subject of much interpretation by the observer, making it difficult to predict its exact communication impact. In the West, direct eye contact (looking into the eyes of the other person) is common about 40 percent of the time while talking and 70 percent while listening. In Japan, it is more common to look at the throat of the other person. In China and Indonesia, the practice is to lower the eyes because direct eye contact is considered bad manners, and in Hispanic culture direct eye contact is a form of challenge and disrespect. In Arab culture, it is common for both speakers and listeners to look directly into each others' eyes for long periods of time, indicating keen interest in the conversation. In Mediterranean society, men often look at women for long periods of time that may be interpreted as starring by women from other cultures. Even the same kinesic gesture can be interpreted differently. For example, the facial gesture of downcast eyes during conversation can suggest social deference, evasion, insincerity or boredom.

3. Proxemics involves the social use of space in a communication situation. One aspect of this is the closeness between and among people when they speak, and the significant role that culture plays in this. Distance is generally described on a continuum from intimate space (0-18 inches) to personal space or informal distance (18 inches to 4 feet) to social space or formal distance (4- 12 feet), and public space or distance (beyond 12 feet). Proxemics also deals with the effective use of space in social settings, such

as businesses and homes, ranging and the arrangement of space to encourage or inhibit communication.

4. Haptics focuses on touching as an element of communication, indicating both the type of touch as well as its frequency and intensity. Like many other elements of nonverbal communication, haptics is very much a function of culture. It has been noted, for example, that Mediterranean, Middle Eastern and Latin American cultures employ much social touching in conversation, including embraces and hand-holding; these are called high-contact (or high-touch) cultures. In moderate-touch cultures such as North America and Northern Europe, touching is used only occasionally, such as in handshakes and sporadic shoulder touching or back slapping. In lowcontact cultures such as in Northern Asian cultures, meanwhile, social touching is rarely used at all. But the geography is by no means that simple. People in the Asian nation of the Philippines, for example, use a large amount of social touching in conversation and personal interaction. Even within a culture, haptics vary. For example, handshakes vary in length and strength of grip depending on the actual (or hoped for) degree of intimacy between the two people shaking hands.

5. Vocalics (also called paralanguage) deals with vocal cues, more accurately referred to as the nonphonemic qualities of language. These include accent, loudness, tempo, pitch, cadence, rate of speech, nasality and tone, insofar as these convey meaning. Vocalics is sometimes subdivided into several categories. Vocal characterizers include laughing, crying, yawning, and so on. These can be associated with culture, such as the different ways

various cultures accept the practice of belching. Vocal qualifiers such as volume, pitch, rhythm and tempo also are associated with cultural distinctions. In Arab culture, for example, speaking loudly connotes sincerity, whereas in North America it often is interpreted as aggressive. Vocal segregates (sounds such as mmmm, uh-huh, oooo) likewise also differ among various cultures. Vocal rate deals with the speed at which people talk, another factor that offers various interpretations.

6. Chronemics deals with the use of time as an element of communication. Formal time is measured in minutes, hours, days, and so on. Informal time is measured relative to seasons, social customs, lunar cycles, etc. Chronemics involves specifics such as punctuality (which can be monochronic or M-time and polychronic or P-time) along with patterns of dominance or deference within a communication situations. For example, studies show that men are more likely than women to dominate a conversation and interrupt another speaker. Chronemics also deals with time from the standpoint of social settings, such as the likelihood among Americans of arriving early for business meetings but being "fashionably late" for social activities, while in Latin American and Arab culture, business people often arrive at a time Westerns would consider "late," taking business meetings as occasions for hospitality and socializing. Meanwhile, the Sioux language doesn't even have a word for "late," reflecting a very relaxed attitude toward time. Chronemics also considers the use of monochronemics (doing one thing at a time, emphasis on schedules and promptness, getting to the point quickly) versus

polychronemics (doing several things at a time, emphasis on people and the whole of a relationship). Studies show that the monochronemic conversation (talking about one thing at a time) is common in Northern Europe and North America. Meanwhile, Latin American, Asian, Middle Eastern and Mediterranean cultures are more likely to use polychronemic conversation (multiple conversations at the same time, and frequent interruption by other speaker-listeners).

7. Appearance deals with the communication role played by a person's look or physical appearance (as compared with physical gestures associated with kinesics). It deals with physical aspects of body shape, hair color and skin tone, as well as grooming, dress (both clothing and jewelry) and use of appearance enhancements such as body piercings, brandings and tattoos. Consider, for example, how attire is an essential part of nonvocal communication among areas influenced by Arab culture. Among North and Western Africans, public speakers prefer long robes and big sleeves so that when they raise their hands, extra sleeve cloth slips through the arms and puffs up their shoulder, making them look bigger and more elegant. The Arab and North African head covering with different bands of cloth and the color of the robes (white in daytime, dark at night) are more than fashion statements.

8. Environment involves the communicative value of the physical space, such as room size, color, accessibility and location. Business people, for example, assume significant meaning about desk size, offices with (or

without) windows, and so on. Generally it is assumed that the most important people in a company occupy the uppermost floor in a building.

9. Artifacts similarly deals with the communicative aspect of apparent objects visible in the room – art, possessions and so on – in that these may be personal, indicative of status, and/or revealing of lifestyle. In some societies, much meaning is presumed by one's choice of automobile. Artifacts almost always have cultural significance. For example, in many Western countries, pets have great emotional significance; among many Arabs, rugs are prestigious.

10. Olfactics is an aspect of nonverbal communication dealing with smells. Though not widely studied from a communication perspective, olfactics might include the use of perfumes and spices. It is associated with proxemics in that, the closer people are in communication, the more likely that the smell will be relevant. In some high-contact cultures such as Samoan or Arab, it is customary to get close enough in conversation to smell the other person. Indeed, Arabs and religious Muslims are known for using perfumes, according to the teaching the Prophet that it is a charity to smell nice for others.

11. Synchrony focuses on the amount of coordination in people's behavior when their nonverbalcues are in sync with one another. Some examples include mirroring, mimicry, or behavioral meshing.

**2.1. Uses of Non-verbal Communication**

Nonverbal communication provides individuals and groups with many options for presenting their messages. Here are some of the uses of nonverbal communication.

1. To create impressions beyond the verbal element of communication (kinesics, chronemics, vocalics, environment)

2. To repeat and reinforce what is said verbally (occulesics, kinesics)

3. To manage and regulate the interaction among participants in the communication exchange (kinesics, occulesics, proxemics, synchrony)

4. To express emotion beyond the verbal element (kinesics, occulesics, haptics, vocalics, proxemics)

5. To convey relational messages of affection, power, dominance, respect, and so on (proxemics, occulesics, haptics)

6. To promote honest communication by detecting deception or conveying suspicion (kinesics, occulesics, vocalics)

7. To provide group or social leadership by sending messages of power and persuasion (kinesics, vocalics, chronemics)

3.   Facial Expression

Facial expressions refer to movements of the mimetic musculature of the face. The vast majority of these muscles are innervated by the VIIth cranial nerve, emanating from the brainstem between the pons and medulla.

(Figure 1) Facial nerve
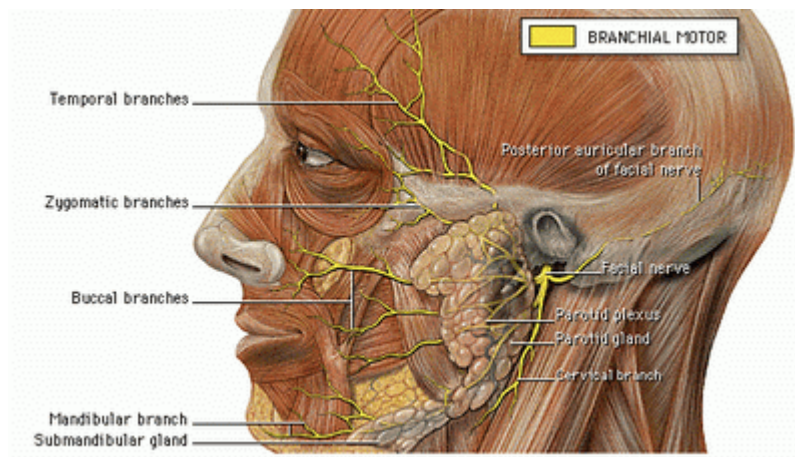
The nerve includes a motor root that supplies somatic muscle fibers to the muscles of the face, scalp, and outer ear, enabling the muscle movements that comprise facial expressions. The sensory part of the nerve enables and augments some aspects of taste and sound (Standring,2005).

The facial nerve receives impulses from multiple brain areas. Lower face muscles are represented more fully in the motor cortex than the upper face, allowing for more voluntary and learned control of the lower face; this provides the fine controls of that facial region required for speech articulation. The amount of bilateral v. contralateral fibers to the facial muscles differs depending on region, with the lower face being primarily contralateral and bilateral fibers increasing in the upper face (Matsumoto & Lee, 1993). (Note that there are large individual differences in this regard, and that involuntary expressions for the most part provide bilateral activation.) These voluntary and involuntary expressions are under the control of different neural tracts with voluntary expressions controlled by impulses from the motor strip through the pyramidal tract, and involuntary expressions controlled by impulses from subcortical areas through the extrapyramidal tract. The activation of facial movements that have become

habitual, although acquired voluntarily, might resemble involuntary activation, but no research onthis has been reported.

Once innervated, the face is intricate and differentiated, making it one of the most complex signal systems available to humans. It includes over 40 structurally and functionally anatomically independent muscles, each of which can innervate independently of each other. The facial musculature is fairly unique. They include the only somatic muscles in the body attached on one side to bone and the other to skin; thus facial movements are specialized for expression. The face is also one of the few places in the body where some muscles are not attached to any bone at all (e.g., orbicularis oculi, the muscle surrounding the eyes; orbicularis oris, the muscle in the lips). Finally, there isn't a one to one correspondence between structure and function in some facial muscles. The corrugator muscle group, for instance, which brings the brows down and together, is comprised of three muscles that usually act together when innervated. (Note it is possible to activate just the muscle that lowers the brows without drawing them together, although it is not common.) Although the frontalis muscle is a single muscle that spans the forehead, the inner and outer parts of this muscle can move independently of each other, allowing for just the inner or outer corners of the eyebrows to rise (or the entire brow if both portions are innervated). Because this requires separate neural supplies to these two strands of frontalis, from a functional viewpoint this should be regarded as two not one muscle. Thus when decomposing facial behaviors, it is important to understand them from the perspective of functional, not structural anatomy (i.e., how the muscles function in a living, not dead, individual). Moreover, each of the functional muscle units of

the face can be innervated with different timing, intensity, and laterality characteristics. These characteristics produce the ability to create thousands of different expressions.

Facial behaviors are used for various functions, including:

1. Speech illustration. For instance, people often raise their brows when being inquisitive, and lower their brows when they lower their voices.

2. Conversation regulation. We provide cues to others that we are either done talking and it's their turn, or not, through our faces (and voice).

3. Emblematic Gestures. These are movements that symbolically give verbal meaning that can be conveyed by words, such as the doubtful look produced by raising the upper lip and pushing the lower lip up.

4. Cognition. People often furrow their brows when concentrating or are perplexed. They also purse their lips when conducting mental searches.

5. Talking and eating. We use the muscles around the mouth area for talking and eating, and especially speech articulation.

6. Emotion signaling. We use the facial muscles to signal our emotional states.

7. Expressive regulation. We also use the facial muscles to regulate our emotion signals.

3.1. Emotion Signaling

By far the greatest amount of research on facial behaviors has been on the emotion signaling function of the face. The notion that emotions are linked discretely with facial expressions has roots in the work in the work of Darwin, and those who have refined and elaborated his evolutionist claims (Ekman, 1992).

Darwin claimed, in his principle of serviceable habits, that facial expressions are the residual actions of more complete behavioral responses, and occur in combination with other bodily responses – vocal, postural, gestural, skeletal muscle movements, and physiological responses. Thus, we express anger by furrowing the brow and tightening the lips with teeth displayed because these actions are part of an attack response; we express disgust with an open mouth, nose wrinkle, and tongue protrusion as part of a vomiting response. Facial expressions, then, are elements of a coordinated response involving multiple response systems.

Darwin claimed that all people, regardless of race or culture, possess the ability to express some emotions in exactly the same ways through their faces. Darwin wrote The Expression of the Emotions in Man and Animals to refute the claims of Sir Charles Bell, the leading facial anatomist of his time and a teacher of Darwin's, about how God designed humans with unique facial muscles to express uniquely human emotions. (To wit, Darwin penciled in the margin of Bell's book, "he never looked at a monkey.") Relying on advances in photography and anatomy, Darwin study the facial muscle actions involved in emotion in detail, and concluded that the muscle actions are universal, and that their precursors can be seen in nonhuman primates and other mammals.

Early research testing Darwin's ideas was inconclusive, and for many years the dominant perspective in psychology was the opposite – that facial expressions were culture-specific, much like language. Darwin's claims were resurrected by Tomkins, who suggested that emotion was the basis of human motivation, and that the seat of emotion was in the face. Tomkins, in turn, joined

forces with Paul Ekman, who conducted what is known in the field today as the original universality studies.

There are four sources of evidence that comprise these studies. In the first, Ekman and his colleagues showed pictures of many different facial expressions to observers in different cultures, who were asked to judge which emotion was portrayed in the face. If emotional expressions were universal, there would be high agreement within and across cultures in judgments. If emotional expressions were culture-specific, there might be agreement within a culture, but disagreement across cultures. The results revealed agreement both within and across cultures for six emotional expressions – anger, disgust, fear, happiness, sadness, and surprise. These data were the first systematic evidence for the universality of emotions and their expressions.

Ekman's next two studies assessed whether or not the results might be due to shared visual input. All of the previous participants were from relatively industrialized countries and might have learned to recognize emotion through mass media (television, movies, magazines, etc.) and hence interpreted the emotions similarly. He went to the highlands of southeast New Guinea to study a preliterate, stone-age culture that was isolated, void of mass media, and whose members had never seen westerners before. In one study the tribespersons accurately matched facial expressions with stories depicting the relevant emotions. This finding was the second source of evidence for universality and addressed the concern that the earlier results might be due to shared visual input. In the next study, the researchers filmed the faces of individual tribespersons as they portrayed what they would look like if they were the person in the stories,

and then showed those film clips to Americans had never seen the tribes people before. Nonetheless, they accurately identified the emotions the New Guineans intended to portray. This was the third source of evidence for universality.

Still, opponents levied criticism against the research, arguing that all the previous studies involved judgments, not productions, of facial expressions. Ekman therefore conducted another study in which he videotaped American and Japanese participants alone in a room as each watched a strong emotion-provoking film. Analysis of the specific muscles in the face that moved in the participants showed that both Americans and Japanese produced the same expressions of emotion, which were the same as the expressions previous studies demonstrated were universally recognized. These data provided the fourth source of evidence for universality of facial expression of emotion.

Since then there have been many other judgment studies around the world that have demonstrated convincingly that a small set of facial expressions are universally recognized (Matsumoto, 2001). And, many other studies have demonstrated that when emotions are aroused, the same facial expressions of emotion are reliably produced by people all around the world and from all walks of life (Matsumoto, Keltner, O'Sullivan, & Frank, 2007). Subsequent research has also demonstrated the universal recognition of contempt (Ekman & Friesen, 1986), and that facial expressions of emotion are part of a coordinated response system that involves unique physiological signatures, specific cognitive activities, preparation for motor behaviors, and specific feelings. They are signals of a rich, complex response system all humans have. Of the literally thousands of expressions that can possibly be produced, the facial configurations associated

with discrete emotional states represent a relatively small set of specific combinations of the available repertoire. Figure 2 presents examples of the prototypic, full-face expressions of each of the seven emotions that research has demonstrated to be universally recognized and expressed.

Figure 2
The seven universal facial expressions of emotion
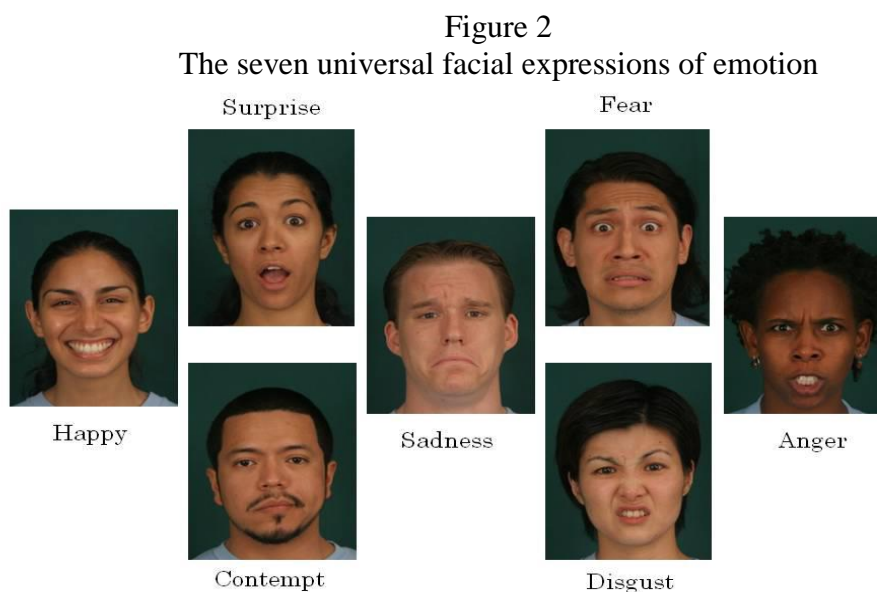
3.2. Facial Measurement

Documenting the universality of facial expressions of emotion led to a wide range of research on facial expressions, much but certainly not all of it focusing on emotion signaling. This led to the need to develop methodologies to measure facial behavior validly and reliably. While several ways to do so have been developed over the years, the Facial Action Coding System (FACS) is widely acknowledged to be the most comprehensive and objective system available (Ekman & Friesen, 1978).
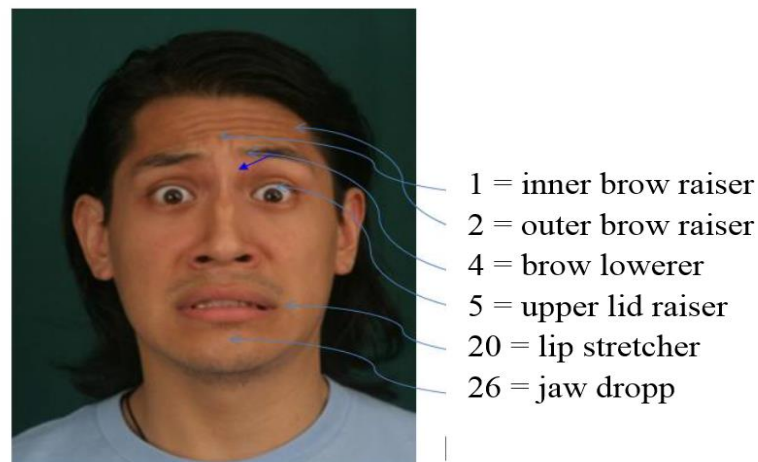
FACS is an anatomically-based system for measuring any and all kinds of visible facial behavior. It identifies 44 possible independent movements of the facial musculature (called Action Units or AUs) – the entire range of all possible

movements that can occur in the human face. This identification is based on functional, not structural, anatomy, organizing muscles or muscle combinations into AUs depending on how they function. For instance, as mentioned previously, although the frontalis muscle is a single muscle, the inner (frontalis, pars medialis) and outer (frontalis, pars lateralis) portions can move independently of each other. FACS distinguishes between these two actions (AUs 1 and 2, respectively), despite the fact they originate in what heretofore anatomists regarded as a single muscle. Likewise, the action that brings the brows down and together is actually a combination of three anatomically separate muscles that usually do not act independently in humans (corrugator supercilli, depressor supercilli); it is classified as a single FACS AU (4).

FACS coding is atheoretical and can describe any facial behavior, not only those related to emotion signals. Coding involves minimally the identification of which facial muscles are innervated in any expression based on the visible appearance changes that occur in the face when expressions occur. Coding can also involve the rating of the intensity, laterality, and timing (onset, apex, and offset) of individual AUs. Because any of the 44 AUs can occur independently of each other, and depending on whether each AU is coded for intensity, laterality, and timing characteristics, FACS coding is typically comprehensive, complex, and labor intensive. Table 1 lists the AU codes for the expressions Darwin considered universal, expressions subsequent research has shown to be universal, and analogous or homologous expressions of nonhuman primates. Figure 3 shows an example of a FACS coded expression of fear.

Figure 3

Sample FACS of Fear Expression

1 = inner brow raiser
2 = outer brow raiser
4 = brow lowerer
5 = upper lid raiser
20 = lip stretcher
26 = jaw dropp

There are a number of derivatives of FACS. For instance, Ekman and Friesen developed an abbreviated version of it called Emotion FACS (EMFACS), which identifies only those AUs that were theoretically or empirically related to emotion. EMFACS coding, therefore, focuses only on the identification of a smaller set of AUs or AU combinations, resulting in a more time efficient coding procedure.

Although all of the facial musculature in the human adult exists and is fully functional at birth, infant faces differ from adult faces in several ways, such as in the proportions and dimensions of the bony structures of the face, fat deposits and elastic skin, and in the presence of specialized features such as the sucking lip and buccal sucking pad (Oster, 2005). For these reasons, the appearance changes produced by facial movements in infants differ slightly than those that occur in adults. Thus, there is a modified version of FACS specialized for use with infants called BabyFACS (Oster, 2004).

For years ethologists have examined the facial behaviors of nonhuman primates, noting the similarities between human and nonhuman expressions displayed in similar contexts (de Waal, 2003). Previous research in this area, however, was limited because there was no method of objectively identifying nonhuman primate expressions; expressions that appeared alike were merely described and classified by researchers according to their overall appearance. Recently, Vick and colleagues (2007) developed a modified version of FACS for chimpanzees (Pan troglodytes) called ChimpFACS. The issues associated with the translation of human adult FACS to chimpanzees are similar to those associated with its translation to the study of infants; for example, the forehead musculature of chimps is less well developed than that of humans.

Nevertheless, there are minimal differences in the underlying musculature for the AUs that are common between humans and chimps (Vick et al., 2007), and many muscles that are related to human facial expressions of emotion appear to have the same location and functional effect in chimpanzees, thus representing homologues.

Table 1

Descriptions of Facial Expression based on Facial Action Coding System (FACS) AUs

Emotion	Facial Action Coding System (FACS)	Descriptions
Anger	4, 5, 17, 23, 24	Brow lowerer, upper lip raiser, chin raiser, lip tightener, lip pressor
Contempt	9, 10, 22, 41, 61 or 62	Nose wrinkle, upper lip raiser, lip funneler, lid droop, eyes turn left or

		right
Disgust	7, 9, 19, 25, 26	Lid tightener, nose wrinkle, tongue show, lips part, jaw droop
Fear	1, 2, 5, 20	Inner brow raiser, outer brow raiser, upper lid raiser, lip stretcher
Happiness	6, 7, 12, 25, 26	Cheeck raiser, lid tightener, lip corner puller, lips part, jaw droop
Joy	6, 7, 12	Cheek raiser, lid tightener, lip corner pulled
Sadness	1, 4, 6, 15, 17	Inner brow raiser, brow lowerer, cheek raiser, lip corner depressor, chin raiser
Surprise	1, 2, 5, 25, 26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp

Table 2

Action Units (AUs) and its description

Action Units (AUs)	Description
1	Inner Brow Raiser
2	Outer Brow Raiser
4	Brow Lowerer
5	Upper Lid Raiser

6	Cheek Raiser
7	Lid Tightener
8	Lips Toward Each Other
9	Nose Wrinkler
10	Upper Lip Raiser
11	Nasolabial Deepener

12	Lip Corner Puller		M83	Head Upward and to the Side
13	Sharp Lip Puller		53	Head Up
14	Dimpler		52	Head Turn Right
15	Lip Corner Depressor		51	Head Turn Left
16	Lower Lip Depressor		56	Head Tilt Right
17	Chin Raiser		M56	Head Tilt Right
18	Lip Pucker		55	Head Tilt Left
19	Tongue Show		M55	Head Tilt Left
20	Lip Stretcher		M57	Head Thrust Forward
21	Neck Tightener		M59	Head Shake Up and Down
22	Lip Funneler		M60	Head Shake Side to Side
23	Lip Tightener		57	Head Forward
24	Lip Pressor		54	Head Down
25	Lips Part		58	Head Back
26	Jaw Drop		61	Eyes Turn Left
27	Mouth Stretch		M61	Eyes Left
28	Lip Suck		62	Eyes Turn Right
			M62	Eyes Right

63	Eyes Up		33	[Cheek] Blow
64	Eyes Down		34	[Cheek] Puff
65	Walleye		35	[Cheek] Suck
66	Cross-eye		36	[Tongue] Bulge
M68	Upward Rolling of Eyes		37	Lip Wipe
69	Eyes Positioned to Look at Other Person		38	Nostril Dilator
M69	Head and/or Eyes Look at Other Person		39	Nostril Compressor
			40	Sniff
70	Brows and forehead not visible		41	Lid Droop
71	Eyes not visible		42	Slit
72	Lower face not visible		43	Eyes Closed
73	Entire face not visible		44	Squint
74	Unsociable		45	Blink
29	Jaw Thrust		46	Wink
30	Jaw Sideways		50	Speech
31	Jaw Clencher		80	Swallow
32	[Lip] Bite		81	Chewing

82	Shoulder shrug
84	Head shake back and forth
85	Head nod up and down
91	Flash
92	Partial flash
97*	Shiver/Tremble
98*	Fast up-down look

4. Summary of the Character *Mr. Bean*

Mr. Bean (Rowan Sebastian Atkinson) is the titular protagonist in the comedy series of the same title. He is a slow-witted, sometimes ingenious, selfish, and generally likable buffoon who brings various unusual schemes and connivances to everyday tasks.

Mr. Bean lives alone in his small flat in Highbury, North London, he was born the youngest of four brothers, and he's almost always seen in his trademark tweed jacket and skinny red tie. Mr. Bean rarely speaks, and when he does, it's generally only a few mumbled words, which are in a comically low-pitched voice. He's been shown in the first episode to have a strong knowledge of trigonometry.

His ingenuity often leads him to finding ridiculous and impractical solutions to these problems (such as painting a room by putting fireworks into a paint can). Bean will often get confused at the world, not understanding what's going on. He's also quite selfish — if someone is doing something he doesn't like, he gets very agitated. He also doesn't like people taking his things.

Mr. Bean often seems unaware of basic aspects of the way the world works, and the program usually features his attempts at what would normally be considered simple tasks, such as going swimming, redecorating, or going to church. The humor largely comes from his original (and often absurd) solutions to problems and his total disregard for others when solving them, his pettiness, and occasional malevolence. He acts silly sometimes.

At the beginning of the episode, Bean falls from the sky in a beam of light, accompanied by a choir singing Ecce homo qui est faba (Behold the man who is a Bean). These opening sequences were initially in episodes 2 and 3, and they were

intended by the producers to show his status as an "outcast cast into the spotlight". But later episodes showed Mr. Bean dropping from the night sky in a deserted London street against the backdrop of St. Paul's Cathedral. Rowan Atkinson himself has acknowledged that Bean "has a slightly outcast aspect to him".

Mr. Bean is often portrayed as a buffoon. He is obnoxious, crazy and sometimes seems stupid. Mr. Bean rarely speaks and when he does, only a mumbling voice comes out. He doesn't show much care to his girlfriend which was proven in many episodes (live-action and animated). Mr. Bean often pretends his teddy is real but he doesn't always treat Teddy nicely. Mr. Bean is also a pain to the Reliant Regal in loads of episodes becoming a running gag in the series. In a few occasions, Mr. Bean had been a bit kind but he rarely shows it.

Mr. Bean is mostly seen wearing a tweed suit, a white shirt, a thin red tie, trousers, and shoes. Occasionally, he'll change his outfit (often to suit the scene that he's in). He's sometimes seen holding a suitcase.

B. The Relevant Studies

1. The first study is conducted by Patrick Mussel, Anja S. Göritz, Johannes Hewig (2013). The study is about the facial expression of an opponent contains information that may influence the interaction. People asked whether facial expression affects decision-making in the ultimatum game. In this two-person game, the proposer divides a sum of money into two parts, one for each player, and then the responder decides whether to accept the offer or reject it. Rejection means that neither player gets any money. Results of a large-sample study support our hypothesis that offers from proposers with a smiling facial expression are more often accepted, compared to a neutral

facial expression. Moreover, we found lower acceptance rates for offers from proposers with an angry facial expression. Keywords: decision-making, emotions, facial expressions, ultimatum game.

2. The second related is conducted by Aleix Martinez, Shichuan Du (2015). The study is about cognitive science and neuroscience, A Model of the Perception of Facial Expressions of Emotion by Humans: Research Overview and Perspectives. The study is about there have been two leading models describing how humans perceive and classify facial expressions of emotion— the continuous and the categorical model. The continuous model defines each facial expression of emotion as a feature vector in a face space. This model explains, for example, how expressions of emotion can be seen at different intensities. In contrast, the categorical model consists of C classifiers, each tuned to a specific emotion category. This model explains, among other findings, why the images in a morphing sequence between a happy and a surprise face are perceived as either happy or surprise but not something in between. While the continuous model has a more difficult time justifying this latter finding, the categorical model is not as good when it comes to explaining how expressions are recognized at different intensities or modes.

3. The third related is conducteed by Essa (1995). This thesis describes a computer vision system for observing the "action units" of a face using video sequences as input. The visual observation (sensing) is achieved by using an optimal estimation optical flow method coupled with a geometric and a physical (muscle) model describing the facial structure. This modeling results in a time-varying spatial patterning of facial shape and a parametric

representation of the independent muscle action groups responsible for the observed facial motions. These muscle action patterns are then used for analysis, interpretation, recognition, and synthesis of facial expressions. Thus, by interpreting facial motions within a physics-based optimal estimation framework, a new control model of facial movement is developed. The newly extracted action units (which we name "FACS+") are both physics and geometry-based, and extend the well known FACS parameters for facial expressions by adding temporal information and non-local spatial patterning of facial motion

C. Conceptual Framework

It is very important to know and understand Mr. Bean's facial expression in the movie Mr. Bean. In analysing Mr. Bean's facial expression, FACS and AUs are as the indicators. FACS (Facial Action Coding system) is an anatomically-based system for measuring any and all kinds of visible facial behavior. It identifies 44 possible independent movements of the facial musculature (called Action Units or AUs) – the entire range of all possible movements that can occur in the human face. This identification is based on functional, not structural, anatomy, organizing muscles or muscle combinations into AUs depending on how they function. For instance, although the frontalis muscle is a single muscle, the inner (frontalis, pars medialis) and outer (frontalis, pars lateralis) portions can move independently of each other. FACS distinguishes between these two actions (AUs 1 and 2, respectively), despite the fact they originate in what heretofore anatomists regarded as a single muscle.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was be conducted by using descriptive qualitative method. This method was used in order to discover, identify, analyze, and describe about semiotic analysis of facial expression in Mr. Bean's character in Mr. Bean Movie.

B. Source of the Data

The source of the data in this research was taken from the movie Mr. Bean in which Mr. Bean's facial expressions have been the source of the data. The researcher took all facial expression performed by Mr. Bean in Mr. Bean movie.

C. The Techniques of Collecting the Data

The data of this research was be collected by using documentation method from Mr. Bean movie. To obtain the data, several steps are done:

1. Downloading the movie entitled Mr. Bean

2. Watching the movie entitled Mr. Bean

3. Watching carefully Mr. Bean's facial expression in the movie entitled Mr. Bean

4. Capturing Mr. Bean's facial expression in the movie entitled Mr. Bean

D. The Techniques 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 fo llowing theory, the research applied the following steps:

a. Data Reduction

In this step, the researcher collected, grouped and focused on the main problem of the research. The data was be identified and then classified into simple way. The reduced data was be clearer and easier describe to the researcher until the data needed was be found.

b. Data Display

In the second step, after reducing the data from the movie, the researcher looking for the meaning of facial expression from the characters.

c. Conclusion Drawing

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

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The source of the data in this research was taken from the movie Mr. Bean in which Mr. Bean's facial expressions were the source of the data. The researcher took all facial expressions performed by Mr. Bean in Mr. Bean movie. The duration of the movie was about 25 minutes that consisted three acts; first act was in the examination, second act was in the beach and the last act was in the church. The scene that had been captured and analyzed can be seen in appendix 1.

B. Data Analysis

After collecting the data, they were classified based on Paul Ekman's theory. Paul Ekman's theory classify facial expression based on FACS (Facial Action Coding System) that consists of some Aus (Action Units).

Some examples of expression of Mr. Bean were based on FACS in the movie entitled Mr. Bean:

1. The Expression of Disgust

Disgust is a negative emotion usually evoked by smell, taste or vision. Unlike the other emotion, object evoking disgust are not universal, but cultural or personal, e.g. food. There are some general description of disgust expression:

a. The upper lip is lifted

b. There are wrinkles on the nose

c. The cheeks are lifte

d. Te eyelids are lifted but are not tight. There are wrinkles under the eyes.

e. The eyebrows are pulled down

Based on Facial Action Coding System (FACS), disgust expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Disgust	7, 9, 19, 25, 26	Lid tightener, nose wrinkle, tongue show, lips part, jaw droop

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding system (FACS)	Description
	Disgust	7,9,19,25,26	Lid tightener, nose wrinkle, tongue show, lips part, jaw droop

In this act, Mr. Bean showed disgust expression. When he arrived in peacehaven beach, he looked forward to his swim in the sea, he find himself unable to change into his swimming trunks without exposing himself to a man (Roger Sloman) wearing sunglasses sitting in a nearby deckchair. This man looked Mr.Bean like someone stranger and it caused Mr.Bean showed disgust expression.

2. **The Expression of Surprise**

Surprise is sudden emotion. It comes without thinking and only lasts for a short time. The beginning is an unexpected or wrongly expected situation. Therefore, surprising cannot be anticipated. If there is a time to think about the situation, the subsequent reaction will not be the surprise. Surprise often proceeds into another emotion, usually happines or sadness. There are the some general description of surprise expression:

a. The eyebrows are lifted and pulled inward.

b. Horizontal wrinkle appear on the forehead.

c. The eyes are open wide.

d. The jaw is dropped. The mouth is opened, and the lips are tight.

Based on Facial Action Coding System (FACS), surprise expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Surprise	1, 2, 5, 25, 26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding system (FACS)	Description

	Surprise	1,2,5,25,26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp

Mr.Bean showed surprise expression when he listened to a student who sit beside him had studied calculus. It was focus of the test last year which make student feel worried.

3. **The Expression of Happiness**

Happines is a positive emotion often associated with a smile on the face. The happiness emotion appears when achieving goals. The typical characteristics on the face are:

a. The lips corners are pulled back and up.

b. The mouth can be open, and the teeth might be visible.

c. The cheeks can be raised.

d. The wrinkles under the lower eyelid migh appear.

e. The wrinkles appear outside the eye corners.

Based on Facial Action Coding System (FACS), happines expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Happiness	6,7,12,25,26	Cheeck raiser, lid tightener, lip corner puller, lips part, jaw droop

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding system (FACS)	Description
	Happiness	6,7,12,25,26	Cheeck raiser, lid tightener, lip corner puller, lips part, jaw droop

In this act, Mr. Bean showed happiness expression because he success tho cheat and copy student's paper (even going as far stealing the student's paper when he become distracted at one point).

4. **The Expression of Sadness**

Sadness appear when a person suffer. The origin of sadness is typically a loss of something. This emotion is calm, not impulsive and often accompanied by tears. During the emotion, the facial muscles lose the tension which may result in typical physiological features.

a. The inner parts of the eye brows are pulled down.

b. Lips corners pull down, and lips shake.

Based on Facial Action Coding System (FACS), sadness expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Sadness	1,4,6,15,17	Inner brow raiser, brow lowerer, cheek raiser, lip corner depressor, chin raiser

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding system (FACS)	Description
	Sadness	1,4,6,15, 17	Inner brow raiser, brow lowerer, cheek raiser, lip corner depressor, chin raiser

In this act, Mr. Bean showed sadness expression because he panic when he took a calculus paper out of the envelope (as he hadn't studied calculus at all). He gradually becomes frustrated and had no idea how to complete it.

5. **The Expression of Contempt**

Disgust is an emotional response of revulsion to something considered offensive, distasteful, or unpleasant. In *The Expression of the Emotions in Man and Animals*, Charles Darwin wrote that disgust is a sensation that refers to something revolting. Disgust is experienced primarily in relation to the sense of taste (either perceived or imagined), and secondarily to anything which causes a similar feeling by sense of smell, touch, or vision. Based on Facial Action Coding System (FACS), contempt expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Contempt	9,10,22, 41,61 or 62	Nose wrinkle, upper lip raiser, lip funneler, lid droop, eyes turn left or right

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding system (FACS)	Description
	Contempt	9,10,22, 41,61 or 62	Nose wrinkle, upper lip raiser, lip funneler, lid droop, eyes turn left or right

In this act, Mr. Bean showed contempt expression because he was late for an inportant math exam. He could not drive faster because there was a car that he could not pass it.

6. **The Expression of Boredom**

Boredom is an emotional state experienced when an individual is left without anything in particular to do, is not interested in his or her surroundings, or feels that a day or period is dull or tedious. It is also understood by scholars as a modern phenomenon which has a cultural dimension. There is no universally accepted definition of boredom. But whatever it is, researchers argue, it is not simply another name for depression or apathy. It seems to be a specific mental state that people find unpleasant—a lack of stimulation that leaves them craving relief, with a host of behavioural, medical and social consequences. Based on Facial Action Coding System (FACS), boredom expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Boredom	43,55	Eyes closed, head tilt left

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding system (FACS)	Description
	Boredom	43,55	Eyes closed, head tilt left

In this act, Mr. Bean showed boredom expression. It happened in the church. This expression showed because he listened to the Pastor's sermon too long.

7. The Expression of Contentment

Contentment is a mental or emotional state of satisfaction maybe drawn from being at ease in one's situation, body and mind. Colloquially speaking, contentment could be a state of having accepted one's situation and is a milder and more tentative form of happiness. Based on Facial Action Coding System (FACS), contentment expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Contentment	12,43	Smile, eyelids drooping

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding	Description

	system (FACS)		
	Contentment	12,43	Smile, eyelids drooping

In this act, Mr. Bean showed contentment expression. This expression showed because when he arrived to the college, he found himself sitting next to a student who ask if he did his revision.

8. **The Expression of Pain**

Pain is a distressing feeling often caused by intense or damaging stimuli. The International Association for the Study of Pain's widely used definition defines pain as "an unpleasant sensory and emotional experience associated with actual or potential tissue damage, or described in terms of such damage", however, due to it being a complex, subjective phenomenon, defining pain has been a challenge. Based on Facial Action Coding System (FACS), pain expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Pain	4,6,7,9,17,18,23,24	Brow lowerer, cheek raiser, tightener, nose wrinkle, chin raiser, lip pucker, lip tightener, lip pressor

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding system (FACS)	Description

	Pain	4,6,7,9,17, 18,23,24	Brow lowerer, cheek raiser, tightener, nose wrinkle, chin raiser, lip pucker, lip tightener, lip pressor

In this act, Mr. Bean showed pain expression. This expression showed because he got the difficulty when he removed the trouser without being exposed to a man wearing sunglasses sitting in a nearby deckchair. He managed to removes his trousers, after putting his trunks over them, managing to carefully remove them while ensuring the man doesn't notice anything odd when glancing over.

9. **The Expression of Coyness**

Coyness is the expression that show the quality of feigning shyness or modesty in an attempt to seem alluring. Based on Facial Action Coding System (FACS), coyness expression explained as follows:

Emotion	Facial Action Coding System (FACS)	Descriptions
Coyness	6,7,12, 25,26,52,54,61	Cheek raiser, lid tightener, lip corner puller, lips parts, jaw droop, head turn right, head down, eyes turn left.

Example:

Mr. Bean's expression	Name of expression	Facial Action Coding system (FACS)	Description

Mr. Bean's expression	Coyness	6,7,12, 25,26,52,54, 61	Cheek raiser, lid tightener, lip corner puller, lips parts, jaw droop, head turn right, head down, eyes turn left.

In this act, Mr. Bean showed coyness expression. This expression showed when he wanted to remove his trouser without being exposed to a man wearing sunglasses sitting in a nearby deckchair. He managed to removes his trousers, after putting his trunks over them, managing to carefully remove them while ensuring the man doesn't notice anything odd when glancing over.

10. The Expression of Contemplation

Contemplation is profound thinking about something. Based on Facial Action Coding System (FACS), contemplation expression explained as follows:

Emotion	Descriptions
Contemplation	Frown, wrinkle skin under lower eyelids, eyes divergent, head droops, hands to forehead, mouth, or chin, thumb/ index finger to lip

Example:

Mr. Bean's expression	Name of expression	Description

	Contemplation	Frown, wrinkle skin under lower eyelids, eyes divergent, head droops, hands to forehead, mouth, or chin, thumb/ index finger to lip

In this act, Mr. Bean showed contemplation expression. This expression showed because he got an idea how to remove the trouser trouser without being exposed to a man wearing sunglasses sitting in a nearby deckchair.

Table. 4.1 The Total of Facial Expressions of Mr Bean on the Movie *Mr. Bean*

No	Expressions	Score
1.	Disgust	2
2.	Surprise	6
3.	Happiness	3
4.	Sadness	2
5.	Contempt	1
6.	Boredom	2
7.	Contentment	4
8.	Pain	1
9.	Coyness	2
10.	Contemplation	4
	Total	**27**

C. Research Findings

After analyzing all the data of facial expressions of Mr. Bean on the Movie *Mr. Bean*, the research findings were presented as follows:

1. There were 10 expressions: disgust, surprise, happiness, sadness, contempt, boredom, contentment, pain, coyness, and contemplation that showed in the movie *Mr. Bean*

   a. There were 2 disgust expressions showed in the movie *Mr. Bean*

   b. There were 6 surprise expressions showed in the movie *Mr. Bean*

   c. There were 3 happines expressions showed in the movie *Mr. Bean*

   d. There were 2 sadness expressions showed in the movie *Mr. Bean*

   e. There were 1 contempt expression showed in the movie *Mr Bean*

   f. There were 2 boredom expressions showed in the movie *Mr. Bean*

   g. There were 4 contentment expressions showed in the movie *Mr. Bean*

   h. There were 1 pain expression showed in the movie *Mr. Bean*

   i. There were 2 coyness expressions showed in the movie *Mr. Bean*

   j. There were 4 contemplation expressions showed in the movie *Mr. Bean*

2. Facial expression of Mr. Bean on the movie *Mr. Bean* had been analyzed based on Facial Action Coding System (FACS) and its description according to Paul Ekman's theory.

CHAPTER V

CONCLUSSION AND SUGGESTION

A. Conclussion

After analyzing the data it can be stated some conclussion as the following:

1. The description of each expression showed in the movie *Mr. Bean* have been analyzed based on Facial Action Coding System (FACS) according to Paul Ekman's Theory

2. There are 10 expressions that showed in the movie *Mr. Bean*: disgust, surprise, happiness, sadness, contempt, boredom, contentment, pain, coyness, and contemplation. Disgust 2 expressions, surprise 6 expressions, happiness 3 expressions, sadness 2 expressions, contempt 1 expression, boredom 2 expressions, contentment 4 expressions, pain 1 expression, coyness 2 expressions, and contemplation 4 expressions.

B. Suggestion

In relation to the conclusions, suggestions can be stated as the following:

1. Movie also can be used in learning language, whether verbal languge or non-verbal language. One of non-verbal language is in the form of non-verbal communication, for the example is *Mr. Bean* movie. This movie uses more facial expressions which facial expression is form of non-verbal communication.

2. Non-verbal communication when learning language will give readers some contribution to find a lot of systems of using facial expression in social life situation.

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Mr. Bean's Facial expression and their FACS and description in the movie
Mr. Bean

	Mr. Bean's Expression	Name of expression	Facial Action Coding System (FACS)	Description
1		Contempt	9,10,22, 41,61 or 62	Nose wrinkle, upper lip raiser, lip funneler, lid droop, eyes turn left or right
2		Contentment	12,43	Smile, eyelids drooping
3		Surprise	1,2,5,25, 26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp
4		Contentment	12,43	Smile, eyelids drooping
5		Surprise	1,2,5,25, 26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp

6		Contemplation		Frown, wrinkle skin under lower eyelids, eyes divergent, head droops, hands to forehead, mouth, or chin, thumb/ index finger to lip
7		Surprise	1,2,5,25, 26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp
8		Contemplation		Frown, wrinkle skin under lower eyelids, eyes divergent, head droops, hands to forehead, mouth, or chin, thumb/ index finger to lip
9		Sadness	1,4,6,15, 17	Inner brow raiser, brow lowerer, cheek raiser, lip corner depressor, chin raiser
10		Happiness	6,7,12,25 ,26	Cheeck raiser, lid tightener, lip corner puller, lips part, jaw droop

11		Sadness	1,4,6,15,17	Inner brow raiser, brow lowerer, cheek raiser, lip corner depressor, chin raiser
12		Happiness	6,7,12,25,26	Cheeck raiser, lid tightener, lip corner puller, lips part, jaw droop
13		Coyness	6,7,12, 25,26,52, 54,61	Cheek raiser, lid tightener, lip corner puller, lips parts, jaw droop, head turn right, head down, eyes turn left.
14		Disgust	7,9,19,25,26	Lid tightener, nose wrinkle, tongue show, lips part, jaw droop
15		Contemplation		Frown, wrinkle skin under lower eyelids, eyes divergent, head droops, hands to forehead, mouth, or chin, thumb/ index finger to lip
16		Coyness	6,7,12, 25,26,52, 54,61	Cheek raiser, lid tightener, lip corner puller, lips parts, jaw droop, head

				turn right, head down, eyes turn left.
17		Disgust	7,9,19,25,26	Lid tightener, nose wrinkle, tongue show, lips part, jaw droop
18		Contentment	12,43	Smile, eyelids drooping
19		Pain	4,6,7,9,17,18,23,24	Brow lowerer, cheek raiser, tightener, nose wrinkle, chin raiser, lip pucker, lip tightener, lip pressor
20		Happiness	6,7,12,25,26	Cheeck raiser, lid tightener, lip corner puller, lips part, jaw droop
21		Boredom	43,55	Eyes clossed, head tilt left
22		Surprise	1,2,5,25,26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp

23		Boredom	43,55	Eyes clossed, head tilt left
24		Surprise	1,2,5,25, 26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp
25		Contemplati on		Frown, wrinkle skin under lower eyelids, eyes divergent, head droops, hands to forehead, mouth, or chin, thumb/ index finger to lip
26		Surprise	1,2,5,25, 26	Inner brow raiser, outer brow raiser, upper lid raiser, lips part, jaw dropp
27		Contentment	12,43	Smile, eyelids drooping