The Analysis of Women Body Language and the Metafunction: a Multimodal Perspective

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THE ANALYSIS OF WOMEN BODY LANGUAGE AND
THE METAFUNCTION: A MULTIMODAL PERSPECTIVE

A THESIS

By

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157052019/MBE

FACULTY OF CULTURAL SCIENCES
UNIVERSITY OF SUMATERA UTARA
MEDAN
2018
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THE METAFUNCTION: A MULTIMODAL PERSPECTIVE

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I certify that the thesis I wrote as one of the requirements to obtain the degree of Master of Arts from English Postgraduate Study Program, Faculty of Cultural Sciences, University of Sumatera Utara, is exactly my own work.

I certify that I clearly mentioned the reference of the citations I used in some specific parts of this thesis based on norm, rule and etiquette of the technique of a scientific writing.

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ABSTRACT

This research entitles *The Analysis of Women Body Language and The Metafunction: A Multimodal Perspective*. It applied a multimodal analysis of the interviews video of six great women from Asia, Europe Africa, and America in order to find out the realizations and the visual metafunctions, as well as the differences of body languages of the six great women. The writer used the theory from Miles and Hubberman (1994) as the research methodology, which were designed as a *data-based, observational-based*, and *qualitative descriptive* type of research. This research was conducted by the theory of body language from Pease (1995) and the theory of visual metafunction (*representation, interaction, and composition*) from Joyce and Gaudin (2007). The data sources of this research were the visual texts taken from the interview videos of the six great women which limited the research of body language on facial expressions and hand gestures. The facial expressions found in the data were happy (smile), sad, polite, full of hope and believe, calm, confident and relax in which the smiling expression appeared frequently. The smiling expression, which meant *genuine* happiness, was realized by the smile on the lips with a wide open mouth and showing some teeth, the movement from muscle that orbits the eye, some wrinkles in the corner of the eyes, the closing eyes, and the pushed up cheeks. While the smiling expression, which meant *fake* happiness, was realized by the little smile on the lips, but there are no meaningful movements from the muscle, the cheeks were not pushed up and there were no wrinkles in the corner of the eyes. The clenching hands-gesture was realized by clenching one hand together with another one on the desk or in front of the chest. The Partial arms-cross barrier was realized by holding hands together on hips. HC, who was from United States of America, smiles more often than other five women (55% GS and 30% FS) and it represented the American people who like to smile very often and were not the serious ones. The *representational, interactional* and *compositional metafunction* findings in the data created meanings through the choice of the elements such as processes, participants, circumstances, contact (demand and offer), social distance, modality (color saturation and brightness) and information value.

**Keywords:** Body language, visual metafunctions, multimodal analysis
ABSTRAK


Sumber data dari penelitian ini adalah teks visual yang diambil dari video wawancara dengan keenam orang wanita tersebut dan penelitian ini dibatasi pada ekspresi wajah dan gestur tangan. Ekspresi wajah yang ditemukan diantaranya: senang (tersenyum), sedih, sopan, penuh harapan, tenang, percaya diri dan santai. Hasil dari penelitian ini menunjukkan bahwa bahasa tubuh yang paling banyak digunakan oleh keenam wanita tersebut adalah bahasa tubuh tersenyum. Ekspresi wajah tersenyum, yang diartikan sebagai genuine happiness, direalisasikan dengan senyuman pada bibir dengan mulut terbuka lebar dan menunjukkan deretan gigi, gerakan pada otot yang melingkari mata, beberapa kerutan di sudut mata, mata yang tertutup, dan pipi yang tertarik ke atas. Sedangkan ekspresi wajah tersenyum, yang diartikan sebagai fake happiness, direalisasikan dengan senyuman kecil di bibir, tetapi tidak ada gerakan otot yang berarti, pipi yang tidak terangkat ke atas, dan tidak ada kerutan di sudut mata. Clenching-Hands Gesture direalisasikan dengan mengetapkan tangan di atas meja atau di depan dada. Partial-Arm Cross Barrier direalisasikan dengan meletakkan kedua tangan di atas salah satu paha. HC, yang berasal dari United States of America, lebih banyak melakukan senyum dibandingkan kelima wanita lainnya (55% GS dan 30% FS) dan hal ini merepresentasikan orang Amerika yang memang sangat senang tersenyum dan tidak termasuk mereka yang memiliki sifat serius. Metafungsi representasional, interaksional, dan komposisional dari bahasa tubuh yang dilakukan keenam wanita tersebut menghasilkan makna melalui elemen-elemen seperti proses, participants, circumstances, contact (demand dan offer), social distance, modality (saturasi warna dan kecerahan) dan information value.

Keywords: Bahasa tubuh, metafungsi visual, analisis multimodal
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She would like to dedicate this thesis to her beloved husband (Khairul Amri), and daughters (Kanaya Asyifa Maryami and Malika Sofya Fakhirah), her parents (Mrs Yaumi and Mr. Junaidi), her brothers (Agung Purnama and wife and Nur Ismail Saleh and wife), her parents in law (Hj. Sahariah and Alm. H. Hafas Anid), her beloved Uwak (Hj. Habsah), and to all families in North and South Sumatera whom she could not mentions here, for their unconditional love, support, and every contribution both financially and mentally.

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Finally, she realizes there are still many weaknesses in this thesis. Hopefully, this thesis may give beneficial contributions to others.

Medan, August 2018

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LIST OF ABBREVIATION

FA: Facial Expression
HG: Hand Gesture
GMA: Gloria Macapagal Arroyo
SHW: Sheikh Hasina Wazed
HC: Hillary Clinton
AM: Angela Merkel
LDD: Luisa Dias Diogo
EJS: Ellen Johnson Sirleaf
CHAPTER I
INTRODUCTION

1.1. The Background of the Study

Since the term body language discussed by Sinar (2018) in her lecture and teaching materials, it becomes an exciting topic to study about gestures, postures, positions and distances in utterances. Overall, the focus of how people use their body language in communication, in the term of social function has been discussed in the multimodal analysis as a Social Semiotics study (Sinar: 2018).

In its most basic sense, multimodality is a theory of communication and social semiotics. It is one of Systemic Functional Linguistics studies developed by Kress and Leeuwen in a book Reading Images (2006). Multimodality describes communication practices in terms of the textual, aural, linguistic, spatial, and visual resources - or modes - used to compose messages (Freigang and Kopp, 2017).

Kress & van Leeuwen (in Bell and Garret, 2001:187) say “Language is always realized through and accompanied by other semiotic modes. When people speak, they articulate the messages not only using words but also through a combination of speech sound, rhythm, intonation and accompanied by facial expression, gesture and posture. When they write the message, it is expressed not only linguistically but also through a visual arrangement of marks on a page. They use multimodal”. Baldry, Kress and van Leeuwen as quoted by Fei in O”Halloran (2006: 220) note that people live in a multimodal society which makes meaning through the co-deployment of a combination of semiotic resources. Visual images,
gestures and sounds often accompany the linguistic semiotic resource in semiosis. Kress & van Leeuwen (in Norris, 2004) say that language can no longer be thought as the primary mode of communication and that other semiotics have to be taken into account when analyzing communication.

The way an audience perceives information can be changed by the appearance of multimodality. The most basic understanding of language comes via semiotics – the association between words and symbols. A multimodal text changes its semiotic effect by placing words with preconceived meanings in a new context, whether that context is audio, visual, or digital. (Bezemer and Kress, 2008: 166-195).

In this world, it is realized that there is a non-verbal communication instead of using a verbal one. In communication, the feelings are expressed to others through different ways; verbally or non-verbally. When a person communicates with other people from different languages, ethnics, ages, or social backgrounds, she/he uses her/his body in order to communicate with them. This is what is called as a non-verbal communication.

Mehrabian, in Pease (1995) who finds that the total impact of a message is about 7 per cent verbal (words only) and 38 per cent vocal (including tone of voice, inflection and other sounds) and 55 per cent non-verbal. Birdwhistell, in Pease (1995) estimated that the average person actually speaks words for a total of about ten or eleven minutes a day and that the average sentence takes only about 2.5 seconds. Like Mehrabian, he found that the verbal component of a face-to-face
conversation is less than 35 per cent and that over 65 per cent of communication is done non-verbally.

Concerning with the language analysis, Halliday, (1978:4) told that there were many other modes of meaning, in any culture which are outside the realm of language. His statement implies that the understanding of meaning not only requires the analysis of language in text, but also the study of other semiotic resources such as images, gestures, sounds, etc. operating independently as well as interdependently on different levels in multimodal texts (Fei in Guijarro and Sanz, 2008: 1602).

Although head gestures, facial expressions, gaze, and other body languages are important, in this research, the writer only focuses on the analysis of facial expression and hand gestures together with the metafunctions which are representational, interactional and compositional metafunctions. These parts of the body can be seen easily when we analyze a person’s body language in an interview and most people will pay attention to these elements.

Non-verbal expressions on face would be varied during the interview. One’s feelings or intentions will be expressed or emphasized by his/her gestures. In face-to-face interactions, nonverbal communication has an important role in conveying information in parallel with the verbal communication but it is hardly manipulated as it involves unconscious processes (Knapp and Hall, 2009). To accept the statement above, the writer does the study on women hand gestures and body posture. It is in line with Pease (1995), who has described that hand gestures are intimately linked to speech as they are used to enrich the vocal content, and are therefore inherently multimodal. Body communication plays an important role
In nonverbal communication. It comprises what the face, head, eyes, limbs, and trunk transmit.

In facial expression, Pease (1995) stated that our face is used most often than any others to cover up lies. Smiles, nods and winks are usually used to cover up lies, but our body signals tell the truth and there is a lack of congruence between our body gestures and facial signals. It is difficult to fake body language for a long period of time but to use positive open gestures to communicate with others and to eliminate gestures that may give negative signals is good to learn. Then we will be more comfortable to be with people and can make us more acceptable to them. A lot more signal is transferred than just the meaning content. To gain the meaning of an utterance is not only by verbal pragmatic markers but also by gestural and other non-verbal signals the meaning of an utterance in order to classify the semantic content of the utterances (Wharton, 2009).

Smiling is a cross-cultural language that means a lot to the people around the world. Every country has its own way of smiling. Some countries tend to smile more and some others not. People in America smile a lot in their daily activities, even to a stranger. But when you go to German, you will not find the people smile on the streets without any reasons. They have their own meaning of smile. This is another problem that would be analyzed in this research.

Gestures are an essential component of body communication as they are used to enrich the vocal content and aid listener comprehension by augmenting the attention, activating images or representations in the listener’s mind, and increasing the recall of what is being said. Moreover, restraining people from gesturing strongly affects the speakers’ fluency (Nguyen, 2015).
Hartley and Karinch (2007) added that people do not even know what their own bodies are doing. Human body language is not a planned behavior but it is more closely tied to ritual one. Kopacz (2006) claims that non-verbal behavior plays an immense role in forming people’s judgements and may be used in political persuasion to elicit positive reactions from voters. In an analysis of body language between Donald Trump and Hillary Clinton on the Second US Presidential debate by Leong (2016), she finds that body language is very helpful in her analysis that based purely on non-verbal language.

Based on those opinions, the writer agrees that we primarily use verbal communication for conveying information, but the non-verbal channel is used for negotiating interpersonal behaviors and it plays a more immense role than the verbal one.

The writer of this research chooses six great women from Asia, Europe and Africa as the source of data because: first, they are from the countries in which English is familiar in their daily conversation. Second, women are more expressive than men. Research by McDuff, Kodra, Kaliouby and LaFrance (2017) stated that women do smile more than men, and there is evidence that women exaggerate facial expressions for positive emotion. Third, these women belong to some influencing women politicians. As mentioned by Kopacz (2006) above, these women politicians must have good body languages in order to gain the good judgements from the people and to elicit positive reactions from voters. The six great women are: Gloria Macapagal Arroyo from Phillipine, Sheikh Hasina Wazed from Bangladesh, Hillary Clinton from America/United States, Angela
Merkel from German, Madame Luisa Dias Diogo from Mozambique and Ellen Johnson Sirleaf from Liberia.

This research limits the study of nonverbal languages which include the multimodal analysis and the visual metafunctions (representational, interactional and compositional). The writer uses the video of some interviews with six great women from Asia, Europe and Africa as the media. The writer would compare the differences of body languages of each woman from the six countries. The analysis in this research is discussed by using the theory of body language delivered by Pease (1995) and visual metafunctions analysis by Joyce and Gaudin (2007).

1.2 The Problems of the Study

In line with the background of the study, the problems of the study can be formulated as the followings:

1. How are the body languages realized by the six great women during the interview?

2. What are the differences among the six great women in their body languages during the interview?

3. How do the visual metafunctions during the interview create meaning?

1.3 The Objectives of the Study

In accordance to the problem of the study, this thesis is aimed at:

1. Analyzing the realizations of body languages in the six great women during the interviews.

2. Finding out the differences of body languages among the six great women during their interviews.
3. Analyzing the realization of metafunctions in the six great women during the interviews.

1.4 The Scope of the Study

In non-verbal communication, our human body expresses our feelings and intentions through our body language, consciously and unconsciously. It can be seen from our movements and postures, accompanied by our physical movements such as gestures, facial expressions, eye movements etc. Each person will have different interpretation of these physical movements of the body parts. It is important to learn about body language since interpretations of body language differ from people to people and cultures to countries. In this research, the writer would limit the analysis of body language into facial expressions, hand gestures, and body postures. Next, those body languages will represent the three metafunctions, as mentioned in Joyce and Gaudin (2007): representational metafunction, interactional metafunction and compositional metafunction.

1.5 The Significance of the Study

Theoretically, the findings of this study are expected to be useful for the readers to broaden and to enrich their horizon in the theory of body language in Multimodal analysis. Furthermore, practically, the writer expects to give benefit providing some valuable information particularly to other researchers willing to conduct an in-depth study on gestural analysis, linguistics analysis, and the metafunctions as well. It is also aimed for teachers and lecturers to enrich their knowledge on multimodal that should be acquired and mastered by students.
CHAPTER II
REVIEW OF LITERATURE

2.1. Previous Related Research

As far as the writer concern, there are some previous studies which are related or give contribution to this thesis.

Mehrabian (in Pease: 1995) found that the total impact of a message is about 7 per cent verbal (words only) and 38 per cent vocal (including tone of voice), inflection and other sounds) and 55 per cent non-verbal. Birdwhistell (in Pease: 1995) also estimates that the average person actually speaks words for a total of about ten or eleven minutes a day and that the average sentence takes only about 2.5 seconds. In line with Mehrabian, he finds that the verbal component of a face-to-face conversation is less than 35 per cent and that over 65 per cent of communication is done non-verbally.

A research by Kessous, et.al. (2013: p. 13) shows that humans use more than one modality to recognize emotions and process signals in a complementary manner, hence it was expected an automatic system demonstrate similar behavior.

Mahmoud and Robinson (2011: p. 248 & 253) did a computer based research on body language. They said that people need the ability to read nonverbal cues to understand, analyze, and predict the actions and intentions of others. People often hold their hands near their faces as a gesture in natural conversation, which can interfere with affective inference from facial expressions. However, these gestures are valuable as an additional channel for multi-modal inference. Hand-over-face gestures in a corpus of naturalistic labeled expressions
and propose the use of those gestures as a novel affect cue for automatic inference of cognitive mental states.

In a job interview body language research, the applicant’s non-verbal behavior has a remarkable impact on the hiring decision. For instance, research shows that applicants who use more immediacy nonverbal behavior (i.e. eye contact, smiling, body orientation toward interviewer, less personal distance) are perceived as being more hirable, more competent, more motivated, and more successful than applicants who do not (Nguyen et. al., 2013: p. 437-443).

Rominiecka (2008: p. 247-263), in an article entitled Non-verbal Cues in Politics: An Analysis of Gestural Signals Sent by American and European Politicians, mentioned that nonverbal behaviors do influence the way politicians are perceived. It has been shown that “positive” gestures, such as “boss’s posture”, contribute to the image of public speakers and strengthen the verbal message, whereas negative behaviors, e.g. “mouth guard”, spoil the impression and make the speakers look untrustworthy. This study suggests that different photographs of the same individual may produce different images and the addition of even a small element can alter the way a person is perceived. But political gestures are country-specific and do not have universal meanings.

In metafunction analysis, Rahmah (2015) had analyzed the metafunctions in a wedding ceremony in Deli Malay. She found that text in the wedding ceremony is constructed mostly through combination of verbal meanings and visual meanings, the ideational components of language have a clear correspondence with the narrative patterns in the visual elements which serve to present the actions carried out by the represented participants, the text offers information
more than demands, the interaction between the speaker and the guests consists of non-negotiation rather than negotiation of meanings, and the mood choices are mostly concerned with declaratives.

In line with Rahmah, Sinaga (2016) and Harahap (2016) also did the metafunction analysis, but what makes it difference is that they did the verbal text metafunction analysis by the theory of Kress and Leeuwen. They found that the components of multimodal metafunction of verbal text consist of ideational metafunction (process, participant, goal, and vocative), interpersonal metafunction (offer, impersonal, and colour saturation), and textual metafunction (polarized, centered, and maximum connection).

2.2. Multimodal

Multimodality belongs to social semiotics communication of people by using some modes (media and technology). Basically, multimodality is a theory of communication practices in terms of the textual, aural, linguistic, spatial, gestures or non-verbal communication. In the analysis of multimodality, the use of several modes (media) is concerned to create a single artifact. The collection of these modes, or elements, contributes to how multimodality affects different rhetorical situations, or opportunities for increasing an audience's reception of an idea or concept. Everything from the placement of images to the organization of the content creates meaning. While multimodality as an area of academic study did not gain traction until the twentieth century, all communication, literacy, and composing practices are and always have been multimodal (Kress: 2010).

Although discussions of multimodality involve medium and mode, these two terms are not synonymous. Kress (2010) define mode in two ways.
first, a mode “is a socially and culturally shaped resource for making meaning. Image, writing, layout, speech, moving images are examples of different modes.” In the second, “semiotic modes, similarly, are shaped by both the intrinsic characteristics and potentialities of the medium and by the requirements, histories and values of societies and their cultures.” (Kress and Leeuwen: 1996).

Next, Kress (2010) also stated that mode is meaningful in which it is shaped by and carries the ‘deep’ ontological and historical/social orientations of a society and its cultures with it into every sign. Modes shape and are shaped by the systems in which they participate. Modes may aggregate into multimodal ensembles, shaped over time into familiar cultural forms, a good example being film, which combines visual modes, modes of dramatic action and speech, music and other sounds.

A medium is the substance in which meaning is realized and through which it becomes available to others. Mediums include video, image, text, audio, etc. Socially, medium includes semiotic, sociocultural, and technological practices such as film, newspaper, a billboard, radio, television, theater, a classroom, etc. Multimodality makes use of the electronic medium by creating digital modes with the interlacing of image, writing, layout, speech, and video. Mediums have become modes of delivery that take the current and future contexts into consideration.

Multimodality has developed as a theory throughout the history of writing (Wysocki.: 2002). People started studying about the idea of multimodality since the 4th century BC, when classical rhetoricians alluded to it with their emphasis
on voice, gesture, and expressions in public speaking. However, the term was not
defined with significance until the 20th century. During this time, an exponential
rise in technology created many new modes of presentation. Since then,
multimodality has become standard in the 21st century, applying to various
network-based forms such as art, literature, social media and advertising. Bateman
(2008) says in his book *Multimodality and Genre* that multimodality has quickly
become “the normal state of human communication.

The appearance of multimodality can change the way an audience
perceives information. The most basic understanding of language comes via
semiotics – the association between words and symbols. A multimodal text
changes its semiotic effect by placing words with preconceived meanings in a new
context, whether that context is audio, visual, or digital. This in turn creates a new,
foundationally different meaning for an audience. Bezemer and Kress (2008), two
scholars on multimodality and semiotics, argue that students understand
information differently when text is delivered in conjunction with a secondary
medium, such as image or sound, than when it is presented in alphanumeric
format only. This is due to it drawing a viewer’s attention to “both the originating
site and the site of recontextualization”. Meaning is moved from one medium to
the next, which requires the audience to redefine their semiotic connections.
Recontextualizing an original text within other mediums creates a different sense
of understanding for the audience, and this new type of learning can be controlled
by the types of media used.
Communities decide through social interaction how modes are commonly understood; in the same way, these assumptions and determinations of the way multimodality functions can actually create new cultural and social identities. For example, Bezemer and Kress (2008) define modes as “socially and culturally shaped resource[s] for making meaning.” According to Bezemer, “In order for something to ‘be a mode,’ there needs to be a shared cultural sense within a community of a set of resources and how these can be organized to realize meaning.” Cultures that pull from different or similar resources of knowledge, understanding, and representations will communicate through different or similar modes. Signs, for instance, are visual modes of communication determined by our daily necessities.

According to Anstey and Bull (2010), a text may be defined as multimodal when it combines two or more semiotic systems. They define multimodal text into five semiotics systems or modes, which include linguistic, visual, audio, spatial, and gestural. The linguistic system entails comprising aspects such as vocabulary, structure, and grammar of oral and written language. Visual elements include color, vectors, and viewpoints of still and moving images. Audio elements are comprised of aspects such as volume, pitch and rhythm of music and sound effects. Spatial system includes proximity, direction, and position of the layout and organization of objects in space. Last, Gestural system, it includes body languages and motions. As mentioned in the background of the study, in this thesis, the writer will combine the gestural analysis of multimodal with the linguistic analysis.
2.3. Body Language Vs Gesture

According to Wikipedia, Body language is a type of non-verbal communication in which physical behavior, as opposed to words, are used to express or to convey information. Such behavior includes facial expressions, body posture, gestures, eye movement, touch and the use of space.

While Gesture is a movement of the hands, arms, or head, etc. to express an idea or feeling (Cambridge University Dictionary). A gesture is a form of nonverbal communication or non-vocal communication in which visible bodily actions communicate particular messages, either in place of, or in conjunction with, speech. Gestures include movements of the hands, face, or other parts of the body. Gestures allow individuals to communicate a variety of feelings and thoughts, from contempt and hostility to approval and affection, often together with body language in addition to words when they speak (Wikipedia).

Derived from Pease, A. (1995), the followings are some body languages we can analyze:

2.3.1. Facial Expression

Hess (1975) said that the eyes may well give the most revealing and accurate of all human communication signals because they are a focal point on the body and the pupils work independently. In given light conditions, the pupils will dilate or contract as the person’s attitude and mood change from positive to negative and vice versa. When someone becomes excited, his pupils can dilate up to four times their normal size. Conversely, an angry, negative mood causes the pupils to contract to what are commonly known as ‘bready little eyes’ or ‘snake eyes’.

14
A facial expression can help us to convey other persons. A smile can indicate approval or happiness. A frown can signal disapproval or unhappiness. In some cases, our facial expressions may reveal our true feelings about a particular situation. While you say that you are feeling fine, the look on your face may tell people otherwise.

Just a few examples of emotions that can be expressed via facial expressions include: happiness, sadness, anger, surprise, disgust, fear, confusion, excitement, desire, and Contempt.

The expression on a person's face can even help determine if we trust or believe what the individual is saying. One study found that the most trustworthy facial expression involved a slight raise of the eyebrows and a slight smile. This expression, the writers suggested, conveys both friendliness and confidence.

Facial expressions are also among the most universal forms of body language. The expressions used to convey fear, anger, sadness, and happiness are similar throughout the world. Researcher Paul Ekman has found support for the universality of a variety of facial expressions tied to particular emotions including joy, anger, fear, surprise, and sadness.

All facial organs on human face indicates facially expressive message. These are hair, forehead, eyebrows, eyes, mouth, chin, nose, lips, ears, teeth, tongue etc. Facial expressions comes naturally hence it is beyond the control of speaker.
An article of facial expressions in *imotions.com* mentions that facial expression can be collected and analyzed in three different ways:

1. By tracking of facial electromyographic activity (FEMG)
2. By live observation and manual coding of facial activity
3. By automatic facial expression analysis using computer-vision algorithms (Technology).

In this research, the writer applies the second way of detecting the facial expression. Matsumoto, et. Al (2008) mentioned that there are seven emotions of the universal facial expressions – anger, contempt, disgust, fear, joy, sadness, and surprise, as it has been analyzed in over 75 studies. They are as follows:

![Figure 1 The Seven Basic Emotions and their Universal Expressions.](image-url)

*Figure 1 The Seven Basic Emotions and their Universal Expressions.*
The followings are some examples of facial expressions and the realizations taken from “Lie To Me” star Tim Roth (taken from imotions.com):

Figure 2 facial expressions are taken from “Lie To Me” star Tim Roth
Research even suggests that we make judgments about people's intelligence based upon their faces and expressions. One study found that individuals who had narrower faces and more prominent noses were more likely to be perceived as intelligent. People with smiling, joyful expression were also judged as being more intelligent than those with angry expressions.

From the writer’s point of view, the smiling expressions do not always mean ‘happy’ inside. It sometimes used to make the one who smiles polite in front of the other people. Many politicians have this attitude in their daily political activity. It is because they live in a formal situation where they have to keep their image good in front of the people. A face that expresses happiness or joy will be realized by a smile (the corner of the mouth is pulled up and back) by showing several teeth, and wrinkles from the outer line of the nose to the outer corner of the lips. The cheeks are raised, and the lower eyelids are drawn or wrinkled. Narrowing of the eyelids causes the appearance of crow's feet at the outer corner of the eye (wikihow.com).

In some parts of the world, such as in the United States, smiling is much more common than in less emotionally expressive countries such as Japan. It seems the difference in the amount people smile is culturally-influenced rather than directly related to their level of happiness with life. People living in Switzerland report themselves as having some of the highest levels of happiness in the world, yet visitors often report being
surprised by how unsmiling the Swiss are. It seems that smiling is more a way of communicating with others – one that’s strongly influenced by our culture – than a genuine expression of our emotions.

What we do with our faces is important. Pro-smiling cultures such as the United States tend to see smiling as a mark of respect for another person. Smiling is a diplomatic tool to ease relationships, so it’s considered important to greet people with a smile even if they are unfamiliar to you.

2.3.2 Hand Gestures

2.3.2.1 Hand Clenched Together

At first this seems to be a confidence gesture as some people who use it are often smiling and sound happy. However, on one particular occasion, we saw a sales person describing the sale he had just lost as he went further and further into his story, we noticed that not only had he taken the hands-clenched position, but his fingers were beginning to turn white and they looked as though they were welding together. This was therefore a gesture showing a frustrated or hostile attitude.

Research by Nierenberg and Calero in Pease (1995) on the hands-clenched position brought them to the conclusion that this was a frustration gesture, signaling that the person was holding back a negative attitude. The gesture has the three main positions; hands clenched in front of the face, hands resting on the desk or on the lap when seated and placed in front of the crotch when standing.
There are also appears to be a correlation between the height at which the hands are held and the strength of the person’s negative mood; that is, the person would be more difficult to handle when the hands are held high. Like all negative gestures, some action needs to be taken to unlock the person’s fingers to expose the palms and the front of the body, or the hostile attitude will remain.

2.3.2.2. Partial-Arms Cross

This gesture allows a person to relive the emotional security that he experienced as a child when his parent held his hand under fearful circumstance. She felt she was a stranger in that room at the moment and this gesture would make her comfortable.

2.4. Metafunctions

The key structural approach taken from systemic functional linguistics following Kress and Leeuwen (1996), is the proposition that any composition simultaneously fulfills three functions: Ideational/Representational/Presentational (How an image conveys aspects of the real world), Interpersonal/Modal/Orientational (How an image engages with the viewer) and Compositional/Organizational (How the elements of an image are arranged or reproduced to achieve its intentions and effects.

Following that theory mentioned by Kress and Leeuwen above, Joyce and Gaudin also mentions in their book the three metafunctions as follows:

2.4.1. Representational Metafunction

Joyce and Gaudin (2007) mentioned that representation is about the subject matter of images, who or what is being represented and what is happening
in images. However, the meaning of the word *representation* is associated with ways of thinking about the world and questions about whether what we see is real.

With regard to ideational function, the basis of its realization is the transitivity patterns in images that are whether the visual texts are representing interactive and unfolding events. Two types of representational structure are narrative structures and conceptual structures and what differentiate those are vectors, i.e. links that connect depicted participants in images. Narrative structures are characterized by the presence of vectors, and thus, represent unfolding actions and events, processes of change, transitory spatial arrangements” (Kress and van Leeuwen, 2006; 59). In contrast, because of the absence of vectors in conceptual structures, they represent depicted participants on the basis of their class, structure, meaning, in other words in terms of their generalized and more or less stable and timeless essence (Kress and van Leeuwen, 2006; 59).

With regard to narrative structures, processes and circumstances are key systems of choice. Narrative involves the use of elements in an image to tell a story or to illustrate or explain a causal process that takes place over time. A narrative consists of participants, i.e. people, animals, or objects which do things or have things done to them through processes. There are three main narrative elements to look for in images:

1. Participants are doing things (actor) or having things done to them (goals). They may be people, animals or inanimate objects.

2. Processes are what is being done in the image. We call the actual or imaginary line showing the direction of a process a vector. Vectors are lines of movements or direction in an image and usually identify the participants
in the process. They can be indicated by the arrow used, the movement of a participant, a body part or the direction of a gaze. The way in which a vector connects participants will determine the kind of narrative processes, Kress and van Leeuwen, 2006: 59-74, Joyce and Gaudin, 2007: 43, classify processes into:

a. An action process, occurs where the vector originates from one participant in an image and are directed at another participant. The participant is seen to act on another participant. It can be differentiated into transactional action (the realization of Actor and Goal participant roles) and non-transactional action (the realization of only one participant that is Actor).

b) A reaction process occurs where a participant is on the receiving end of a vector. The person or thing is being looked at in a picture or film and may either look back, look away or respond by altering their expression. When a participant (Reactor) gazes at another participant (Phenomenon)

c) A conversion process occurs where a participant receives a vector and transmits it to another participant. It represents communication as a cycle that is set in motion by a specific participant (which represents Actor and Relay). Representations of environmental processes, such as the water cycle provide common examples of qualitative conversion process.

d) Speech and thought Processes are often represented by speech balloons and thought bubbles, which represent Speaker or Senser.
e) Symbolic Processes vectors are used to indicate meanings of directionality or symbolic values (e.g. pictorial or abstract patterns like arrows). Vectors are not only used to communicate a sense of movement or action by participants. As processes they can also be used to set the mood of an artistic work by providing our eyes with cues, to invite us into a picture or even to provide a way of escaping from it. Horizontal vectors denote stability. Curved or circular vectors can give a sense of enclose or protection. A series of vertical, slanting or curved vectors can suggest dynamic action or give a rhythm to an image.

3. Circumstances are participants in an image that are not linked to other participants by vectors. Circumstances provide information about the context of an image without actively contributing to the narrative. A circumstance could be removed from an image without destroying the narrative structure, but its loss would reduce the amount of information being conveyed by the image.

There are three circumstance types:

a) Circumstance of setting (Locative), a participant functions as Setting to other participants in images and is realized through contrasts between foreground and background such as color saturation, illumination, sharpness in texts.

b) Circumstance of means, where the participants provide the means whereby a narrative process take place (tools that are used in action processes).
c) Circumstance of accompaniment, where one participant is associated with another participant, but not through a vector. (Kress and Van Leeuwen, 2006: 72-75).

In this study, the writer uses body languages of the great women from Asia, Europe and Africa to analyze each metafunction during their speeches or interviews. Below is the elements that can be analyzed in representational metafunction:

![Diagram of representational analysis](image)

**Fig.3 Variables of Representational Analysis in Visuals (Kress dan van Leeuwen 1996, 2006)**

2.4.2 Interactional Metafunction

As stated by Guizarro and Sanz (2008: 1614) and Gaudin (2007), the interactional metafunction refers to the way the creator of an image seeks to create an imaginary relationship between the image and the viewer / audience. Kress and Van Leeuwen (1996:122) say that there is, then, a fundamental difference between pictures from which the represented participants look directly at the viewer”s eyes, and the pictures
in which this is not the case. We can choose to identify with the imaginary relationship in an image, or not. In an age where we get much of our information from media images, understanding the techniques image-makers use to connect with the viewer is important. There are different techniques for making contact with the viewer, one of them is by using gaze. In everyday life we are constantly aware of where other people are looking, particularly if they are looking at us. The concept of gaze in art history is often used to describe the way the viewer is positioned in front of painting.

The direction which participants in an image are looking is fundamental in establishing a relationship between participants in the image and the viewer. There are two types of relationships which images can create with the viewer:

a) Demands

When a participant looks out at the viewer it is a demand in that the participant demands that the viewer enter into some kind of imaginary relationship with him or her (Kress and Van Leeuwen, 1996:122). By looking directly at the viewer a participant in the image asks the viewer to enter the world.

b) Offers

Where a participant has no direct eye contact with the viewer, or where there is a distance between viewer and participant, the image offers the participants to the viewer as items of information, objects of
contemplation, impersonally, as though they were specimens in a display case (Kress and Van Leeuwen, 1996:124).

Social distance is the process of suggesting a relationship between viewer and participant by the size of a participant or amount of the image a participant occupies. Ideas of social distance are influenced by proxemics developed by the anthropologist Hall in Joyce and Gaudin (2007) such as:

a) Intimate distance involves smell and touch, as well as sight.

b) Personal distance maintains a clear awareness of the person’s facial expressions and gestures and we can reach out to touch them.

c) At a social distance we can talk with people, without encouraging a closer interaction.

d) Public distance separates us from people we do not know or don’t want to relate to.

Modality refers to the degree to which images adhere to or depart from accepted standards of reality. It is seen as part of the interpersonal function because image-makers use modality markers to give the viewer an impression of the truth or credibility of the image. Color is perhaps the most obvious way of marking modality in an image. The color in an image is determined by three variable scales of hue, brightness and saturation.

In this study, interaction is involved defining the position of the audiences in relation to how the work of the speech maker is viewed or listened. The creator of an image meant by the writer in this study is the six great women themselves who seek to create a good interaction between
them and their audiences during their speeches. Because some politicians deliver the speeches in order to have sympathy or to attract the audiences, the six great women have to use the good techniques in delivering the speeches. A good interaction between the speakers and the audiences can be seen through the body languages during their speeches. An example for this is, they can give a smile as a good start before they open their speeches, which we call as facial expression (happy) which means that we are welcoming them in the moment. Free the barrier between the speaker and the audiences. As shown by Gloria Macapagal in Figure 1. That is, she does not cross her hands in her chest. She does not put her hands in her pocket as well. Otherwise, she stands up straight, but stays relaxed. Tighten her bones and shrink her shoulders. Relax, but keep her strength. Body language like this shows that she is an open person for her audiences. Below is the elements that can be analyzed in the interactional metafunction:

<table>
<thead>
<tr>
<th>Interactional</th>
<th>Image Act</th>
<th>Offer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Gaze</td>
<td>Demand</td>
</tr>
<tr>
<td>Social Distance</td>
<td>Size of Frame</td>
<td>Direct</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Indirect</td>
</tr>
<tr>
<td>Point of View</td>
<td>Subjective Image</td>
<td>Horizontal (involvement detachment)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vertical angle (viewer power and represented participant power)</td>
</tr>
<tr>
<td>Modality</td>
<td>Colour</td>
<td>1) Colour saturation 2) Colour differentiation 3) Colour modulation</td>
</tr>
<tr>
<td></td>
<td>Contextualization</td>
<td>1) Absence of background 2) Full detail</td>
</tr>
<tr>
<td></td>
<td>Representation</td>
<td>1) Maximum abstraction 2) Maximum Representation</td>
</tr>
</tbody>
</table>
Table 1. Interactive Meanings (Interpersonal) Adapted from *The Grammar of Visual Design* (1996, 2006)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Meaning</th>
</tr>
</thead>
</table>
| Depth       | 1) Absence of depth  
2) Maximally deep perspective                                           |
| Illumination| 1) Full representation of light and shape  
2) Absence of light and shape                                              |
| Brightness  | 1) Maximum brightness  
2) Black and white or shades of light grey and dark                      |

2.4.3 Compositional Metafunction

Meaning is communicated by the images by the way they are put together as well as representing people, places and things, and setting up relationships between the viewer and the subject matter. Composition means combining parts to form a whole. To some extent all attempts to communicate are multimodal i.e.: they communicate through more than one mode. Joyce and Gaudin (2007) gives an example of this in a magazine or webpage which combines text and images, while a film combines images, spoken language and music. Composition is concerned with the way different modes or media are combined on page or in a film to communicate an overall meaning”

The features such as distribution of information, framing and position are involved in compositional metafunction (Guizzaro and Sanz: 2008, 1615). We can see the example of this metafunction in a book with features such as paper type, font and lay out. These features are designed to communicate in a purely visual sense what the book is about, who it is written and how it should be read. (Joyce and Gaudin: 2007).
Joyce and Gaudin (2007:) conclude three main systems working together in composition, namely:

A. Information value

The way elements of an image are replaced in relation to each other can be used to convey unspoken but specific information values. These values can be traced back to the way we experience the world as physical beings. Our unconscious assumption about space are so much part of our culture that we often react to the way they are used in visual messages without being completely aware of how meaning is conveyed.

B. Salience

Salience is drawing attention to a specific participant or process in an image. Perspective, detail, color, lighting, and balance are all ways of focusing attention on the main object of interest.

2.5 Conceptual Framework

Conceptual framework is the concept built by the writer regarding to the problems of the study. The writer concepts the analysis in this research through the following diagram:
In analyzing the women body language, the writer uses the concepts of multimodal by Pease (1995); facial expression, hand gestures, and body postures. These elements are easily seen by the audiences of the speech.

Every element of multimodal of the gestures found in the speeches is analyzed by the theory of metafunction by Joyce and Gaudin (2007); representational metafunction, interactional metafunction and compositional metafunction.

**Figure 4 Conceptual Framework**

In analyzing the women body language, the writer uses the concepts of multimodal by Pease (1995); facial expression, hand gestures, and body postures. These elements are easily seen by the audiences of the speech.

Every element of multimodal of the gestures found in the speeches is analyzed by the theory of metafunction by Joyce and Gaudin (2007); representational metafunction, interactional metafunction and compositional metafunction.
CHAPTER III
RESEARCH METHODOLOGY

3.1. The Research Method

This research will engage a qualitative research. Since this research will explain much on the body languages appear in two great women during their speeches, qualitative analysis is needed to describe the data. Scott and Morrison (2006) stated that qualitative research is a research approaches that are underpinned by a set of assumptions about the way the social world operates.

Qualitative research is an approach to explore observable social phenomenon. It is designed to reveal a target audience’s range of behavior and the perceptions that drive it with reference to specific topics or issues. It uses in-depth studies of small groups of people to guide and support the construction of hypotheses. The results of qualitative research are descriptive rather than predictive. Qualitative research methods originated in the social and behavioral sciences: sociology, anthropology and psychology.

While Ashley Crossman (2017) stated that qualitative research is a type of social science research that collects and works with non-numerical data and that seeks to interpret meaning from these data that help us understand social life through the study of targeted populations or places. People often frame it in opposition to quantitative research, which uses numerical data to identify large-scale trends and employs statistical operations to determine causal and correlative relationships between variables.
3.2. The Data and Source of Data

3.2.1. Data

Data analysis is defined as rough materials the writers collect from the world they are studying (Bodgan and Biklen: 1992, 1998). The data of this study is the gestures as the non-verbal and visual text appear from the women during their speeches which include their facial expressions, hand gestures, and body postures. The data were collected by having the screenshot of the gestures appear.

3.2.2. Source of Data

Wikipedia defines source of data as raw data (sometimes called atomic data) that has not been processed for meaningful use to become information.

Based on this statement, the source of data in this study is the six great women in Asia, Europe and Africa. They were leaders in their countries in 2000s and belong to six of thirteen presidents or prime ministers. They are:

1. Gloria Macapagal Arroyo (GMA), the president from Philippine from 2001 to 2010. In 2005, she was elected as the 4th most powerful woman in the world based on Forbes version and the 45th most powerful woman in 2006.
2. Sheikh Hasina Wazed (SHW), the prime minister from Bangladesh. She was the prime minister of Bangladesh in 1996, 2001 and 2014.
3. Hillary Clinton (HC) from America, Bill Clinton’s wife, and a president delegate of America.
4. Angela Merkel (AM) Prime Minister of German.
5. Madame Luisa Dias Diogo (LDD) Prime Minister of Mozambik
6. Madame Ellen Johnson Sirleaf (EJS), president of Liberia
3.3. Data Collecting Procedure

The data is collected through the videos of the interviews. The videos are taken from www.youtube.com. Then the writer will analyze the body language and metafunctions of the women during the interview. Some instruments will be made in this research. It would be tables of facial expressions and hand gestures appear during the interview as follows:

Distribution of Body language in Each interview:

<table>
<thead>
<tr>
<th>NO</th>
<th>Speakers</th>
<th>Kind of Gestures</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>FE</td>
</tr>
<tr>
<td>1</td>
<td>GMA</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>SHW</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HC</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>AM</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LDD</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>EJS</td>
<td></td>
</tr>
</tbody>
</table>

Distribution of Smiling/happy Expression in each woman during the interview:

<table>
<thead>
<tr>
<th>No</th>
<th>Initial</th>
<th>Frequency of smiling</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GMA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>SHW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LDD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>EJS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For distribution of genuine and fake smile/laugh, it is summarized using the following table:
While for distribution of the elements of visual metafunctions which will help to create meaning is summarized using the following table:

<table>
<thead>
<tr>
<th>No.</th>
<th>Initial</th>
<th>Elements of Each Metafunction</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Representation</td>
<td>Interactional</td>
<td>Compositional</td>
</tr>
<tr>
<td>1</td>
<td>GMA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>SHW</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>AM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LDD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>EJS</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FA**: Facial Expression  **HG**: Hand Gesture

**GMA**: Gloria Macapagal Arroyo  **SHW**: Sheikh Hasina Wazed  **HC**: Hillary Clinton  **AM**: Angela Merkel  **LDD**: Luisa Dias Diogo  **EJS**: Ellen Johnson Sirleaf

According to Bogdan and Biklen (1992), data analysis involves “working with data, organizing it, breaking it into manageable units, synthesizing it,
searching for patterns, discovering what is important and what is to be learned, and deciding what you will tell others. In other words, observation in qualitative research generally involves to determine what the observed events might mean and to provide help for answering the research questions during subsequent data analysis. In this thesis, the type of observation applied in this research is non-participant observation. The writer downloaded the videos, reading closely the source of data, and analyzing the multimodal representation appeared in the speeches.

3.4. Data Analysis Technique

Miles and Huberman (1994) suggest that qualitative data analysis consists of three procedures:

- **Data reduction.** This refers to the process whereby the mass of qualitative data we may obtain – interview transcripts, field notes, observations etc. – is reduced and organised, for example coding, writing summaries, discarding irrelevant data and so on. In this research, the writer will use codes to separate the six sources.

- **Data display.** To draw conclusions from the mass of data, the writer will summary it in the form of tables, charts.

- **Conclusion drawing/verification.** The writer of this research will develop conclusions regarding her research. These initial conclusions can then be verified, that is their validity examined through references to her existing field notes or further data collection.

While Miles, Huberman and Saldana (2005) illustrate the major phases into the following chart:
Figure 5 Major Phases of Qualitative Research according to Miles, Huberman and Saldana (2005)
In chapter IV, the writer uses body language and metafunction analysis to analyze the body language and metafunction realizations from some women during their interviews. The data of this study were taken from the smiling expressions and hand gestures of the great women in Asia, Africa and Europe. It has been mentioned in the previous chapter that the visual analysis describe the visual structure and grammar covering the depicting people, places, things or objects involved in the interview in relation to the view. The followings are the findings of the body gestures and the three metafunctions found in the images.

The distribution of visual expressions found in the data can be derived as follows:

<table>
<thead>
<tr>
<th>NO</th>
<th>Speakers</th>
<th>Kind of Gestures</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>FE</td>
</tr>
<tr>
<td>ASIA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>GMA</td>
<td>✓</td>
</tr>
<tr>
<td>2</td>
<td>SHW</td>
<td>✓</td>
</tr>
<tr>
<td>EUROPE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HC</td>
<td>✓</td>
</tr>
<tr>
<td>4</td>
<td>AM</td>
<td>✓</td>
</tr>
<tr>
<td>AFRICA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LDD</td>
<td>✓</td>
</tr>
<tr>
<td>6</td>
<td>EJS</td>
<td>✓</td>
</tr>
</tbody>
</table>

Furthermore, the realizations of these visual expressions are discussed in the followings:
4.1. The Visual Expression Realization

4.1.1. Facial Expression

Pease (1995) mentioned that most of the basic communication gestures are the same all over the world. When people are happy, they smile; when they are sad or angry, they frown or scowl, nodding the head is almost universally used to indicate ‘yes’ or affirmation. The followings are the facial expressions from the women:

Table 4.1. Facial expression of GMA

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.a</td>
<td>Happy</td>
<td><img src="image1.png" alt="Image" /></td>
</tr>
<tr>
<td>1.b</td>
<td>Sad</td>
<td><img src="image2.png" alt="Image" /></td>
</tr>
</tbody>
</table>

Image 1.a is a happy expression. This expression is realized by the smile on her lips with a wide open mouth and showing some teeth, the movement from muscle that orbits the eye, some wrinkles in the corner of the eyes, even her eyes are closing, and the pushed up cheeks.
Image 1.b is a sadness expression. This expression is realized by the mirthless/sorrowful face, no cheer on the face, a lower gaze and the mouth that tends to close.

Table 4.2. Facial expression of SHW

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.a</td>
<td>Polite.</td>
<td><img src="image1" alt="Image 2.a" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>always smile. looking at the interview during the questions/answers</td>
</tr>
<tr>
<td>2.b</td>
<td>Full of hope and belief.</td>
<td><img src="image2" alt="Image 2.b" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>closing the eyes when talking. nodding frequently</td>
</tr>
</tbody>
</table>

Image 2.a is a formal happiness or in another word, a fake happiness. This is usually used by someone to make him or her polite in front of other people. The one who smiles may not really happy inside. This expression is realized by the smile on her lips, but there are no meaningful movements from the muscle. So, in this image, SHW was just greeted by the interviewer as the beginning of the interview.

Image 2.b is a hopeful expression. This expression is realized by closing eyes when talking and SHW’s lower gaze. Indeed, in this interview, the interviewer said that SHW was just blocked and banned in the airport a week ago.
when she wanted to get back to Bangladesh from London. And finally the government of London allowed her to get back to Bangladesh. She were really hoping that she would be back to her hometown as soon as possible.

Table 4.3. Facial expression of HC

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.a</td>
<td>Happy expression. People welcoming her.</td>
<td><img src="image1.jpg" alt="Image of happy expression" /></td>
</tr>
<tr>
<td>3.b</td>
<td>Confident and relax.</td>
<td><img src="image2.jpg" alt="Image of relaxed expression" /></td>
</tr>
</tbody>
</table>

Image 3.a. is a happy expression. This expression is realized by the wide open mouth with some visible teeth, the pushed up cheeks and cheerful smile. This is a really happy expression inside. In this image, HC was greeted by the interviewers and all the audiences in the room, clapping hands quite long for HC. Besides, HC must have felt that there were some people who still stood beside her after her loss at the presidential election.

Image 3.b. is a relaxed and confident expression of HC. This expression is realized by the way she sat and put her hands on the chair. She leant her back on
the chair as if it was not a kind of political interview. She put both of her hands on 
the chair arms which shows us that she was feeling relaxed at the moment.

Table 4.4. Facial expression of AM

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Happy</td>
<td><img src="image" alt="Image" /></td>
</tr>
</tbody>
</table>

Image 4. is a formal happiness or in another word, a faked happiness. This
is usually used by someone to make him or her polite in front of other people. The
one who smiles may not really happy inside. This expression is realized by the
little smile on her lips, but there are no meaningful movements from the muscle.
So, in this image, AM just responded to the statement which told her a looser by a
smile.
Table 4.5. Facial expression of LDD

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.a</td>
<td>Calm</td>
<td><img src="5.a.png" alt="Image" /></td>
</tr>
<tr>
<td>5.b</td>
<td>happy</td>
<td><img src="5.b.png" alt="Image" /></td>
</tr>
</tbody>
</table>

**Image 5.a. and 5.b.** are a formal happiness or in another word, a fake happiness. This is usually used by someone to make him or her polite in front of other people. The one who smiles may not really happy inside. This expression is realized by the little smile on her lips, but there are no meaningful movements from the muscle. So, in this image, LDD just responded the statements/questions from the interviewer by a smile.
Table 4.6. Facial expression of EJS

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.a</td>
<td>Serious, focus on something.</td>
<td><img src="image6a.png" alt="Image" /></td>
</tr>
<tr>
<td>6.b</td>
<td>Laughing/happy</td>
<td><img src="image6b.png" alt="Image" /></td>
</tr>
</tbody>
</table>

Image 6.a. is a serious expression. It shows us that there was something which was becoming the focus of her thought at the moment. The expression is realized by the raising eyebrows, widening eye balls, and the way she gazed the interviewer which was so closely and seriously. Indeed, she was talking about the
teenagers problems in her country which were the young girls married in young age and had to help their mothers in the farm most of the time and not going to school so she hadn’t been able to reach their potentials.

Image 6.b. is a happy expression. The expression is realized by wide opened mouth with some visible teeth and pushed up cheeks. In this image, she was asked the question that the interviewer said that she wouldn’t answer it. EJS felt that this way of asking was funny so she couldn’t afford to smile at the moment.

4.1.2. Hand Gesture

Table 4.7. Hand Gesture of GMA

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.a</td>
<td>Clenching hands on the desk.</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
</tbody>
</table>

Image 7.a is a kind of clenching hands gesture. This gesture is realized by one hand which is clenching together with another one on the desk. This is a frustration gesture, signaling that the person was holding back a negative attitude.
At the moment, GMA was having such a political problem which becomes the negative influence to her attitude during the interview. Pease (1995) mentions that the height at which the hands held has correlation with the strength of the person’s negative mood, which means that the higher position of the clenching hands, the more difficult to handle the person.

Table 4.8. Hand Gesture of SHW

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of gesture</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.a</td>
<td>Partial-arm cross barrier</td>
<td><img src="image" alt="Image" /></td>
</tr>
</tbody>
</table>

Holding hands together on hips
Table 4.9. Hand Gesture of HC

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of gesture</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.a</td>
<td>Clenching hands in front of the chest</td>
<td><img src="image1" alt="Image 9.a" /></td>
</tr>
<tr>
<td>9.b.</td>
<td>Partial-arm cross barrier</td>
<td><img src="image2" alt="Image 9.b" /></td>
</tr>
</tbody>
</table>

Image 9.a is a kind of clenching hands gesture. This gesture is realized by the clenching hands high in front of the chest. This is commonly used by those who are frustrating, signaling that the person was holding back a negative attitude.
Image 9.b is a kind partial arm-cross barrier of hand gesture. The gesture is realized by holding the hands together on the lap while seated. This gesture is commonly used by people who stand before a crowd to receive an award or give a speech. But in an interview, this gesture is common. The person who sits this way while waiting for the questions from the interview seems to be polite and calm. This gesture allows a person to relive the emotional security that he experienced as a child when his parent held his parent under fearful circumstances.

Table 4.10. Hand Gesture of AM

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.a.</td>
<td>Partial-arm cross barrier</td>
<td><img src="image" alt="Image" /></td>
</tr>
</tbody>
</table>

Image 10.a is a kind partial arms cross hand gesture. The gesture is realized by holding the hands together on the lap while seated. This gesture is commonly used by people who stand before a crowd to receive an award or give a speech. But in an interview, this gesture is common. The person who sits this way while waiting for the questions from the interview seems to be polite and calm.
This gesture allows a person to relive the emotional security that he experienced as a child when his parent held his parent under fearful circumstances.

Table 4.11 Hand Gesture of LDD

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>Partial- arm cross barrier</td>
<td></td>
</tr>
</tbody>
</table>

Image 11.a.is a kind partial arms cross hand gesture. The gesture is realized by holding the hands together on the lap while seated. This gesture is commonly used by people who stand before a crowd to receive an award or give a speech. But in an interview, this gesture is common. The person who sits this way while waiting for the questions from the interview seems to be polite and calm. This gesture allows a person to relive the emotional security that he experienced as a child when his parent held his parent under fearful circumstances.
Table 4.12. Hand Gesture of EJS

<table>
<thead>
<tr>
<th>Visual Number</th>
<th>Kind of Facial expression</th>
<th>The Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td>Cross Arm Barrier</td>
<td><img src="image_url" alt="Image" /></td>
</tr>
</tbody>
</table>

Image 12.a. is a kind of partial arms cross hand gesture. The gesture is realized by holding the hands together on the lap while seated. This gesture is commonly used by people who stand before a crowd to receive an award or give a speech. But in an interview, this gesture is common. The person who sits this way while waiting for the questions from the interview seems to be polite and calm. This gesture allows a person to relive the emotional security that he experienced as a child when his parent held his parent under fearful circumstances.

4.2. The Differences among the Six Great Women in their Realization of Body languages

From the analysis, the writer found the most difference among the six women in their smiling expression. Bellow is the frequency of smiling among the six great women during the interview in 7.32 minutes:

49
Rachael Jack, a psychologist, said: “Understanding facial expressions of emotion is an essential skill for effective human interaction and although many consider facial expressions to be the universal language of emotion, our research questions this and highlights the true complexities of cross-cultural communication.” So, we can conclude that cross-cultural communication plays the rule to interpret the meaning in someone’s body language. In this research, the writer tried to analyze the differences of facial expressions (smiling) and hand gestures among the six great women from Asia, Europe and Africa generally. 

From the table and chart, the writer concludes that the most frequent smile comes from HC, followed by GMA, LDD, SHW, AM. This shows that the
statement which says that American people smile more often than those in other countries is correct. They smile even though there is no reason for it. HC is a cheerful woman.

AM, who is from Germany and smiles less than other five women, belongs to a serious person. Previous research on this mentioned that indeed, most Germans are serious people. Visitors will meet the people walking on the street with straight face, not smiling each other, not waving hands and say ‘Hello or how are you doing?’ and so on. To assure this statement, the writer had transcribed the text from a video of A German youtuber named Germanator as the following:

“Welcome ladies and gentlemen. I got the comment that I don’t smile so much on my videos. It’s because I’m German and German are serious people. The German society is a serious society. We think about the problems in the world, about the problems in Europe, about the problems in Germany, about our private problems, the problems everywhere where each German have to think about. And when we think about problems, it’s not funny. So we cannot smile. And when we are smiling or when you are smiling, it means you don’t think seriously about the problems. You have a funny time. You enjoy your time. You’re not productive. You’re not a good worker. You don’t contribute anything positive to the society. When you’re not giving positive contribution to the society, you are a…. to the society. And this is bad. And this is why we, Germans, don’t smile. Of course, Germans can smile, I smile, I like to smile, my private life when I’m not talking seriously about German society. But I guess it’s really really a problem when you’re coming from the country where the people no so distant, not so… that it’s a kind of irritating when you come to Germany and everybody are looked with a straight face, not smiling on the street, not waving hands, say ‘hello’, ‘how are you doing?’, and so on. As I said, Germans don’t want to bother you. You have your own business, I have my own business, and so on. This is why they don’t disturb you with a nice smile. But when you ask them for a help, most Germans will help you and they can relax themselves. At least I hope so. Because it’s absolutely a problem in Germany in Germany when I read an article from…..”

In Asia, generally the people are cautioned to be careful with strangers, specifically girls, they were groomed to be shy, and reserved. Of course they also smile but not as much as Americans do. It is because they see those who smile so much are less intelligent than those who smile. In the Filipino culture, a pervasive smile can easily be interpreted as agreement or affirmation in what has just been
discussed. That same smile can be used to hide embarrassment, aggravation on disagreement. So it’s easy to misinterpret a smile. Nonverbal signs of agreement include the raising of an eyebrow and the jerking of the head upward. It can be seen from GMA in the interview. She smiles six 8times in 7.32 minutes even though the six times are faked smiles. It is normal way to tell people that she has an good attitude in responding someone’s question. It also represents a statement that she likes smiling when she faces the people. Filipino or Philippine people are considered one of the happiest people in the planet. Giving a warm smile each other in Philippine is common (Kevin: 2018).

SHW in the interview also doesnot smile so much as HC does. It is because she is an Asian. As mentioned above, Asian people are cautioned to be careful with strangers, specifically girls, they were groomed to be shy, and reserved.

Too much smiling is viewed in as a sign of shallowness. Women smile more than men.

While in some parts of Asia people smile when they are confused or angry and others reserve smiles for close friends and family members, Africans share freely and enjoy smiles with everyone including strangers. The African child actually does two things as soon as he or she is given birth to - cries and smiles. Any new born baby who fails to do either of the two or both is deemed unhealthy (Modernghana.com: 2011). LDD smiles eight times in the interview, it means

As mentioned by Pease (1995) above, that most of the basic communication gestures are the same all over the world. When people are happy, they smile. But actually, not all smiles means happy inside. Some people do smile
in order to make them polite in front of other people or they don’t want to respond too much to the conversation. This is what we call as *Fake Smile*.

The Frequency of genuine (GS) and fake Smile (FS) are as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Initial</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GMA</td>
<td>GS 2</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FS 6</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>SHW</td>
<td>GS 1</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FS 4</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>HC</td>
<td>GS 6</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FS 9</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>AM</td>
<td>GS 0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FS 3</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>LDD</td>
<td>GS 2</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FS 6</td>
<td>20</td>
</tr>
<tr>
<td>6</td>
<td>EJS</td>
<td>GS 0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FS 2</td>
<td>7</td>
</tr>
</tbody>
</table>

![frequency of GS chart](chart.png)
Fig. 7. The Percentage of Genuine and Fake Smile Among the six great women

From the data above, the writer noted that all of the women did fake smile many more than genuine one. In the writer’s opinion, this has a correlation with the status of the speaker. The higher the status, the more she/he does fake smile. As in this data, the women are all politicians. They are part of the center of the figure in their countries. A politician must have good attitudes to attract the people, especially for the presidential election.

Furthermore, all women in the data have the same attitude while seated during the interview that is, holding hands together on their laps. This gesture is commonly used by people who stand before a crowd to receive an award or give a speech. But in an interview, this gesture is common which allows the person to relive the emotional security. What makes them different is that HC is more informal than other five women in the data. She did many changes of hand gestures during the interview, not only the partial-arm cross barrier. She really represents the habit and culture of an American whom like to smile and to be cheerful all the time.
4.3 The Metafunctions Realization

The elements of each metafunction found in each interview with the six great women from Asia, Europe and America are summarized in the following table:

<table>
<thead>
<tr>
<th>Initial</th>
<th>Elements of Each Metafunction</th>
<th>Interactional</th>
<th>Compositional</th>
</tr>
</thead>
<tbody>
<tr>
<td>GMA</td>
<td>Processes, participants and circumstances. The dominance number of Material process, Goal (participant), Location/Place (circumstance).</td>
<td>Contact (demand and offer), Social distance, and Modality (color saturation and brightness).</td>
<td>Information value in which all images were centered, the salience in which all salience were directed to the gesture or body language of the actors.</td>
</tr>
<tr>
<td>SHW</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LDD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EJS</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table. 4.15. The Metafunction Realization’s Summary

4.3.1. The Representational Metafunction

Representationally, Image 1.a (see page 40) shows GMA was smiling after the interviewer asked her, “What do you think you are more, are you more hard working when you were a president? Or you were more intelligent?.” Then GMA answered that she was hard working, with a big smile on her face.

The vectors of GMA’s smiling body language lead us to the activity happened in the image, that she was happy to answer the question from the interviewer. The narrative in this image consists of two participants, that are GMA as the first participant who answered the questions and the interviewer as the second participant who asked GMA some questions. GMA was interviewed in the show related to her perspective as a former president of Philippine on the theme
“Leading Woman to Press for Progress”. The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process, reaction process, and speech and thought process. The action process is shown when GMA answered the questions from the interviewer and she did a kind of gesture which was smiling, then becomes the reaction process. The conversion process is actually happened but it was not shown in the image since it was taken only when she was doing a gesture. The text on the image which was “Leading woman to Press for Progress” is involved in speech and thought process of the image, which represents the theme of the interview with GMA at the moment. While the text CNN Philippines shows that the interview is under the power of CNN of Philippines. The circumstance involved in this image is locative, shown by some objects in the room like a bookshelf with a book, some photos in frames and pottery and a sofa with some pillows on it. These things indicate that the interview was held in a room.

There is no non-narrative processes found in this image.

Representationally, image 1.b shows GMA was feeling sad when she was describing the condition of the Philippines at the moment. The vectors of GMA’s sad expression leads us to the activity happened in the image, that she was sad to know the condition of the Philippines people at the moment. The narrative in this image consists of two participants, that are GMA as the first participant who answered the questions and the interviewer as the second participant who asked GMA some questions. GMA was interviewed in relation with her impeachment.
The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process and reaction process. The action process is shown when GMA answered the questions from the interviewer and she did a kind of gesture which was sad expression then becomes the reaction process. There weren’t any speech and thought process of the image, since there weren’t any running texts shown on the video which should represent the theme of the interview with GMA at the moment. While the text AP shows that the interview was under the power of AP. The circumstance involved in this image is locative, shown by some objects in the room like a flag behind GMA, a wall and the position of GMA shows that she was sitting on a chair. These things indicate that the interview was held in a room.

There is no non-narrative processes found in this image.

Representationally, Image 2.a. shows SHW was smiling at the interviewer and responding to the questions. It leads us to the activity happened in the image, that she was happy to answer the question from the interviewer. The narrative in this image consists of two participants, that are SHW as the first participant who answered the questions and the interviewer as the second participant who asked SHW some questions. SHW was interviewed in the show. The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process, reaction process and process. The action process is shown when SHW answered the questions from the interviewer and she did a kind of gesture which was smiling, then becomes the reaction process. The conversion process is actually happened
but it was not shown in the image since it was taken only when she was doing a gesture. There is no text on the verbal communication. The circumstance involved in this image is locative, shown by some objects in the room like a bookshelf with a sofa and the wall of city picture. These things indicate that the interview was held in a room. There is no non-narrative processes found in this image.

Representationally, image 2.b shows SHW was feeling sad at the interviewer and responding to the questions with a sadness expression. It leads us to the activity happened in the image, that she was sad to answer the question from the interviewer. The narrative in this image consists of two participants, that are SHW as the first participant who answered the questions and the interviewer as the second participant who asked SHW some questions. SHW was interviewed in the show. The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process, reaction process and process. The action process is shown when SHW answered the questions from the interviewer and she did a kind of gesture which was sad, then becomes the reaction process. The conversion process is actually happened but it was not shown in the image since it was taken only when she was doing a gesture. There is no text on the verbal communication. The circumstance involved in this image is locative, shown by some objects in the room like a bookshelf with a sofa and the wall of city picture. These things indicate that the interview was held in a room. There is no non-narrative processes found in this image.

Representationally, image 3.a shows HC was smiling at the interviewers and the audiences in the room. She seems to be very happy because of the
crowded welcome from the audiences. It leads us to the activity happened in the image, that she was happy to be there for the interview at the moment. It can be seen from the genuine smile on her face. The shadows of clapping hands in the image shows that the audiences are really welcoming her to the show. The narrative in this image consists of two participants, that are HC as the first participant who answered the questions and the interviewer as the second participant who asked SHW some questions. The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process, reaction process and process. The action process is shown when HC smiled the at the interviewers and the audiences and she did a kind of gesture which was smiling, then becomes the reaction process. The conversion process is actually happened but it was not shown in the image since it was taken only when she was doing a gesture. There is no text on the verbal communication. The circumstance involved in this image is locative, shown by some objects in the room like a bookshelf with a sofa and the wall of city picture. These things indicate that the interview was held in a room. There is no non-narrative processes found in this image.

Representationally, image 3.b shows HC was smiling at the interviewers and the audiences in the room. She seems to be very happy because of the crowded welcome from the audiences. It leads us to the activity happened in the image, that she was happy to be there for the interview at the moment and she was waiting the audiences to stop their clapping hands in a moment. The narrative in this image consists of two participants, that are HC as the first participant who answered the questions and the interviewer as the second participant who asked
SHW some questions. The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process, reaction process and process. The action process is shown when HC smiled the at the interviewers and the audiences and she did a kind of gesture which was smiling, then becomes the reaction process. The conversion process is actually happened but it was not shown in the image since it was taken only when she was doing a gesture. There is no text on the verbal communication. The circumstance involved in this image is locative, shown by some objects in the room like a bookshelf with a sofa and the wall of city picture. These things indicate that the interview was held in a room.

There is no non-narrative processes found in this image.

Representationally, Image 4.a shows AM was smiling, but it is not a happy expression. It is an expression of controlling the feeling to keep comfortable and calm. This happened when the interviewer told her what the people said about AM that she was a loser.

The vectors of AM’s smiling expression leads us to the activity happened in the image, that she was feeling calm eventhough she was said as a loser. The narrative in this image consists of two participants, that are AM as the first participant (actor) who answered the questions from the interviewer and the second participant is the interviewer. The offer is just the interviewer. The offer is actually the viewers of the TV show but they were unseen. The narrative structure of this image involves the action process, reaction process, and speech and thought process. The action process is shown when AM answered the questions
and she did a kind of gesture which was smiling which then becomes the reaction process. The running text shows the English translation of their conversation because they talked in Germany. This is the speech and thought process of the image. The circumstance involved in this image is locative, shown by the wall behind AM and her position which shows that she was sitting on a chair. These things indicate that the interview was held in a room. The brightness of the AM’s image is high, but the background is low because the image was centred to AM.

There is no non-narrative processes found in this image.

Representationally, image 4.b shows AM was holding her hands on her hips when she was sitting, waiting for the questions from the interviewer and time to answer the questions. We call this kind of gesture as *Partial Arm-Cross Barriers*. Desmond Morris says that this gesture allows a person to relive the emotional security that he experienced as a child when his parent held his hand under fearful circumstance. She felt she was a stranger in that room at the moment and this gesture would make her comfortable.

The vectors of AM’s hand gesture leads us to the activity happened in the image that she was waiting her time in front of the viewers whom are the offer of this image. The narrative in this image consists of two participants, that are AM as the first participant (actor) who delivered the speech and answered the questions from the students/viewers as the offer of the image. The second participant is the interviewer. There was no accompaniment in this image.

The narrative structure of this image involves the action process, reaction process, and speech and thought process. The action process is shown when AM was sitting in front of the interviewer and hold her hands with oneself. The
sentence in English … and you have some people opposing you in your own party, especially in the CSU part.. shows that this interview was not in English but Germany. The word ANNWILL shows that the interview was held by ANNWILL. These are the speech and thought process of the image. The circumstance involved in this image is locative, shown by the chair, some glasses on the table, a wardrobe and the frames. These things indicate that the event was held in a room. The brightness of the AM’s image is high, but the background is low because the image was centred to AM. There is no non-narrative processes found in this image.

Representationally, image 5 shows AM was smiling at the interviewer. But the smile on her face did not show that she was really happy inside. It leads us to the activity happened in the image, that she was trying to be as polite as possible in front of the interviewer. It can be seen from the fake smile on her face. The narrative in this image consists of two participants, that are AM as the first participant who answered the questions and the interviewer as the second participant who asked AM some questions. The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process, reaction process and process. The action process is shown when AM smiled at the interviewers and the audiences and she did a kind of gesture which was smiling, then becomes the reaction process. The conversion process is actually happened but it was not shown in the image since it was taken only when she was doing a gesture. There is no text on the verbal communication. The circumstance involved
in this image is locative, shown only by the background behind her but it was not clear. There is no non-narrative processes found in this image.

Representationally, image 6.a shows LDD was smiling at the interviewer. But the smile on her face did not show that she was really happy inside. It leads us to the activity happened in the image, that she was trying to be as polite as possible in front of the interviewer. It can be seen from the fake smile on her face. The narrative in this image consists of two participants, that are LDD as the first participant who answered the questions and the interviewer as the second participant who asked LDD some questions. The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process, reaction process and process. The action process is shown when LDD smiled at the interviewers and she did a kind of gesture which was smiling, then becomes the reaction process. The conversion process is actually happened but it was not shown in the image since it was taken only when she was doing a gesture. There is no text on the verbal communication. The circumstance involved in this image is locative, shown only by the background behind her but it was not clear. It shows that the interview’s background is a chimney in a house. There is no non-narrative processes found in this image.

Representationally, image 6.b shows LDD was smiling at the interviewer. But the smile on her face did not show that she was really happy inside. It leads us to the activity happened in the image, that she was trying to be as polite as possible in front of the interviewer. It can be seen from the fake smile on her face. The narrative in this image consists of two participants, that are LDD as the first
participant who answered the questions and the interviewer as the second participant who asked LDD some questions. The reactor is the interviewer and the goal is the answers of the questions from the interviewer.

The narrative structure of this image involves the action process, reaction process and process. The action process is shown when LDD smiled at the interviewers and she did a kind of gesture which was smiling, then becomes the reaction process. The conversion process is actually happened but it was not shown in the image since it was taken only when she was doing a gesture. There is no text on the verbal communication. The circumstance involved in this image is locative, shown only by the background behind her but it was not clear. It shows that the interview’s background is a chimney in a house. There is no non-narrative processes found in this image.

Representationally, image 7 shows GMA’s hands were clenching her hands in middle position on the desk when she was sitting. This was the signal of GMA’s feeling at the moment which was a frustration gesture, that she was holding back a negative attitude. She mentioned that it was not about the question of waiting after the election is proper. What proper is that your father is the will of justice. So right now, there is a temporary restraining order by the supreme court against the ombudsman filing charges.

The vectors of GMAs hand gesture leads us to the activity happened in the image, that she was feeling so bad. Because at the moment the interview held, she was having a problem with the court of Philippine that was she was accused as a corrupter by the court. The narrative in this image consists of two participants, that are GMA as the first participant (actor) who answered the questions from the
interviewer and the second participant is the interviewer. But it was unseen. The offer was just the interviewers. The narrative structure of this image involves the action process, reaction process, and speech and thought process. The action process is shown when GMA answered the questions and she did a kind of gesture of clenching the hands on the desk which then becomes the reaction process. The running text AP shows that the interview was held by AP. This is the speech and thought process of the image. The circumstance involved in this image is locative, shown by the desk and the position of the hands which indicate that GMA was sitting. These things indicate that the interview was held in a room. The brightness of the GMA’s hands is high, but the background is low because the image was centred to GMA’s hands.

The contact built in this image is through the Image Act. The image act is when GMA’s hands turned into clenching together on the desk. Then by verbal text, she tried to answer the question calmly. There was no gaze in this image. The demand in this image is GMAS herself, because she directly interacted with the interviewers who become the offer. But they were unseen in this image.

Social distance is concerned with the kinds of social relations between viewers and represented participants. In this image, GMA and the interviewer have a public social distance. She could not interact with the viewers at home nor at the room. The reactor in this image is the interviewers. They asked questions and responded the answers from GMA.

The shot in this image shows that it is an extreme close-up shot because it shows the figure of GMA’s hands closely. The brightness of the GMA’s hands is high, but the background is low because the image was centred to the hands.
Representationally, image 8 shows SHW was holding her hands together on her lap. This is a gesture commonly used by people who stand before a crowd to receive an award or give a speech. But this is also used when people are seated in an interview, waiting for the questions or when she or he is answering the questions. This gesture allows her to relive the emotion security that she experienced.

The vectors of SHWs hand gesture leads us to the activity happened in the image, that she was feeling so calm and secured having the interview. The narrative in this image consists of two participants, that are SHW as the first participant (actor) who answered the questions from the interviewer and the second participant is the interviewer. But it was unseen. The offer was just the interviewers. The narrative structure of this image involves the action process, reaction process, and speech and thought process. The action process is shown when SHW answered the questions and she did a kind of gesture of holding hands on the lap which then becomes the reaction process. The running text FROST shows that the interview was held FROST. This is the speech and thought process of the image. The circumstance involved in this image is locative, shown by the desk, the sofa and the position of the hands which indicate that SHW was sitting. These things indicate that the interview was held in a room. The brightness of the image is high, but the background is low because the image was centred to SHW and the interviewer.

The contact built in this image is through the Image Act. The image act is when SHW was holding the hands together on the lap. The gaze in this image is
when SHW gazed the interviewer. The demand in this image is SHW herself, because she directly interacted with the interviewers who become the offer.

Social distance is concerned with the kinds of social relations between viewers and represented participants. In this image, SHW and the interviewer have a public social distance. She could not interact directly with the viewers at home nor at the room. The reactor in this image is the interviewers.

The shot in this image shows that it is a medium close-up shot because it shows the figure of SHW and the interviewer widely so we can see the things in the room. The brightness of the image is high, but the background is low because the image was centred to SHW and the interviewer.

4.3.2. The Interactional Metafunction

The contact built in image 1.a is through the Image Act and Gaze. When GMA answered the question whether she was more hard working or more intelligent, she answered it with a gesture, which was a big smile, and then by verbal text, saying that she was more hard working. It becomes the image act of this image. While the direction of her gaze when she smiled and answered the question was at the camera and the interviewer alternately. There is no demand found in this image, because GMA did not directly interact with the viewers at home. The interviewer and the viewers at home who were not seen in the image are the offer.

Social distance is concerned with the kinds of social relations between viewers and represented participants. In this image, GMA and the interviewer has a close or intimate social distance since we can see the smile on her face that she expressed in front of the interviewer shows that she was very happy to answer the
interviewer’s question. But we cannot identify the social distance between GMA and the viewers at home because there were not any communication or interaction between them. The image of GMA is in medium close-up since she was seen from the hands up to the head. The brightness of the GMA’s image is high, but the background is low because it was blur.

Interactionally, the contact built in image 1.b is through the Image Act and Gaze. When GMA answered the question, she answered it with a gesture, which was a sad expression on her face, and then by verbal text, she tried to describe the condition of the Philippines at the moment. It becomes the image act. While the direction of her gaze when she was sad and answered the question was at the camera and the interviewer alternately. There is no demand found in this image, because GMA did not directly interact with the viewers at home. The interviewer and the viewers at home who were not seen in the image are the offer.

Social distance is concerned with the kinds of social relations between viewers and represented participants. In this image, GMA and the interviewer has a close or intimate social distance since we can see the smile on her face that she expressed in front of the interviewer shows that she was very happy to answer the interviewer’s question. But we cannot identify the social distance between GMA and the viewers at home because there were not any communication or interaction between them. The image of GMA is in extreme close-up close shot since she was seen at the shoulders up. The brightness of the GMA’s image is high, but the background is low because it was blur.

Interactionally, the contact built in image 4.a is through the Image Act and Gaze. The image act is when AM was smiling and then by verbal text, she tried to
answer the question calmly. While the direction of her gaze when she was smiling, she was facing the interviewer which means that she was focusing on the question/statement from the interviewer. The demand in this image is AM herself, because she directly interacted with the interviewers who become the offer.

Social distance is concerned with the kinds of social relations between viewers and represented participants. In this image, AM and the interviewer have a close or intimate social distance since the distance between them is not so far where they could see each other closely. But she could not interact with the viewers at home nor at the room. That is why there weren’t any reaction and reactor in this image.

The shot in this image shows that it is an extreme close-up shot because it shows the figure from shoulders to the head, representing the social distance. The brightness of the AM’s image is high, but the background is low because the image was centred to AM.

Interactionally, the contact built in image 4.b is through the Image Act. The image act is when AM was holding hands with oneself on her hips when she was sitting. Her gaze was to the interviewer. It shows that she was focusing her eyes and mind to the question from the interviewer. The demand in this image is AM herself, because she directly interacted with the interviewer who becomes the offer in this image.

Social distance is concerned with the kinds of social relations between viewers and represented participants. In this image, AM and the interviewer have a social distance. She interacted directly with the interviewer in the room. The
reactor in this image is the interviewer. She asked questions and responded the answers from SHW.

The shot in this image shows that it is an establishing shot because it shows the wide view of the set of the image. The brightness of the AM’s hands is high, but the background is low because the image was centred to the AM.

Interactionally, the contact built in image 7.a is through the Image Act. The image act is when GMA’s hands turned into clenching together on the desk. Then by verbal text, she tried to answer the question calmly. There was no gaze in this image. The demand in this image is GMAS herself, because she directly interacted with the interviewers who become the offer. But they were unseen in this image.

Social distance is concerned with the kinds of social relations between viewers and represented participants. In this image, GMA and the interviewer have a public social distance. She could not interact with the viewers at home nor at the room. The reactor in this image is the interviewers. They asked questions and responded the answers from GMA.

The shot in this image shows that it is an extreme close-up shot because it shows the figure of GMA’s hands closely. The brightness of the GMA’s hands is high, but the background is low because the image was centred to the hands.

4.3.3 The Compositional Metafunction

Compositionally, Image 1.a is a photograph of GMA who was answering a question from the interviewer. The smile on her face when she answered was a symbol of responding the interviewer’s question. In the foreground is GMA who
was smiling, and the background is the sofa, the bookshelf and some frames on it. The color and saturation of the image are centered to the image of GMA in which it is brighter than the other things in that room.

This composition of the image forces the viewer's attention to the main participant, GMA and her big smile. The smile itself is the salience of this image. It symbolizes a happiness. Logically, it means that the answer must be something that makes GMA happy or cheerful. The background of the image represents the place where the interview was held.

Compositionally, image 1.b is a photograph of GMA who was answering a question from the interviewer. The smile on her face when she answered was a symbol of responding the interviewer’s question. In the foreground is GMA who was smiling, and the background is the sofa, the bookshelf and some frames on it. The color and saturation of the image are centered to the image of GMA in which it is brighter than the other things in that room.

This composition of the image forces the viewer’s attention to the main participant, GMA and her big smile. The smile itself is the salience of this image. It symbolizes a happiness. Logically, it means that the answer must be something that makes GMA happy or cheerful. The background of the image represents the place where the interview was held.

Compositionally, image 4.a is a photograph of AM who was answering a question from the interviewer. The smile on her face when she answered was a symbol of responding the interviewer’s question. In the foreground is AM who was smiling, and the background is the wall. The color and saturation of the image
are centered to the image of AM in which it is brighter than the other things in that room.

This composition of the image forces the viewer’s attention to the main participant, AM and her smile. The smile itself is the salience of this image. It does not symbolizes a happy expression but an emotion control. Logically, smile means that the answer must be something that makes AM happy or cheerful but this time it is an emotion control. The background of the image represents the place where the interview was held.

Compositionally, image 4.b is a photograph of AM who was holding her hands on her hips while answering the questions from the viewers. This gesture, holding hands with oneself when she was waiting is a symbol of reliving the emotion. In the foreground is AM’s hands which were holding and the two men beside her, and the background is the wall. The color and saturation of the image are centered to the image of AM in which it is brighter than the other things in that room.

This composition of the image forces the viewer’s attention to the main participant, AM, and her holding hands. This gesture is the salience of this image. It symbolizes a reliving. The background of the image represents the place where the interview was held.

Compositionally, image 7.a is a photograph of GMA who was answering a question from the interviewer and her hands made a clenching shape. This clenching hands when she answered was a symbol of responding the interviewer’s question. In the foreground is AM’s hands which were clenching, and the
background is the wall. The color and saturation of the image are centered to the image of AM’s hands in which it is brighter than the other things in that room.

This composition of the image forces the viewer’s attention to the main participant, GMA, and her clenching hands. This gesture is the salience of this image. It symbolizes a frustration. Logically, this gesture means that the answer must be something that makes GMA frustrates. The background of the image represents the place where the interview was held.

4.4. Findings

Based on the data analysis of the study, the findings of this study are summarized as the followings:

a. The facial expression which is smiling expression (genuine happiness) among the six great women during their interviews is realized by the smile on the lips with a wide open mouth and showing some teeth, the movement from muscle that orbits the eye, some wrinkles in the corner of the eyes, the closing eyes, and the pushed up cheeks. While the smiling expression (fake happiness) is realized by the little smile on the lips, but there are no meaningful movements from the muscle, the cheeks are not pushed up and there are no wrinkles in the corner of the eyes. The Clenching hands-gesture is realized by clenching one hand together with another one on the desk or in front of the chest. This is a frustration gesture, signaling that the person was holding back a negative attitude. The Partial arms-cross barrier is realized by holding hands on another one. The gesture is realized by holding the hands together on the lap while seated.
b. HC who is from America smiles more often than other five women. This really represents the statement that American people likes to smile very often and are not the serious ones. Unlike HC, AM do not smiles very often. This is considering that she is a German whom generally are serious people. They just smile in certain circumstances. Furthermore, all women in the data have the same attitude while seated during the interview that is, holding hands together on their laps. This gesture is commonly used by people who stand before a crowd to receive an award or give a speech. But in an interview, this gesture is common which allows the person to relive the emotional security. What makes them different is that HC is more informal. She did many changes of hand gestures during the interview, not only the partial-arm cross barrier.

c. Representational metafunction findings in the data created meanings through the choice of some elements such as processes, participants and circumstances. The dominance number of Material process, Goal (participant), Location/ Place (circumstance) indicate the social function of the speech or interview that is telling the physical events or actions happening, supported by participants being affected and the place where the events take place. Interactional metafunction findings in the data created meanings through the choice of some elements such as contact (demand and offer), Social distance, and Modality (color saturation and brightness). The images in the data were dominantly high saturation when they did a certain gesture or body language, in which it focused on the actor or first participant. The backgrounds of the image when they did the gesture or body language
were dominantly blurred or were not bright. Most actors in the images were *demands* as they looked out at the viewers in that the participants demanded that the viewers entered into some kind of imaginary relationship with them when they gave a speech or had an interview. As for social distance, the participants in the image were mostly taken in the medium close shots as they were cut off at the waist. The participants were in their own world and distant from the viewers. The viewers looked at the actor from a frontal viewpoint even though they watched the event from TV. Compositional metafunction findings in the data created meanings through the choice of some elements such as information value in which all images were centered, the salience in which all salience were directed to the gesture or body language of the actors.

4.5. Discussion

4.5.1. Body Language and Gesture

**Facial Expression.** A facial expression can help us to convey other persons. A smile can indicate approval or happiness. A frown can signal disapproval or unhappiness. In some cases, our facial expressions may reveal our true feelings about a particular situation. While you say that you are feeling fine, the look on your face may tell people otherwise.

The emotions that can be expressed via facial expressions include: happiness, sadness, anger, surprise, disgust, fear, confusion, excitement, desire, and Contempt. All facial organs on human face indicates facially expressive message. These are hair, forehead, eyebrows, eyes, mouth, chin, nose, lips, ears,
teethe, tongue etc. Facial expressions comes naturally hence it is beyond the control of speaker.

From the data, the writer noted that all of the women did fake smile many more than genuine one. This has a correlation with the status of the speaker. The higher the status, the more she/he does fake smile. As in this data, the women are all politicians. They are part of the center of the figure in their countries. A politician must have good attitudes to attract the people, especially for the presidential election. Besides, a smile does not always mean happy, but other time, it can be an expression of politeness.

**Hand gestures.** Scientific research shows that more nerve connections exist between the hands and the brain than between any other part of the body, and so the gestures and positions ones takes with their hands give powerful insights into our emotional states. Our hands are usually positioned in front of our body, consequently these signals are easy to pick up and most of us have several trademark hand positions we continually use. Unconsciously, one’s hands reveal one’s attitude towards another person, place, or situation. The six women in the data have used their hand gestures consciously and unconsciously. Consciously, their hand gestures are also influenced by their status as the politicians in their country in which it has to show the people that she/he must behave, including in doing the hand gestures.

**4.5.2. Visual Metafunction**

Visual grammar which is characterized as the system of visual design relates to the ways in which visual elements are organized into recognizable
structures (Dondis in Royce, 2007: 371). Similar to the ways in which language
combines sounds into words then combines ways that people, objects, places, etc.
have been created by the basic visual elements combining in meaningful ways to
produce coherent visual phenomena of varying degrees of complexity.

The representational metafunction of the body language and hand gestures
of the six women is revealed in the represented participants, that is, in the people
and objects. The main characters throughout the interview are the six women from
Asia, Africa, Europe and America. They are identified through their position in
the middle of the composition and the high color saturation of their background
and the objects involved in each interview. The objects are frequently utilized as
symbols of value or viewpoints and typically characterizing the activities
conducted in the interview. For example, in the activity of smiling, the speaker is
having a happy feeling by the facial expression.

Most activities in the interviews are narrative processes which serve to
present actions and characters in their spatial arrangements. Spatial references are
frequently used in this ceremony to visually demonstrate feelings.

Representationally, the narrative patterns of the interviews are
constructed through three types of narrative processes, they are actional process,
reactional process and mental process or projective. The action images are
embedded in the reactional images. The narrative patterns, which serve to present
the actions carried out by the represented participants, to inform identity and
characters as well as their feelings, have a clear correspondence in the ideational
component of language as there is a predominance of material and relational,
mental processes, verbal and behavioral ones. These narratives not only show what characters do, they also represent what they feel or think.

The verbal processes by means of which the words uttered by the speaker directly are varied when the women are being interviewed. Regarding to the relational processes, they are principally used to define the characters and quantify their feelings. There are also behavioral processes which represent the outer manifestations of inner aspects of characters experience.

The participant functions to show what role it involves in an event or experience. Participants which dominate the events in the interview are the actor. The realization of goal involved in the interview are more on human type.

Circumstances are the information provided by a speaker or writer to tell the audiences more details about where, when, how, why, with whom, or as what the process occurred. After analyzing the interview text, most of the interviews are the location circumstance. The realization of circumstance is more expressed in a room where the interview is held.

**Interactional Meaning.** It is reflected in the way images attract the viewer’s interest in the depicted participants. There are three elements involved to see how viewers interact with the participant in the image. They are Contact, Social distance and attitude (Kress and van Leeuwen, 2006: 149). In the interview, the most elements engaged are the interviewers and the women as the actors, their body language and their location in relation to other elements in the foreground and background.

In relation to contact, the represented participants do not create relationship with the viewer. All the images are offers (Kress and van Leeuwen,
2006; 1996), since the represented participants look at each other or at something within the image without any demand on the viewer to be involved in any way. Therefore, they become objects of contemplation for the participants since no eye contact is established.

In relation to visual modality, Kress & van Leeuwen, 2006: 160-166) suggested modality markers to see the reality or truthfulness and credibility of image through colour, contextualisation, representation, depth, illumination, brightness and coding orientation. The reality of most images are supported by the details seen in each interview, such as the clothes and the background of the room where it is held.

Interactional metafunction findings in the data created meanings through the choice of some elements such as contact (demand and offer), Social distance, and Modality (color saturation and brightness). The images in the data were dominantly high saturation when they did a certain gesture or body language, in which it focused on the actor or first participant. The backgrounds of the image when they did the gesture or body language were dominantly blurred or were not bright. Most actors in the images were demands as they looked out at the viewers in that the participants demanded that the viewers entered into some kind of imaginary relationship with them when they gave a speech or had an interview. As for social distance, the participants in the image were mostly taken in the medium close shots as they were cut off at the waist. The participants were in their own world and distant from the viewers. The viewers looked at the actor from a frontal view point even though they watched the event from TV.

The interactive meanings have a clear correspondence in the interpersonal
component of language as there is a predominance use of declarative functions to
give/offer information. The interpersonal meaning of verbal text is represented by
the choice of Mood and Modality.

**Compositional Meaning** is concerned with the organization of the
represented participants within an image and relate them with the information
value, framing and position. The composition of the whole is the way in which
the representational and interactive elements are made to relate to each other, the
way they are integrated into a meaningful whole (Kress & va Leeuwen, 2006: 176). From a compositional perspective, each procedure conducted in the
interview is captured in sharper focus and receives the greatest amount of light. It
is placed in the foreground or the centre to be the most eye-catching or the most
salient element in the composition. In addition, the colour of participants’ dresses
are contrast to other characters in the composition.

The visual boundary created by the light runs through the middle of
picture captured, drawing a line between the represented participant (main
character) and other characters.

The use of colour is another characteristic of compositional meaning
which is relevant for analysis. Nodelman in Guijarro and Sanz (2008: 1616) states
that, the conventional meanings of colours are of two types: those like the red of
spotlight, that are culture-specific and those that relate colours to specific
emotions. Although culture specific codes may assign particular meanings to the
object depicted and serve to emphasize textually prominent parts of composition,
the emotional and traditional connotations primarily influence the mood of the
interview. Some specific colours evoke certain attitudes and manage to convey mood more precisely than any other features.

To organize any text into a coherent whole, writers and speakers need to keep their readers and listeners well informed about where they are and where they are going. There must be grammatical resources to signpost the way in which the starting point is made (Butt, 2006: 134). Based on Halliday (2004: 64), “there are three distinct structures in which each of them gives a clause a character as a message”. The structure which carries the character is known as thematic structure. All sentences in a text have a thematic constituent located in initial position. Theme is the element which serves as the starting point for the message that is what the clause is going to be about. Typically, it contains familiar or given information (Halliday, 1994:38). While Bloor and Bloor (1995:22) define theme as one of two systems that organize the information presented in the clause. It can be used to distinguish the information and various points to make links between the two systems. The structure of a theme is related with three types of theme, namely a) topical theme, b) interpersonal theme, and c) textual theme. Topical theme is used to create a topic chosen by the speaker to represent his/her experience. It is coded by one of the elements of transitivity system such as the process, participant and circumstance. Interpersonal theme indicating the kind of interaction between speakers or the positions that they are taking. The element of the interpersonal theme is the Finite in interrogative clauses where it precedes the Subject and immediately signals that the speaker is demanding information. Other interpersonal themes include initial Vocatives, Mood, Modality and Comment Adjunct. Textual theme give thematic prominence to create a cohesive text with
well-signposted connections between messages. The element of textual theme includes conjunction, relatives, conjunctives, and continuatives.

Concerning to the textual meaning in the interview, the analysis is only concerned to the non-verbal text, that is the body language and gesture so that the verbal text is not be analyzed in this thesis.

Compositional metafunction findings in the data created meanings through the choice of some elements such as information value in which all images were centered, the salience in which all salience were directed to the gesture or body language of the actors.
5.1. Conclusion

The conclusion that can be drawn from the data analysis and findings in this study about women body language analysis can be described as follows:

a. The facial expression which is smiling expression (genuine happiness) among the six great women during their interviews is realized by the smile on the lips with a wide open mouth and showing some teeth, the movement from muscle that orbits the eye, some wrinkles in the corner of the eyes, even her eyes are closing, and the pushed up cheeks. While the facial expression which is smiling expression (fake happiness) is realized by the little smile on the lips, but there are no meaningful movements from the muscle, the cheeks are not pushed up and there are no wrinkles in the corner of the eyes. The Clenching hands-gesture is realized by clenching one hand together with another one on the desk or in front of the chest. This is a frustration gesture, signaling that the person was holding back a negative attitude. The Partial arms-cross barrier is realized by holding hands on another one hand. The gesture is realized by holding the hands together on the lap while seated. This gesture is commonly used by people who stand before a crowd to receive an award or give a speech. But in an interview, this gesture is common.

b. HC who is from America smiles more often than other five women. This is really represent the statement that American people likes to smile very often and are not the serious ones. Unlike HC, AM do not smiles very often. This is
considering that she is a German who generally are serious people. They just
smile in certain circumstances. While the other four women from Asia and Africa
did smile quite often, but not as much as American do.

c. Representational metafunction findings in the data created meanings through
the choice of some elements such as processes, participants and circumstances.
The dominance number of Material process, Goal (participant), Location/ Place
(circumstance) indicate the social function of the interview that is telling the
physical events or actions happening, supported by participants being affected and
the place where the events take place. Interactional metafunction findings in the
data created meanings through the choice of some elements such as contact
(demand and offer), Social distance, and Modality (color saturation and
brightness). The images in the data were dominantly high saturation when they
did a certain gesture or body language, in which it focused on the actor or first
participant. The backgrounds of the image when they did the gesture or body
language were dominantly blurred or were not bright. Most actors in the images
were demands as they looked out at the viewers in that the participants demanded
that the viewers entered into some kind of imaginary relationship with them when
they gave a speech or had an interview. As for social distance, the participants in
the image were mostly taken in the medium close shots as they were cut off at the
waist. The participants were in their own world and distant from the viewers. The
viewers looked at the actor from a frontal view point even though they watched
the event from TV. Compositional metafunction findings in the data created
meanings through the choice of some elements such as information value in which
all images were centered, the salience in which all salience were directed to the
gesture or body language of the actors.

5.2. Suggestion

Having seen the result of the study, the writer would like to offer the
suggestions addressed to those who are going to conduct the further related
research. This research concerns with the body language and metafunction
analysis based on the theory of Pease and Joyce and Gaudin as the derivation of
Kress & van Leeuwen’s theory. At this research, there are some elements of
metafunction elements which are not included in the data. The writer also only
analyzed two kinds of facial expression and hand gestures. So it is suggested that
further research discuss more body languages and more elements of each
metafunction.
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