

# Non-Verbal Communication In *Anime* “Diamond No Ace” Episodes 1 And 2 (Barthes Semiotics Approach)

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## Abstract

*Non-verbal communication is a communication process where the media used to communicate are body movements or gestures to depict emotions and feelings. Non-verbal communication consists of several types, but this study only focuses on kinesic markers like body movements such as facial expressions, eye contact, hand movements. This study aims to describe the types and meanings of kinesic attributes in the anime “Diamond no Ace”. The research data used are images from anime footage “Diamond no Ace” episodes 1 and 2. The research method used is the Barthes semiotic approach. The types of kinesic markers in facial signs include eyes, eyebrows, forehead, cheeks, mouth, and teeth, while gestures include hand movements and body postures from head to toe and iconography. Besides, the meaning contained in kinesic markers is divided into the denotative meaning and connotative meaning.*

**Keyword:** *non-verbal communication; kinesic markers; anime.*

## 1. Introduction

Nonverbal communication is a process undertaken by an individual or more when conveying nonverbal cues that have the potential to stimulate meaning in the minds of other individuals or individuals (Andriani, 2012: 118). The term nonverbal is usually used to describe all communication events beyond spoken and written words. Although there is no agreement about this nonverbal process, most experts agree that the following should be included: gestures, facial expressions, eye gaze, posture, body movements, touch, clothing, artefacts, silence, space, time, and sound (Mulyana, 2003: 12).

Nowadays, people are aware that communication can be conveyed through words, which means that nonverbal language is essential in its use. The definition of nonverbal communication itself is a verbal and non-verbal message expressed through other means other than language tools (Herlina, 2014).

A person's ability to communicate is seen from how the person speaks and their attitude. Body language is an important

point that is often used and is the most honest thing humans do in communicating. One type of nonverbal communication is kinesic. Kinetik includes facial expressions, gestures, postures, and body movements. In the 1960s, Japanese society supported the concept that there are large cultural differences in emotional assessments (Handayani, 2013).

Dewita (2012) had previously researched nonverbal communication with the title “Speeches and Kinesics in Japanese Films”. In her research, Dewita explained the kinds of utterances and kinesics of the gesture section and explained the meaning and purpose. Based on data analysis, it can be concluded that there are several meanings of utterances and kinesics that appear in Japanese films, such as “thank you”, “I am sorry”, “good night”, “please”, “wait a minute”, “I am sorry”, “Hooray”, “what do you want?”, “Come here”, and others. The kinesic sign often used by Japanese people is the hand.

The difference between the author's research and previous research is in the object to be researched. This research discusses the types and meanings in the kinesic

markers in the *anime* "Diamond no Ace" episodes 1 and 2. The author chose *anime* as a research object because *anime* has an expressive form, which is interesting to describe the character. Furthermore, *anime* is almost the same as cartoons, and cartoons approach the reflection of human characteristics in general caricaturally (Sasongko (2005: 9) in Vera (2014: 96)). The purpose of this research is based on the research object, which is to describe the types and meanings contained in non-verbal communication in the *anime* "diamond no ace".

## 2. Methods

The research method used was Roland Barthes' semiotic analysis. This method explains how humanity interprets things (things). Interpreting (to signify) in this case cannot be confused with communicating (to communicate). Interpreting means that objects carry information, in which case the items want to speak, and constitute a structured system of signs (Barthes, 1988: 178 in Sobur, 2009: 15).

Barthes explained that the two levels of signification are denotation and connotation. Barthes argues that the first order of significance is called denotation, and the second-order of significance is called connotation. Denotation arrangements include signifies and significance in the form of signs. Usually, the denotation meaning is direct, the particular meaning contained in a signal that is objective (general in nature) (Hidayat, 2014: 31) in (Huda, 2017: 3). In Barthes' concept, the connotative sign has an additional meaning. The connotative contains two parts of the denotative sign, which underlies its existence. This view is Barthes's meaningful contribution to the perfection of Saussure's semiology. The meaning of connotation is subjective, a shift in the value of the meaning from the general (denotative) meaning, because there has been added taste and value (Hidayat, 2014: 31) in (Huda, 2017: 3).

In this research, Barthes's theory will be used as a basis for analyzing research data. Denotative meaning is used to describe the real signs seen from the figures' movement in the data as a sign of non-verbal communication (first order of signification). In contrast, Barthes's semiotics' connotative meaning is used to express the meaning of the data as a marker of non-verbal communication. (second-order of signification).

Nonverbal communication is often described as a nonverbal behaviour or body language, conveying information like words. However, these "words" are conveyed through facial expressions, body movements, touch (baptize), physical movements (kinesis), postures, body ornaments (clothes, jewellery, hairdos, tattoos), and even intonation, and a person's voice volume (not the content of the conversation). About 60-65 per cent of interpersonal communication consists of nonverbal behaviour, and during sex, one hundred per cent of communication between partners consists of nonverbal communication (Burgoon, 1994, 229-285 in Navarro, 2014, 3-4).

Ekman and Friesen (in Eskawati, 2015: 40) state that nonverbal behaviour reveals how someone feels and thinks, even when trying to hide it.

Like language, nonverbal communication is learned through interaction with others, reflects and reinforces social views about gender, and encourages people to express themselves in feminine and masculine styles. Gender is institutionalized through the "styling" of the body (Butler in Wood (2001) in (Nikmatus, 2014: 5)). Same as language, nonverbal communication is related to gender and culture because it expresses the cultural meanings of gender through differentiation in its nonverbal communication.

### 2.1 Iconography

*Manga* and *anime* combine visual and verbal into a complete unity where the *Manga* is through the synthesis of text and images,

while *anime* is through dialogue in cinematic live-action (Carrier (2000, 69) in Macwilliams (2008, 6)). Japanese *manga* has developed its visual language or so-called iconography to express emotions and other internal states of characters. Generally, characters have big eyes (female characters usually have bigger eyes than boys), small noses, small mouths, and flat faces and look young. Because according to psychological and social research on faces, facial features like a child attract the interest of many people (Miles, 2014). Iconography is a branch of art history that studies the identification, description, and interpretation of image content (Kristianto, 2013). Iconography comes from Greek, consisting of the word "aekon" which means an image, and the word "graphe" which means writing (Basnendar, 2010).

According to Macwilliams (2006: 10), *anime* and *manga* rely on a representation scheme that is easy to understand and a straightforward plot so that readers can identify the character's story. Therefore, iconography is a visual coding language in *anime* that allows someone to know how a character feels in a simple image. *Manga* and *anime* are inspired by Western-style visual culture. Both offer their orientalist iconography "in Japan's complicit exoticization".

## 2.2 Kinetik

According to the anthropologist, Birdwhistell in Handayani (2013) explains that kinesics includes facial expressions, gestures, attitudes and gait, and body movements. Expressive movements are symbolic actions that show or emphasize thoughts, feelings, moods, intentions, and attitudes. Otherwise, it can be used in combination with verbal communication.

In the Science of Statement course material, Herlina (2014) states that Kinetics (the science of motion) is the study of something that can be observed, hidden, and means for communication in the social environment. Kinetics finds the meaning of

that movement. Kinetic is abstracted from the orderly muscle change. The psychological system characters combine to move simultaneously in the communication process and for the interaction system in social groups.

Kinesic communication is the most precise form of nonverbal communication, but it is also the most confusing form of communication because it gives various meanings through bodily movements.

The lecture material also explains the main components of kinesic communication, such as:

### 1. Facial Signs

Facial Signs include facial expression, eye contact, forehead movement, eyebrows, mouth, and others. When someone communicates with other people, the thing they see most often is their face. On the face, there are about 90 nerves that can convey messages. The slightest change can change the meaning of the message to be conveyed. The eyebrows and forehead also add meaning to messages ranging from shock to anger. The mouth, when not speaking, can form a down or up angle that forms a smile. Prodan (in Eskawati, 2015: 15) said that the primary emotions could be seen from the top of the face, usually around the eyes. So, even if a person hides their sad feelings by smiling, their eyes will not be able to hide them.

According to experts, the face has both denotative and connotative functions.

- a. The denotative function is when a face is seen to transmit only one type of feeling, such as happiness or anger.
- b. The connotative function is when the face does not transmit one meaning but many or a group of meanings as a conceptual framework.

### 2. Gesture

Gestures include body and hand movements when communicating. If a person fails to gesture when speaking, they can be considered a dull, rigid, and lifeless person. A

cheerful and enthusiastic teaching style can attract students' interest, make teaching materials more attractive, facilitate learning activities, and provide a little entertainment. Nodding and other gestures respond positively to the other person and signal that someone is listening.

Ekman and Friesen (1969) in Herlina (2014) identified five types of gestures, including:

- a. Emblems are gestures that directly replace words.
- b. Illustrators are the gestures that shape what the person wants to say.
- c. Affective displays are gestures that show feelings.
- d. Regulators are gestures that control the flow of speech.
- e. Adaptors are gestures that refer to the release of tension and other forms.

### 3. Body Posture

Body posture is a posture when communicating. An open posture that requires much space can indicate comfort and dominance, whereas a closed posture makes a person look small and indicates inferiority.

A person can communicate several messages by walking, talking, standing, and sitting. Standing straight but not rigid and leaning forward tells the other person that the person is approachable, accepting, and friendly. Furthermore, interpersonal closeness is created when dealing with one another with the interlocutor. Speaking with back turned, looking at the floor or the roof should be avoided as it expresses disinterest.

## 3. Result and Discussion

The authors managed to collect the comprehensive data amounted to 16 expressions, with details in episode 1 contained eight expressions, and episode 2 contained three expressions. The selection of these images is based on what the author will research regarding nonverbal markers to study Japanese society habits. Therefore the authors choose images with expressions and

gestures shown by the characters according to what is in real life but still contain *anime* elements. The following are the results of the data analysis.



Figure 1 Sano Sensei

### 3.1 Portrait of Sano sensei's Angry Expression

#### 3.1.1 Kinesic Marker Type

As seen in Figure 1 and Table 1, the markers on the facial sign that can be seen from the Sano sensei character are narrowed eyes, drooping eyebrows, and grinding teeth, the markers in gesture are clenched fists, the marker on the body posture is the shoulders raised. In contrast, the iconography marker is the Speedline, tears that came out profusely, black aura, and a T-junction symbol on the forehead. All of these markers showed signs that Sano sensei's expression was angry. The words also reinforce this "are you aware of your actions, huh?" which was spoken in a high tone by Sano sensei.

#### 3.1.2 Meaning of Kinesic Markers

When a person squints, it is usually followed by a frown on the forehead, causing the deep brows to dive close together. Crying shows someone's emotional expression, wherein the picture, Sano Sensei looks disappointed with what Eijun has done and cries by him. Then his mouth opened and showing teeth that pressed against each other, translated as a form of emotion Sano Sensei, who was furious seeing the behaviour of one of his students who caused trouble in their last match. Clenching fists is one type of Affective Displays gesture, which is a gesture that shows feelings. This gesture

can be shown by seeing Sano Sensei's movements while squeezing his fingers to hold back his mounting emotions. Many people often show this gesture when they feel angry, upset, happy, or excited. The Speedline, such as changing the background to a vertical, whitish-blue line in table 1, is used to maintain anime lovers'

atmosphere and reinforce actions and a comedy effect. In the picture above, Sano Sensei's anger is not bad. However, it is also not good because anger is a despicable trait that must be avoided, and it is not wise to remind and advise.

**Table 1 Angry Expression of Sano Sensei**

Kinesic Marker Type	Meaning of Kinesic Markers		
		Denotative Meaning	Connotative Meaning
<i>Facial Sign</i>	Eyes narrowed	Almost closed the eyelids	express dislike for something
	The eyebrows dive	Arched eyebrows and swooping	Angry, upset, or confused
	A mouth opened and gritted teeth	The mouth is open, and the upper and lower teeth bump into each other	Keep one's temper
<i>Gesture</i>	Both hands clenched into fists	Flexing the five fingers and pressing them was like squeezing something	Hold back emotions
<i>Body Posture</i>	Shoulders lift	Raise shoulders higher or keep shoulders level with chin	Hold back emotions
<i>Iconography</i>	Speedline	background with vertical lines in blue and white	maintain the atmosphere of <i>anime</i> lovers and serve to reinforce the action
	Heavy tears	The tears came out profusely	depicts the character's sad emotions but still gives a comedic effect
	Black aura	The appearance of a black aura around the body or face	exhibits unkind traits and usually has bad intentions towards others
	The symbol for T-junction	The appearance of a line that forms a junction like veins on the skin	Shows the mood the character is feeling angry or disappointed



**Figure 2 Eijun**

### 3.2 Portrait of Eijun's Calm Expression

#### 3.2.1 Kinesic Marker Type

In Figure 2, there are two characters, Sano sensei and Eijun. However, the characters analyzed are only Eijun because, in this scene, Sano Sensei's face has been

previously analyzed in Table 1. The facial sign markers that can be seen from Eijun's attitude are the eyes closed, and the mouth closed relaxed, while the gesture markers are the hands on the thighs with the body posture sitting on the folded legs. This kind of attitude in Japanese culture is called *seiza*. The markers that appear from all the markers are calm or relaxed expressions.

#### 3.2.2 Meaning of Kinesic Markers

The way Eijun sits is a traditional Japanese way of sitting called *seiza* or the most polite way of sitting straight according to its connotative meaning. This marker is a type of Adapters is a gesture that refers to releasing tension and other forms because Eijun respects Sano Sensei, even though he is shouting at him.



**Table 2 Eijun’s Calm Expression**

Kinesic Marker Type	Meaning of Kinesic Markers		
		Denotative Meaning	Connotative Meaning
<i>Facial Sign</i>	Eyes closed	eyelids are closed perfectly	trying to focus on what is being heard
	Closed mouth casually	lips pressed together	do not intend to interrupt the other person
<i>Gesture</i>	Both hands are on the thighs	put both palms on the thigh	Japanese traditional way of sitting (seiza)
<i>Body posture</i>	Tucks the legs under the body	the body sits on the folded legs	
<i>Iconography</i>	-	-	-

**3.3 Portrait of Eijun Grandfather's Sorry Expression**



**Figure 3 Eijun’s Grandfather**

**3.3.1 Kinesic Marker Type**

Figure 3 shows that many character expressions can be analyzed. The author focuses the analysis on Eijun's grandfather's attitude, who signalled an expression of regret or apologies. This attitude is culturally the Japanese way of apologizing in a sitting

position (*seiza*). Signs that appear in the gesture include the hands kept on the thighs with the elbows bent, the body posture signs sitting on the knees, the body slightly bent, and the head bowed. Meanwhile, the facial sign cannot be described because Eijun's grandfather was looking down and seen sitting on his side.

**3.3.2 Meaning of Kinesic Markers**

Eijun’s Grandfather sat down with his legs bent. This method is a traditional Japanese style of sitting, which is often called *seiza*. With a sitting position, Grandpa looks slightly bent over to Rei, with that position making his hands on his thighs bend slightly. The denotative meaning of bending over the table 3 is the lowering of the head and slightly bending the back towards the front. Meanwhile, the connotative meaning is to show an apology.

**Table 3 Eijun Grandfather's Sorry Expression**

Kinesic Marker Type	Meaning of Kinesic Markers		
		Denotative Meaning	Connotative Meaning
<i>Facial sign</i>	-	-	-
<i>Gesture</i>	both hands are on the thighs	Place palms on each thigh	One of the expressions of apology in Japanese culture is the traditional Japanese sitting ( <i>seiza</i> ) by forming an <i>ojigi</i> .
	bent elbow	Bend elbows outward	
<i>Body Posture</i>	Sit on knees	Sit on bent legs	
	bent a little	Bend body forward	
	Head lowered	Lower head slightly down	
<i>Iconography</i>	-	-	-

### 3.4. Portrait of Eijun’s Shocked Expression

#### 3.4.1 Kinesic Marker Type

In figure and table 4, the facial sign can be described as bulging eyes. The sign on the body posture is a stiff shoulder, and the iconography mark is a light blue background, a T-junction symbol, and a purple line on Eijun's forehead, empty eyes, and slightly trembling shoulders. Based on the existing signifies, the concluded signifiant is the expression of surprise and annoyance.

#### 3.4.2 Meaning of Kinesic Markers

The way of glaring and gaping, Eijun's shocked expression was obvious and said, "Huh?" is the reason Eijun's mouth is wide open. Usually, shocked people will exclaim "Huh?" or "Aaagk!" for the first time because of reflex. Then the eyebrows dipped close together; a sign usually occurs in people who are astonished or angry. Eijun in figure and table 4 is surprised and looks

annoyed and confused by Miyuki's attitude of wanting to make Eijun lose.

Based on the interpretation, blue is an emotional symbol, egocentric, and poison to represent fear. At the same time, light blue is associated with something cold. The T-junction icon that appears is associated with veins; the more veins that appear, the more angry or annoyed the character becomes.



Figure 4

Table 4 Eijun’s Shocked Expression

	Kinesic Marker Type	Meaning of Kinesic Markers	
		Denotative Meaning	Connotative Meaning
<i>Facial Sign</i>	Eyes rounded	eyes wide open	shocked
<i>Gesture</i>	-	-	-
<i>Body Posture</i>	The shoulders shook and lifted	the position of the shoulders up	shocked
<i>Iconography</i>	Light blue background	Background with light blue-blue gradient	Blue represents fear, and light blue represents coldness
	The symbol for T-junction	A line appears to form a T-junction symbol like the veins of the skin surface	Angry or irritated
	The purple line on the forehead	A horizontal purple line appears on the forehead	According to the interpretation, the purple colour indicates a feeling of shock and pain in the stomach
	Empty eyes	The eye has no iris	shocked and stunned
	The shoulders shook like they had been electrocuted	A phenomenon when the body is electrocuted, causing shock to the body's organs	someone who was shocked felt like he had been stunned.

### 3.5 Portrait of Eijun Grandfather’s Blush Expression

#### 3.5.1 Kinesic Marker Type

The sign that can be seen in figure 5 is a happy and blushing expression. It can be seen from the sign on the facial sign that

Eijun Grandfather’s mouth is laughing with his mouth wide open, his eyebrows arched, and his grandfather's eyes are narrow because his cheeks are raised. Simultaneously, Eijun's hand gestures rubbed his head behind him, and his body posture looked slightly upward.

The displayed iconography also looks cute with the white, yellow, and orange background and Eijun's grandfather's face, which looks red.

### 3.5.2 Meaning of Kinesic Markers

Rubbing the back of the head means thinking, trying to dodge, and hesitating. Nevertheless, in Japan, this gesture shows someone's embarrassment of something. This movement is a type of Adapters, a gesture that refers to releasing tension and other forms. Red scribbles or slashes usually represented red hues in old *anime*, but now more often use splashes of colour. The denotative meaning of blushing is that part

or all of the face turns red. Meanwhile, the connotative meaning expresses feelings of falling in love, being happy, shy, and making the character much cuter (table 5).



Figure 5 Eijun Grandfather's

Table 5 Eijun Grandfather's Happy Expression

Kinesic Marker Type		Meaning of Kinesic Markers	
		Denotative Meaning	Connotative Meaning
Facial sign	Mouth wide open	Both lips lifted until the mouth was wide open until it let out a "haha" sound.	Expressing happiness or overflowing emotions
	Curved eyebrows	the inner eyebrow is drawn until the end of the brow appears lower	
Gesture	Eyes narrowed	the eyelids are almost closed	
	Wiping the head	Put one hand behind head, then rub it	When Japanese people feel shy or nervous, they usually rub their head to neutralize their feelings
Body Posture	head looked up	the chin lifted, the face looked up	Confident and proud

## 4. Conclusion

Based on the above analysis, the authors conclude that there are many nonverbal markers found in the anime "Diamond no Ace" episodes 1 and 2 (in this case, kinesic), especially in hand gestures. From the overall data, the facial sign's kinesic markers amounted to 43 starting from the eyes, eyebrows, forehead, cheeks, mouth, and teeth, 15 signs on gesture, and 25 signs on body posture head, shoulders and body, and 12 signs on iconography. From these markers, it can be seen the various expressions that the characters show, ranging from expressions of anger a surprise to feelings of disbelief.

Based on Barthes' semiotic theory, each marker has two meanings: connotative meaning and denotative meaning. The first

order of signification is the denotation, in which all markers are stated by what is seen. Moreover, the meaning of connotation (second order of signification) is the implied meaning of what is seen in the scene.

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