

## CHAPTER 2

# LITERATURE REVIEW

### 2.0 Introduction

Communication mainly consists of the activities of writing and speaking and there are two types of communication that are known as verbal and non-verbal communication (Buck & Vanlear, 2002). Non-verbal communication is culturally determined and acquired in the process of growing up (Halverson-Wente, 2018).

### 2.1 Nonverbal Communication

Communication can be classified into verbal communication and nonverbal communication.

Nonverbal communication is a rising trend used in movies and films to enhance media literacy and disseminate messages effectively (Stratton, 2017). It has been acknowledged that it holds a pivotal role in conveyance of information when expressed correctly and effectively (Madzlan & Kesevan, 2018). Emotions are represented in relation to non-verbal communication that has been in agreement between the studies of social psychology and communication. An effective method to realize a person's emotional well-being in their speech is through non-verbal cues. The state of happiness, anger, sadness, and surprise are some of emotions that are typically expressed nonverbally (Russel, 1980).

## 2.1.1 Types of Nonverbal Communication

### I. Facial Behavior

Faces interpret continuous non-linguistic information that can communicate messages regarding age, gender, emotions, intentions and in many way they allow for an interactive reaction such as exchanging smiles and unintentional gaze (Eustace et al., 2012). A person is known to be trusted by perceiving their faces and eye contact (Jaeger et al., 2019). Faces refer to the movement of eyes, brows, mouth and the rest of the facial part which could gain people's attention or seem more attractive to them. For example, an interview session could convey many messages through facial behavior that would be focused on where the interviewers perceived them as friendly and full of confidence.

### II. Body Language

Body language refers to gestural behavior by hand movement and other parts of the body. Certain actions can be understood easily by acting out a particular situation that we wanted to tell and represented better through gestures than verbally (Maloney et al., 2020) although it can be different across different cultures. People's behavior will always speak the truth and to know whether the other party is actually listening and paying attention to the speaker or they reacted with a sigh and crossed arms that sometimes indicate a mean of boredom or disagreement between them. The behavioral analysis tends to focus on sending verbal messages with the nonverbal message which expresses the inner side of a person and relates to their personality traits (Barkai, 1990).

### III. Clothing and Body Adornment

Clothing and body adornment are important forms of nonverbal communication. They can convey a wide range of messages, including occupation, rank, gender, sexual availability, locality, class, wealth, and group affiliation (Aris & Aris, 2020). Clothing

and body adornment play a significant role in nonverbal communication, providing a means of expressing identity, status, and personal style (Buck & Vanlear, 2002). It is also being used to express personal style, cultural identity, and social status. For example, a person's clothing and accessories can indicate their profession, such as a doctor wearing a lab coat or a construction worker wearing a hard hat. Therefore, clothing and body adornment play a significant role in conveying meaning and regulating communication.

#### IV. Vocal Cues

Nonverbal communication includes tone of voice in terms of its pitch, volume, pronunciation and articulation (DeVito, 2002). Pitch helps convey meaning, regulate conversational flow, and communicate the intensity of a message. The absence of a vocal called silence also gives out many meanings although it does not contain any verbal messages that make a silent communication for the receiver to think of it intensely (Barton et al., 2021). Silence can be powerful, as it may be used strategically in conversations and can convey various messages depending on the context. For example, the "silent treatment" from someone can indicate refusal to engage in communication or express various emotions or intentions. Therefore, vocal cues and silence play a significant role in conveying meaning and regulating communication.

### **2.1.2 Characteristics of Nonverbal Communication**

Nonverbal communication is an essential part of human lives to communicate and connect with other people that rely on its cue to emphasize spoken words and all nonverbal behavior has message value even when people converse silently without speaking (Iskandarova & Kakharov, 2014). Behavior cannot be held or stopped because it is a part of our body that moves intentionally and unintentionally to send messages. Schneider and others (2022)

investigated irrelevant gestures and expressions facilitated in teaching and learning that led to a better performance by teachers for students' understanding. The significance of nonverbal communication is beyond our control and continuously decodes our nonverbal behavior. The way we act and the way we respond to their conversation holds invaluable insights that interpret meanings to suggest the level of understanding in the context (Smith & LaFreniere, 2009).

Nonverbal communication exhibits ambiguity. Despite its continuous and often involuntary nature, observers may interpret it in diverse ways, leading to ambiguity and potential misinterpretation and a single nonverbal cue has the potential to evoke various meanings (Stratton, 2017). For example, the visual language from Leaving Home animation film implements visualization that is more hyperbole with the use of gestures and expressions creating the lively feeling of cute, humor, sadness and loneliness (Sabri & Adiprabowo, 2022). Thus, nonverbal cues may not give the same meaning that others think they do, but there could be a thousand reasons why a particular behavior was acted out within a specific context.

Nonverbal communication primarily focuses on relationships. Expressing emotions and sentiments is often more straightforward through non-verbal means. Likability, attraction, anger, and respect for authority are communicated nonverbally (Gratch, 2008). Nonverbal communication serves as our primary method of conveying internal states that are not easily told through words (App et al., 2011). For example, in order to enhance and maintain interest in communication depends on the emoticons and emojis in the digital era which is relevant as a new form of nonverbal communication virtually (Kumari, 2018). Our impression and relationship most certainly rely on our interpretation of behavior and posture, while the tone of the voice aids us in appraising both assertiveness and self-confidence.

Nonverbal behavior can expose deception of a person's intention. When someone speaks differently with their true intentions, the ability to detect deception comes easily which

allows us to recognize that their actions contradict their words (Gratch, 2008). In situations where verbal and nonverbal messages combine, researchers suggest giving more reliance to the nonverbal cues, as they are harder to pretend. Signs of deception, such as changes in facial expressions, vocal tone, gestures, or accidentally slips of the tongue, can be proof (Burgoon et al., 2014). Therefore, the increase of emotions can trigger these changes automatically, without notice revealing our true feelings despite attempts to conceal them.

To conclude, we may give away information through nonverbal cues unintentionally, revealing our feelings about ourselves and others. As our awareness of these cues grows, their informational value diminishes.

### **2.1.3 Nonverbal Communication in Animation**

Animation holds a special role to incorporate cultural elements and local narratives in building local identity into animated content, precisely speaking for gestures in animation can differ from live action when it is programmed to execute precisely and not spontaneously or naturally performed by actors (Caffrey, 2008). Animated nonverbal cues need to be naturally synchronized with verbal dialogue using computational methods, such as BEAT which is a tool to generate behavior expression from text to have control over speech and timing of movements (Cassel et al., 2001).

Whereas, Kipp (2005) mentioned that animation can also create nonverbal actions that are unique and exaggerated which may seem impossible to present in live action form such as science fiction animation which allow the creator to be creative and go beyond their imagination, because there are some cases where animation gestures can be modified despite of physical constraints and helps in conveying deep meaning and different emotion than actor's physical abilities. Hence, animation generates their outcome by imitating human behavior with utmost observation in making it believable gestures and by having a production to reinforce

traditional gestures and cultural values to be animated ensures the continuity of creative cultural narratives accessible to a global platform (Smith & Neff, 2017).

## **2.2 Intercultural Communication**

According to Akizhanova and others (2021), culture has been recognized as common characteristics to a particular group of people that are learnt and not given by nature, and it is found in the expression of intercultural communication which can be seen by the patterns of thought, behavior, artefacts and imprints in nature. People are grouped by their beliefs and understandings that create their way of thinking to live in their same ideology (Jones & Quach, 2007). They are also grouped by the way they act, which is a common attitude in their group of people conversing in the same language and the same way of speaking to each other (Kramsch, 2014). They are known to use specific items traditionally in their cultural way such as ancient machines and most likely for them to develop habitual acts that are influenced by natural surroundings such as agriculture, entertainment, and many more.

The American Association of Marketing (AAM) (2014) says that advertising is any type of paid presentation and promotion of ideas, goods, and services by a known sponsor that is not personal. The phrase "the art of putting a unique selling proposition into the brains of the most people at the lowest feasible expense" describes it well (Reeves, 1961, p. 121). Alexander and Ralph (1965) have repeated AAM's ideas and praised the idea that advertising is a paid way for a company to talk to its target market about its products and services in a way that is not personal. The role that advertising plays in our day-to-day activities is significant. It primarily influences the image and style of life, and it has an effect on our thinking as well as our attitude toward ourselves and the world around us. Along with this, it has a role in determining how we respond to the environment around us. The examples of appropriate conduct that are presented to us in advertising are ready-made. It decides what is worthy of

praise and what should be avoided. We follow the recommendations or suggestions of other individuals.

At the moment, practitioners and marketing experts think that advertising has an effect on consumers, both in terms of making them more aware of the brand, making them like it more, getting them interested in trying it and then getting them to do it, and making them feel more connected to the brand they use. But these ideas aren't backed up by real-world data, which makes it hard for new players who want to sell their products to decide whether or not to use advertising as a way to talk to customers.

Similarly, players who are used for advertising do not have a clear calculation of their advertising investment. Uncertainty and obscurity result from the fact that advertising costs are not insignificant.

Given the current level of media fragmentation, where advertising budgets are more expensive per unit of viewers, this situation calls for strict accountability and a more grown-up way of calculating. The experts in marketing came to the conclusion that there is no one way to figure out what effect ads have on consumers (Taylor, 1999). It depends on the advertisement itself, like what kind of product is being advertised, who the customers are, what makes them want to buy, and how interested they are in making decisions. The advertiser needs to pay attention to both how advertising affects customers and how advertising works in order to come up with ways to get their message across that are both more effective and efficient.

### **2.2.1 Cultural Identity**

Animation serves as a mirror of people's way of life, utilizing a range of symbols and signs within the cultural industry (Shamsudin, 2001). This medium has the potential to significantly contribute to the formation of national identity and without identity, a character

cannot be recognized or differentiated. According to J. E and others (2023), cultural identity and its aesthetic represents the feeling of cultural and social identity, as well as the sense of belonging to a place, expressed through language, history, literature, lifestyle and sense of fashion from character design.

Power of identity contributes to social movements that are growing and influence on identity markers such as gender, religion, ethnicity and nationality. Globalization has great impact on economic developments and technological advancements playing as a force interplay to maintain local identities that is creating cultural experience out of their traditional local contexts (Tomlinson, 1999).

Modern culture is not tied to a specific location because it has been influenced by factors originating elsewhere. As mentioned by Tomlinson (1999) that the surroundings are caused by global connectivity making local distinctiveness less dominant in shaping cultural experience. Malaysia's animation industry has sustained local identity on characters' physical design without influence from other animations such as Upin & Ipin, Kampung Boy and many more, except for Boboiboy's animation that is highly influenced by Japanese style (Khalis et al., 2016). Local identities are strongly preserved in creating special connection with local audiences and bringing a sense of belonging to them.

### **2.2.2 National Identity in Animation**

National identity has been deeply concerned in animation, Oh et al. (2022) explores the importance of cultural references in Hong Kong local animation that has created a resonance with the audience through nostalgic elements, local topics and local culture in making the animation more relatable and impactful. In some animation projects would reflect culture in different forms such as dress code, locations and even language which venture to the succeeding representation by Disney in releasing Pocahontas in portraying Native Americans,

Mulan which depicts the Chinese traditions and Aladdin for showing the Arabs culture (Belkhyr, 2013).

Since the level of cultural content is improving in the animation field, it becomes a powerful tool in molding ideologies and nurturing the identity of a nation can be shared (Liao, 2020). Animation often influence audience using visual storytelling to depict visual elements of a culture and create emotional engagement in seeing their own experience reflected in films, by integrating these elements can effectively portray national identity and a strong sense of pride among local audience (Oh et al., 2022).

### **2.2.3 Stereotypes and Misinterpretation**

The concept of culture and activities clarify any stereotypes that people are assuming or misinterpret from a particular cultural group of people. Activities can be dancing, cooking, farming and many more that a society loves to do to understand their way of thinking and living in their situation (Khalis et al., 2016).

Social psychologists stress the role of both cognitive and emotional factors in the development of stereotypes, as individuals generalize entire communities based on limited information obtained from media or word of mouth (Suherli et al., 2021). Classification categories, as highlighted by Chew (2009), involve strong emotions, which facilitate the transition of information from cognition to stereotypes, leading to common interpretations based on misguided assumptions (Rahayu, 2021), recognizing as communication barriers and misunderstandings which may complicate intercultural interactions (Suryandari, 2021).

## **2.3 Animation Film**

In the modern world, film is used to recreate the reality that people are living in, while animation film is a type of motion picture that is created using motion graphics to simulate

movement (Schoenberg, 2011). The production has been characterized by their ability to bring characters and stories to life through the use of visual and audio effects, making them a popular culture form of entertainment for audiences of all ages (Tomlinson Jr., 1999).

Globalization has urge national film industries to an international level of competency from developed country (Saputra et al., 2021), because national industry plays an important role in protecting and supporting local industries by establishing relevant agencies such as the National Film Development Corporation Malaysia (FINAS) which focuses government involvement in fostering local film production (Rosnan & Ismail, 2010). Malaysia's earliest animation industry started airing *Hikayat Sang Kancil* in the 1980s despite the challenges faced by the studios even with support and training institutions provided by the higher authorities (Nasir, 2021). In 2009, the Malaysian government has introduced Dasar Industri Kreatif Negara (DIKN) as policies and incentives to support local film industry, such as funding, tax incentives and film commissions to attract international productions in strengthening Malaysia as a filming destination (Barker & Beng, 2017).

The government support is essential for local film industry's growth and sustainability, hence the establishment of FINAS gain more recognition and support to promote local talent and cultural awareness (Rosnan & Ismail, 2010). Some new local studios produce local content while others provided services internationally, leading to cultural mingling and expand the diverse storytelling techniques helped Malaysian films gain wider acceptance in international film festivals and markets (Isa, 2012).

### **2.3.1 Animation Film as Educational System**

Films aim to present concepts in a way that is accessible to children, encouraging their understanding and practical application. Its best feature lies in its dedicated initiatives toward

promoting awareness and bridging the generation gap. Apart from formal education, stories, books, and films of this nature strive to offer great motivation to children, preparing them to differentiate notions of morality (Pembecioglu, 2019). These endeavors aim to prepare them to become responsible citizens in the future.

The common behavior of people to watch it over and over in loop when they get too immersed with the film, and it has the content and context yielding as much information as they could to the audience either children or adults (Hamilton, 2004). For people who enjoyed it, the film is likely to receive multiple viewings assisting the audience to uncover elements that may have been overlooked at the first sight.

### **2.3.2 Storytelling and Narrative Structure**

The study of storytelling is considered complex in terms of trying to identify the story outline. Robert Burgoyne (1990) defines narrative analysis by distinguishing elements as storyline and plot structure, roles or characters and actors in the scene, the way narrative information is portrayed through point of view and the relationship of narrative discourse to the inhabitants and events of the fictional world (Nelles, 2020). Narrative structure can be organized into different types, such as the three-act structure, which is a common structure in classical film and other narrative forms, or the U-shaped structure, which is a story that begins with a state of equilibrium that descends to disaster and then upward to a new equilibrium (Kress & Van Leeuwen, 2006).

Narrative structure refers to the organization of character-oriented actions and events within a chronological sequence for storytelling purposes (Mittentzwei et al., 2023). This structure allows for the elements to be manipulated and rearranged to offer narrative flexibility and creative expression (McClean, 2007). Hogan (2013) stated that the agents involved are

narrators and authors in playing an important role in managing the audiences' access to the sequences of plots and shaping the whole storytelling experience. The way narrative is presented and perceived depends on a dynamic interplay between characters, events and narrators themselves occurring in a specific medium (Coleman, 2013). Understanding narrative structure helps to create a path for the narrative, with its peaks, twists and turns, and it guides the audience from the beginning to the end of the story.

### **2.3.3 Visual language or Visual Storytelling**

Pier Paolo Pasolini exchanged the semiology of words to film literature and shifted his means from poetry to moving pictures because he failed to connect with the viewers (Dunghie, 2012). Universal visual language came up by the filmmakers such as sequences to close-up, transitions between shots (Kress & Van Leeuwen, 2020). Similar to linguistic language and grammar, but it's the creative and symbolic way of representing the message. However, movies make strong unconscious responses from viewers every time a signal is used that develop a certain context relating to them (Venturi, 2020). For example, slow motion effects create a haunting tone used in death scenes but over usage of slow-motion effects can lose its significance because too many meanings are presented. The production of using camera angle, expression of an actor, narrative storyline and detailed accessories wardrobe from the actor created audience experience and engagement (Ramadhan et al., 2018).

Aesthetics is a key design element that establishes the attractive features of a design. Aesthetics involve visual elements such as balance, color, movement, pattern, scale, shape, and visual weight. With beautiful layouts, designers make their designs easier to use by emphasizing things like alignment, balance, proportion, and scale. While the beauty of expression is based on aesthetic principles such as the characteristics of shape and line, style, and color, these elements are not the only ones. Aesthetics is a principle that defines design

qualities. Most of the time, designers would use the way something looks to complement and improve how it works. Aesthetics is the enhancement of natural beauty through design. which, as was already said, people like designs that look good or are pleasing to the eye. However, the most important thing is to make sure these elements are used correctly.

### **2.3.4 Cultural Visual Representation**

Various media engaged effectively on specific issues to the audience, especially animation films that offer techniques in recreating reality and ways of storytelling foster collective identities for individuals or people to articulate their own identities taken from the media (Fiske, 2010). Animation has its function in articulating cultural identities with its narrative and visual representation which will provide meanings and perceptions (Dorfman & Mattelart, 1975).

Forms of expression in animation production stresses its structural characteristics in disseminating metaphysical reality that is clearly different from live-action film production (Chatterji, 2020). Creators can freely express their ideas and ideologies the way they wanted, particularly character's role in configuring cultural identity in a global market (Teo, 2013). The potential of creative industry in animation proven to be successful when the Japanese animation produces fictional animated cartoon with great influence on the global cultural in arts, economic and political terms (Imamura, 1953).

## **2.4 Theoretical Framework**

According to the theoretical framework, Eisenhart (1991) defines it as a structured guide for research, relying on a formal theory to explain certain phenomena and relationships. This framework includes the chosen theory that shapes the researcher's perspective on

understanding and investigating the topic. Lovitts (2005) stated empirical criteria for applying or developing theory in dissertations, emphasizing the importance of logical interpretation, a clear understanding and aligning with the research question.

#### **2.4.1 Semiotic Theory**

Semiotics is the study of signs and symbols as a means of communication. It is used in art and design to signify the application of signs and symbols as a medium of communication. Semiotics helps designers interconnect views of logic and relation to create graphic design objects, and it adds value to the work of designers by allowing viewers to access more information through aesthetic art (White, 2011). Semiotics also introduces simplification procedures in graphic designs and enables designers to efficiently use advantageous communication modes, identify technological avenues for problem-solving, and serve as a well of answers to identified problems (Manini, 2016).

Founder of semiotic theory namely Ferdinand de Saussure, defined sign as representation for something else to someone that he viewed language as system of signs by introducing the concept of signifier and signified (Jayraj & Joseph, 2017). Another semiotic scholar named Charles Sanders Peirce, classify signs into three elements which are icons, indices and symbols that commonly relies on experiences than special experiments to explain sign interpretation (Yakin & Totu, 2014).

The theorist in semiotic refers to the person who interprets the meaning of signs and symbols in a specific context (Manini, 2016). In semiotic theory, signs are used to convey meaning, and Barthe developed two components as concepts of markers in translating meanings in understanding the relationship between the signifier and the signified, which he has been responsible for decoding the meaning of signs and symbols, which can be found in various forms such as language, art, and behavior (Sonesson, 2007). Signifier is the form that

can give meaning and it is the physical form of a sign such as a word that was spoken or written to, an image, a sound or any gesture that we can interpret of it, while signified is the meaning and subtext that the signifier refers to (Manini, 2016). These signifiers are representing themes and plot structures for a film to create a connecting storyline to produce a film, because audience can create signified and give meaning whether it is a literal meaning or denotative meaning, hidden meaning or connotative meaning or myths after signifiers are being projected in the film (Chandler, 2022).

Semiotic theory provides method in analyzing the meaning behind structures of a narrative, including themes, events and characters, comprehending the patterns that govern the narrative and how these elements contribute to its meaning (Rezaie, 2013). The theory highlights contextual understanding in shaping the meaning of a narrative and impact, because audience gain more understanding considering the cultural, historical and social contexts created and perceived by them (Song, 2021). By drawing insights from narrative's role and levels of narration could draw interdisciplinary approach in linguistics, sociology and other useful fields for analyzing and interpreting sub-contexts (Putra et al., 2022).

## **2.5 Conclusion**

This section has illustrated the previous literature on nonverbal communication, intercultural communication and animation film narrative structure. The significance of nonverbal communication is dependable in disseminating effective messages and the influence of cultural elements in communication extends beyond the realm of aesthetics, significantly impacting real-life situations through the medium of filming. Nonverbal behaviour is deeply rooted in cultural norms, traditions, and visual preferences, and they serve as a reflection of the cultural context in which they are created. The incorporation of cultural elements in narrative

structure and storytelling not only affects the story outlines themselves but also has a profound impact on the audience's cultural awareness and perception.

