

RESEARCH TITLE

The Non-verbal Communication of Mr. Bean in *Mr. Bean's Holiday*: A Semantic Study

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Abstract

This study tackles the nonverbal communication from a semantic point of view. Nonverbal communication, in general, refers to the process of conveying messages, emotions, or information without the use of spoken or written words. It includes a wide range of behaviors and cues that people use to express themselves and interpret others. Nonverbal communication often complements verbal communication but can also stand alone in certain contexts. In this study, the researcher chooses 'Mr.Bean's Holiday' movie to be investigated with reference to the nonverbal communication. By the conclusion of the investigation, the investigator provides a response to the subsequent queries; what are the main types of 'nonverbal communication' used in Mr. Mr. Bean's Holiday (2007)?, what are the main functions behind using 'nonverbal communication by the speaker?', and how does 'nonverbal communication' differ from spoken language?

The researcher aims at the following: specifying semantically the main types of 'nonverbal communication' used in Mr. Bean's Mr. Bean's Holiday (2007), explaining the influence of using 'nonverbal communication' in expressing the speaker's wished-for purposes, and finding out the differences and similarities between 'nonverbal communication' and spoken language..

The researcher hypothesizes that: semantically, many forms of 'nonverbal communication' such as paralinguistic, body language and posture, proxemics, and haptic is used in the movie, by using the 'nonverbal communication', the speaker conveys his/her attitude, offers support, indicates a desire action, and other communication purposes, and the usage of 'nonverbal communication' does not work in a different way from 'verbal communication'.

The researcher adopts a model to analyze the short story. The model is: Mehrabian's (1971). At the end, the study show that Mr. Bean makes use of the 'nonverbal communication' in his movie to achieve some wished-for purposes.

Key Words: nonverbal communication, eye contact, body language, posture.

التواصل غير اللفظي لدى السيد بين في فيلم "عطلة السيد بين": دراسة دلالية

المستخلص

تتناول هذه الدراسة التواصل غير اللفظي من منظور دلالي. ويُقصد بالتواصل غير اللفظي، بوجه عام، عملية نقل الرسائل أو المشاعر أو المعلومات دون استخدام الكلمات المنطوقة أو المكتوبة. ويشمل ذلك طيفًا واسعًا من السلوكيات والإشارات التي يستخدمها الناس للتعبير عن أنفسهم وفهم الآخرين. وغالبًا ما يُكَمَّل التواصل غير اللفظي التواصل اللفظي، لكنه قد يؤدي دوره بصورة مستقلة في بعض السياقات.

وفي هذه الدراسة، اختار الباحث فيلم "عطلة السيد بين" ليكون مادة للتحليل فيما يتعلق بالتواصل غير اللفظي. وعند الانتهاء من الدراسة، يسعى الباحث إلى الإجابة عن الأسئلة الآتية: ما الأنواع الرئيسية للتواصل غير اللفظي المستخدمة في فيلم "عطلة السيد بين" (2007)؟ وما الوظائف الأساسية وراء استخدام المتحدث للتواصل غير اللفظي؟ وكيف يختلف التواصل غير اللفظي عن اللغة المنطوقة؟

ويهدف الباحث إلى: تحديد الأنواع الرئيسية للتواصل غير اللفظي المستخدمة في فيلم "عطلة السيد بين" (2007) من الناحية الدلالية، وبيان أثر استخدام التواصل غير اللفظي في التعبير عن المقاصد التي يرغب المتحدث في إيصالها، والكشف عن أوجه الاختلاف والتشابه بين التواصل غير اللفظي واللغة المنطوقة.

ويقترح الباحث أن عددًا من أشكال التواصل غير اللفظي، مثل السمات شبه اللغوية، ولغة الجسد، ووضعيات الجسد، والتقارب المكاني، والتواصل باللمس، قد استُخدمت دلاليًا في الفيلم. كما يفترض أن المتحدث، من خلال التواصل غير اللفظي، ينقل موقفه، ويقدم الدعم، ويشير إلى رغبة في القيام بفعل معين، إلى جانب أغراض تواصلية أخرى. كذلك يفترض أن استخدام التواصل غير اللفظي لا يعمل بطريقة مختلفة عن التواصل اللفظي.

وقد اعتمد الباحث نموذجًا لتحليل القصة القصيرة، وهو نموذج **مهرابيان (1971)** وفي ختام الدراسة، تبيّن أن السيد بين يوظف التواصل غير اللفظي في فيلمه لتحقيق بعض الأغراض المقصودة.

الكلمات المفتاحية: التواصل غير اللفظي، التواصل البصري، لغة الجسد، وضعيات الجسد.

1. Introduction

1.1 Preliminary Remarks

Nonverbal communication indicates the transmission of messages or signs through a nonverbal stage. For example: eye contact, body language, social distance, touch, voice, physical environments/appearance, and use of objects.

Nonverbal communication is a way of transferring the facts from one person to another with no need to the use of words or articulated language.

This way of communication is regarded as an essential way for us to correctly 'read' and comprehend each other.

Nonverbal communication can put people at ease, build trust, and draw others toward the communicator. Also, it can offend, confuse, and undermine what the person is attempting to convey. These messages don't stop when you stop speaking either. Even when the person is silent, he/she is still communicating nonverbally.

1.2 The Problem

Nonverbal communication can be used to emphasize the speaker's words. All good speakers know how to do this with forceful gestures, changes in vocal volume or speech rate, deliberate pauses, and so forth. The nonverbal behavior can repeat what the speakers say. Someone can say 'yes' to someone else while just nodding his/her head.

Furthermore, nonverbal signals can substitute for words. Frequently, there isn't much necessity to put things in words. A simple sign can meet the requirements. For example: shaking the head to indicate 'no', and using the thumbs-up sign to indicate 'wonderful job' etc.

This investigation is expected to response the subsequent queries:

1. What are the main types of 'nonverbal communication' used in *Mr. Bean's Holiday* (2007)?
2. What are the main functions behind using 'nonverbal communication' by the speaker?
3. How does 'nonverbal communication' differ from spoken language?

1.3 The Aims

The investigation aims at the subsequent:

1. Specifying semantically the main types of 'nonverbal communication' used in Mr. Bean's *Mr. Bean's Holiday* (2007).
2. Explaining the influence of using 'nonverbal communication' in expressing the speaker's wished-for purposes.
3. Finding out the differences and similarities between 'nonverbal communication' and spoken language.

1.4 The Hypotheses

It is hypothesized that:

1. semantically, many forms of 'nonverbal communication' such as paralinguistic, body language and posture, proxemics, and haptic is used in the movie.
2. By using the 'nonverbal communication', the speaker conveys his/her attitude, offers support, indicates a desire action, and other communication purposes.
3. The usage of 'nonverbal communication' does not work in a different way from 'verbal communication'.

1.5 The Procedures

The stages to be followed in carrying out this study comprise the subsequent:

1. Presenting the literature review of the idea of 'nonverbal communication' in English.
2. One model of analysis is being used (i.e. Mehrabian's (1971) for the analysis of the data semantically) to be applied to the data (*Mr. Bean's Holiday* (2007)), in order to reach a comprehensive analysis semantically.
3. Analyzing the concept of 'nonverbal communication' in the movie *Mr. Bean's Holiday* (2007) semantically via adopting the qualitative and quantitative methods.
4. Giving arithmetical outcomes of the frequencies and the percentages of the existences of the 'nonverbal communication'.

1.6 The Limits

The current investigation is limited:

To studying the 'nonverbal communication' semantically. The data will be the movie *Mr. Bean's Holiday* (2007) via Mr. Bean. The reason behind selecting this movie is that it involves lots of nonverbal communication instances.

1.7 The Value

The current study is anticipated to be important for university educators of English and Arabic linguistics and literature, translators and those who are solely or partly fascinated in the study of 'nonverbal communication' in English language.

2. Nonverbal Communication: A Literature Review

2.1 Preliminary Remarks

A survey of the theoretical background about nonverbal communication is represented by the researcher through giving the main definitions and clarifications with reference to this linguistic area.

The semantic features of nonverbal communication are also demonstrated, the researcher investigates the facts that in every day, humans respond to thousands of nonverbal cues and performances, together with positions, facial expressions, eye gaze, signs, and tone of voice. From our handshakes to our haircuts, our nonverbal communication tells who we are and influences how we communicate with other people

It is value stating that many investigators choice figurative language to be the subject of their study. For examples: "*Annual Review of Psychology Nonverbal Communication* ", by Judith A. Hall, Terrence G. Horgan, and Nora A. Murphy from University of Washington, in 2019 and "*Non-verbal barriers to effective intercultural communication* ", by Abu-Arquib from Universidad del Zulia Venezuela, in 2019, to mention but some of them.

2.2 Semantics: Definitions

Kroeger (2019) explains that semantics is the study of meaning in language. It can be applied to whole texts or to particular words. In linguistics, semantics is the subfield which studies meaning. Semantics can inspect meaning at the levels of words, phrases, sentences, or larger components of discourse. One of the vital queries which unites diverse methods to linguistic semantics is the association between form and meaning.

Semantics includes the deconstruction of words, signals, and sentence structure. It effects the reader's comprehension as well as our understanding of other people's words in daily discussion. Semantics play a big part in our everyday communication, understanding, and language learning without even realizing it (Betti and AlJubouri, 2009; and Palmer, 1997).

For instance, in everyday use, a child makes use of semantics to understand a mom's instruction to “do your chores” as, “do your chores whenever you feel like it.” Still, the mother was perhaps saying, “do your chores right now.” (Betti and AlJubouri, 2009: 2)

Palmer (1981) sheds light on the fact that semantics is the practical term used to denote the study of meaning and, as meaning is a portion of language, semantics is a portion of linguistics. The term semantics is a new addition to the English language. Though there is one existence of *semantick* in the phrase *semantick philosophy* to indicate 'divination' in the seventeenth century, semantics does not take place till it was presented in a paper read to the American philological Association in 1894 titled 'Reflected meanings: a point in semantics'.

Mel'cuk and Milicevic (2020) illustrate the fact that the English noun Semantics has its source in the Ancient Greek noun SEMA 'sign', therefore, etymologically, semantics unevenly means 'handling of signs'. Nowadays, the term semantics represents together an exact element of language and the linguistic discipline that studies this element. In lots of cases the context helps decide this uncertainty; though, when the context is inadequate, the subsequent subscripts will be used:

- Semantics is a component of a specific language;
- Semantics is a division of linguistics- that is, a linguistic discipline- that studies diverse specific semantics.

2.3 Nonverbal Communication: Definitions

Ideas abound for how to best define nonverbal communication. And whereas theories do not require definitions, their assumptions rest on an underlying view of what nonverbal communication is. Therefore, it is important to understand some of the ways scholars conceptualize this part of our field.

2.3.1 A Code-Based Approach

Jensen and Robert (2016) claim that for some, nonverbal communication includes everything other than language that the speakers use as a way to interact with others. This type of description—and scholarship which is established on it—is occasionally known as the basis of a “code” approach to nonverbal communication. It is important to explain That the focus here is on recognizing and accepting specific “carriers” of connotation. These “all but words” meanings are mutual in textbooks that dedicate one chapter or a part of a chapter to nonverbal communication and that work to offer a simple overview of what the nonverbal system includes. They besides are the basis for establishing a larger debate of nonverbal communication in some texts completely dedicated to this area. Furthermore, they undergird investigation that centers on the communicative possibility of a single code (e.g., touch). As such, they work to define the massive range of signals that are part of this organization.

It is essential to mention that there is no one category system which can be described as is exhaustive, however mutual codes comprise kinesics (body movements that could be communicative); proxemics (the employment of personal space as communicative or as describing a communicative setting) and territory (the use of space more sketchily); haptics (touch as ways of collaborating); facial expressions, which can correspondingly be theorized as part of kinesics, as they include movements in the face; physical appearance, counting attractiveness, physical features, clothing and personal artifacts; gaze behavior (all of the means the eyes can be used in interaction); and vocalics or paralanguage (those features of the voice which are not words however often—though not continuously—accompany and give meaning to words). Groups encompassed less often are olfactics (the use of smell or scent as communication; objectics (artifacts as communication); and environmental fundamentals (for instances: room color, furniture preparations, ingredients used), (Jensen and Robert, 2016).

2.3.2 A Function-Based Approach

Manusov (2018) says that other descriptions of nonverbal communication relies on showing what nonverbal cues can accomplish for the speaker communicatively. As a result, they highlight the purposes that nonverbal cues can work for us. Just as with a code approach, there is variance in the list of functions that scholars who emphasize definitions of what nonverbal cues may communicate for us present. But, often, lists include social influence or persuasion, relational messages or ways to enact power and intimacy, conversation management (i.e., the ways in which nonverbal cues allow interactions to flow), the management of identity or self-presentation, emotional expression, deception and deception-detecting, and person perception or impression formation. These functions are fundamental to who we are as communicators, and they are usually part of what scholars mean when they discuss the social meanings behaviors may enact for us.

Andersen (2008) highlights the fact that in order to get an understanding of what nonverbal cues communicate includes defining what communicating means more commonly, likewise a controversial exercise and not one essential for language, which is seen as communication integrally. Some of the hypothesizing in this area focuses exactly on intentionality, or the degree to which people act with some degree of strategic consciousness. For some researchers, performance must be encoded with communicative purpose to count as communication; others claim that it must be decoded as deliberate. Performances seen as neither encoded nor decoded with the intent to communicate are said to offer information (e.g., about how someone is feeling or about one's attitude) but are not viewed as communication between people.

Manusov (2018) adds that for hitherto other scholars, the difference between what counts as communication and what does not relies on whether the performances affect communication or whether most people who use the communication system would commonly approve to the signals having communicative meaning, irrespective of whether the interactants or spectators "read" meaning into them. The tackiness around the subject of defining communication before one can even describe nonverbal communication is definitely a task for this form of description.

Andersen (2008) illustrates that it is possibly one of the strongest areas where nonverbal communication researchers differ. Furthermore, our views of what counts and what does not count as nonverbal communication (compared to nonverbal signals more usually) lead to very diverse philosophies concerning the nature and form of nonverbal communication and to extremely varied topics of study.

2.3.3 A property-Based Approach

A slightly diverse way to theorize nonverbal communication rests on the argument that there is more than one means via which we practice (both decode and encode) information. That is, the signals in the range that we call "nonverbal" really have separate processing and animated possessions. For instance, given that we are biological beings, our means of collaborating are tied in with nervous systems that permit us to involve interactively with others. One of these is referred to as impulsive communication; this is a hereditarily based, involuntary means of communication that we can use by virtue of our biological heritage and is shared among all humans who have normative abilities (e.g., yawning because one is tired), (Jensen and Robert, 2016).

Andersen (2008) explains that pseudo-spontaneous communication is a more deliberate system that depend on accepting impulsive communication but is employed with purpose (for example: gaping to show an alternative person that one is exhausted). Noticeably diverse is

symbolic communication, which is understood merely via people who share knowledge of that communication system (e.g., a V sign is representation for “peace” in the United States). While some scholars employ these (or similar) descriptions and note that nonverbal communication performances take on various behavioral forms (i.e., signs, impressions or iconic performances, and symbols) that ascend from these dissimilar sorts of treating, others create the situation that nonverbal communication is simply that which is not language, with language in this case mentioning to any symbolic communication, even that which is undeclared. Communication is nonverbal within this explanation only when, for instance, it is treated in the right brain, analogic in nature, and “natural and direct.”

2.4 Association of Semantics and Nonverbal Communication

The association between semantics (the study of connotation in language) and nonverbal communication is an interesting area of research that travels how meaning is transported not merely through words but correspondingly through gestures, facial expressions, body language, and other nonverbal cues. While semantics conventionally emphasizes on the meaning of linguistic symbols (words, phrases, sentences), nonverbal communication enhances another layer of meaning that frequently complements, reinforces, or even reverses verbal messages. Below is a survey of this association:

2.4.1 Complementarity Between Verbal and Nonverbal Communication

Ekman and Friesen (1969) explain that nonverbal communication often works together with verbal communication to improve or simplify semantic meaning. For instance:

- Facial expressions: can strengthen the emotional tone of spoken words. A talker saying "I'm pleased" while smiling adds reliability and lucidity to their statement.
- Gestures: can highlight precise parts of speech, such as pointing to an item while describing it.

2.4.2 Substitution of Verbal Meaning

In some cases, nonverbal communication can completely substitute verbal communication, carrying meaning without the need for words. This is mainly obvious in contexts where verbal communication is limited or difficult (e.g., across language barriers or in loud environment)

- A thumbs-up gesture universally indicates agreement or promise.
- A shrug of the shoulders can show doubt or absence of knowledge, (Birdwhistell, (1970))

2.4.3 Contradiction Between Verbal and Nonverbal Cues

Mehrabian (1972) illustrates that when verbal and nonverbal messages conflict, the last regularly takes superiority in terms of apparent meaning. For instance:

- somebody saying "I'm fine" while avoiding eye contact and glowering may be understood as not being honest.
- Crossed arms during a conversation might sign defensiveness, even if the speaker's words advocate sincerity.

2.4.4 Emotional Semantics in Nonverbal Communication

Darwin(1872) sheds light on the fact that nonverbal cues play a serious role in stating feelings, which are essential to semantic interpretation. Facial expressions, tone of voice, and posture habitually communicate emotional conditions more successfully than words.

- The universality of certain facial expressions (e.g., pleasure, grief, annoyance) suggests that nonverbal communication has deep evolutionary origins in assigning emotional meaning.

2.4.5 Proxemics and Spatial Semantics

Hall (1966) crystalize the idea that proxemics, the study of personal space and spatial relationships, contributes to the semantic clarification of social connections. The space between characters during communication conveys meaning about familiarity, control dynamics, and cultural norms.

- Close proximity may denote closeness or anger, relying on the context.
- Greater distance can specify formality or disinterestedness.

The association between semantics and nonverbal communication lies in how nonverbal cues complement, substitute for, or oppose verbal communications, influencing the general meaning of message. This relationship is designed via cultural standards, emotional expression, plus three-dimensional dynamics, as evidenced through seminal works from academics like Ekman, Birdwhistell, Mehrabian, Hall, and Darwin.

3. Practical Framework

3.1 Preliminary Remarks

This chapter tackles many subjects, it gives an explanation about the data (*Mr. Bean's Holiday* (2007)) which is chosen deliberately because it discusses social problems and puts heavy emphasis on the usage of nonverbal communication for intended purposes.

Then, a clarification of the methods of research (i.e. the qualitative and the quantitative methods) is represented to make the readers familiar with their essential properties. This chapter also deals with the main model of the analysis (i.e. Mehrabian's (1971)) to analyze *Surgery With Dr. Bean* semantically.

3.2 Data Collection

Mr. Bean's Holiday (2007) is nominated to be investigated in terms of nonverbal communication.

Since the approach of this study is linguistics, it is thus essential to give an idea about the main character and the movie especially for readers whom they are not acquainted with TV shows and comedy movies.

3.2.1 Mr. Bean's Mr. Bean's Holiday

This section is going to shed light on the main character's life, his works, his education, and the social life which has an effect on his movies. Also, a summary concerning the movie is presented to the readers to be familiar it.

3.2.1.1 About the main character (Mr. Bean)

Mr. Bean is a fictional character created and portrayed by British comedian Rowan Atkinson. The character first appeared on television in the BBC One series "Mr. Bean", which premiered on January 1, 1990. Mr. Bean is known for his childlike behavior, quirky personality, and slapstick humor. He often finds himself in absurd situations, relying on physical comedy and minimal dialogue to entertain audiences. Below are some key references and notable aspects of Mr. Bean's character and legacy:

Television Series: "Mr. Bean" (1990–1995)

The original TV series consists of 14 episodes, each approximately 25 minutes long. The show follows Mr. Bean as he navigates everyday life, often causing chaos with his unconventional methods.

Key Episodes:

- Mr. Bean (Pilot Episode): Introduces the character and his iconic Mini car.

The Trouble with Mr. Bean: Features Mr. Bean attempting to take an exam without studying.

- Merry Christmas, Mr. Bean: A holiday special where Mr. Bean decorates his flat and attends a church service.

- The Curse of Mr. Bean: Includes a memorable scene where Mr. Bean accidentally locks himself out of his car while driving.

Animated Series: "Mr. Bean: The Animated Series" (2002–2007)

Overview: An animated adaptation of the live-action series, featuring the voice of Rowan Atkinson as Mr. Bean. The show expanded on the character's adventures and introduced new characters.

Notable Episodes:

- Home Alone: Mr. Bean attempts to fix his plumbing but ends up flooding his apartment.
- Tee Off, Mr. Bean: Mr. Bean joins a golf club and hilariously misunderstands the rules.

Films

- Bean: The Ultimate Disaster Movie (1997)

- Directed by Mel Smith, this film sees Mr. Bean traveling to Los Angeles to oversee the transfer of a famous painting. The movie was a box office success and introduced Mr. Bean to a global audience.

- Mr. Bean's Holiday" (2007)

- In this sequel, Mr. Bean wins a trip to Cannes and embarks on a chaotic journey across France. The film features appearances by Willem Dafoe and Emma de Caunes.

3.2.1.2 About the Movie

Mr. Bean's Holiday is a British comedy film directed by Steve Bendelack and written by Hamish McColl and Robin Driscoll. The film stars Rowan Atkinson as the titular character, Mr. Bean, in his second feature-length cinematic outing following Bean: The Ultimate Disaster Movie (1997). The movie follows the misadventures of the bumbling and socially awkward Mr. Bean as he embarks on a vacation across France after winning a raffle prize.

Plot Summary:

The story begins with Mr. Bean attending a church raffle in England, where he wins a holiday package that includes a train ticket to Cannes, a video camera, and €200. Excited about his trip, Bean sets off on his journey, but his eccentric behavior and clumsiness quickly lead to a series of comedic mishaps.

On the train to Cannes, Bean accidentally separates a young Russian boy named Stepan (Max Baldry) from his father. Feeling responsible, Bean takes Stepan under his wing and attempts to reunite him with his family. Along the way, Bean encounters various challenges, including language barriers, cultural misunderstandings, and run-ins with eccentric characters. One such character is Emil Duchevisky (Karel Roden), a famous Russian filmmaker who is traveling to Cannes for the premiere of his latest film.

As Bean continues his journey, he befriends a struggling actress named Sabine (Emma de Caunes), who is also heading to Cannes to audition for a role. Together, the trio—Bean, Stepan, and Sabine—embark on a road trip through the French countryside, using a small

scooter to make their way to the glamorous French Riviera. Along the way, Bean's antics cause both chaos and unexpected moments of joy, ultimately leading to a heartwarming conclusion at the Cannes Film Festival.

In the end, Bean manages to reunite Stepan with his father, help Sabine secure her dream role, and even inadvertently become a star himself when his accidental appearance on stage at the festival earns him a standing ovation.

Themes and Style:

Mr. Bean's Holiday is characterized by its reliance on physical comedy, minimal dialogue, and slapstick humor, all hallmarks of the Mr. Bean franchise. The film explores themes of kindness, friendship, and the idea that even the most chaotic and unplanned journeys can lead to meaningful connections and personal growth.

3.3 Methods of Research

In the current study, the nonverbal communication is examined in *Mr. Bean's Holiday* movie. The researcher adopts the qualitative and the quantitative methods. These two methods are used for the reason that showing the results of the analyses in detail relies on the statistic results of the rates of the nonverbal communication 's forms. Therefore, using these two methods delivers precise outcomes to accomplish the objectives of this study.

After irritating the rates, the researcher would make a contrast between the results and admit which form of the nonverbal communication is the main within the movie. The statistics of the study will be organized in order to determine the rates in percentage, and count the number of the procedures in a table. After establishing the statistic rates, the explanation of these rates, additionally; the finding of the study are deliberated.

3.4 Model of Analysis.

The researcher has adopted Mehrabian's (1971) model for the semantic approach.

Mehrabian's (1971) clarifies that nonverbal communication differs from the verbal communication and should be considered somewhat in a diverse way. The speaker should be able to accurately use each type of nonverbal communication and as well be able to clarify why it works well as that specific situation.

He adds that the main components of nonverbal communication are:

Body language (i.e. gestures, postures, facial expressions), eye contact, touch, appearance, and silence.

Mehrabian's (1971) gives more elaboration about the main components of nonverbal communication by saying that it includes:

1. Facial Expressions

-Detect micro expressions (brief, spontaneous facial expressions) and macro expressions (careful, continued expressions)

-Practice elements such as the Facial Action Coding System (FACS) to recognize detailed muscle movements.

2. Gestures

He classifies gestures into groups:

-Illustrators: Improve verbal communications (e.g., pointing while showing direction).

- Symbols: they are used to substitute words (e.g., thumbs up for agreement).

3. Posture and Body Orientation

-Evaluate whether the body is vulnerable (e.g., uncrossed arms) or closed (e.g., crossed legs), which could specify openness or defensiveness.

4. Eye Contact

- Measure the occurrence, extent, and concentration of eye contact to assess engagement, confidence, or supremacy.

5. Haptic

-Study touch performances (e.g., handclasps, pats on the back) to regulate levels of familiarity or power.

6. Artifacts

- Reflect objects, clothing, and accessories as extensions of nonverbal communication (e.g., dresses, jewelry).

3.4 Data Analysis and Findings

3.4.1 Preliminary Remarks

With reference to this section, the researcher investigates the chosen movie(i.e. *Mr. Bean's Holiday*). She investigates the components of nonverbal communication by using the model Mehrabian's (1971). After analyzing scenes of the movie, the researcher sets the findings in tables. Then, she deliberates these findings determining which are the most prominent components of nonverbal communication employed in the above-mentioned movie.

3.4.2 The Analysis of *Mr. Bean's Holiday* Movie.

Mr. Bean's Holiday is a comedy film that platforms the character Mr. Bean, played via Rowan Atkinson, circumnavigating numerous funny situations chiefly through nonverbal communication. Since Mr. Bean is known for his negligible use of words, much of the funniness and storytelling in the film depend on physical signs, facial terminologies, body language, and visual jokes. Underneath are some key instances from the movie in which nonverbal communication shows a dominant role:

1. Facial Expressions

Example 1: During the film, Mr. Bean's overstated facial expressions send his feelings without the need to use dialogue. For instance:

- When he gains tickets to Cannes in a church raffle, his face glows with innocent pleasure.
- Through uncooperative or tense moments, like when he unintentionally upsets somebody, his wide-eyed, repentant expression transfers his regret.

Nonverbal Vision: Facial expressions are one of the most influential tools for carrying emotion generally. Mr. Bean's capability to express happiness, misperception, prevention, or awkwardness exclusively through his face makes him important across cultures.

2. Gestures

Example 2: In scenes like the train ride, Mr. Bean uses overstated movements to cooperate with other travelers. For example:

- He impersonators playing charades to connect with a French boy who doesn't speak English.
- His awkward attempts to eat snacks or regulate his seat frequently lead to disordered but

funny misunderstandings.

Nonverbal Insight: Body language can bond language fences and create communal understanding—or comedic miscommunication! The film highpoints how posture, gestures, and movement can tell stories freely of spoken words.

3. posture and body orientation

Example 3: One unforgettable scene includes Mr. Bean trying to expand an air futon at a campsite. His brawl with the pump and ultimate accidental obliteration of the mattress is completely nonverbal, depending on slapstick humor.

- Another example is when he attempts to take a group photo at a scenic spot nonetheless ends up producing chaos among the travelers due to his odd posing orders.

Nonverbal Insight: Physical comedy emphasizes the importance of timing and action in storytelling. It demonstrates how even mundane tasks can become entertaining when performed with exaggerated effort or unexpected outcomes.

4. eye contact

Example 4: The association between Mr. Bean and the young boy he helps (Stepan) is built nearly completely on nonverbal signals. They share meals, play games, and portable together deprived of speaking the same language, however, their bond grows sturdier through shared sympathetic and signs.

- Correspondingly, Mr. Bean's communications with Stepan's father contain original problem-solving by hand signals, sketches, and farce.

Nonverbal Insight: This underlines the universality of nonverbal communication. Even without communal language, people can attach through understanding, remark, and adaptive methods of collaboration.

5. Haptic

Example 5: a lot of scenes depend on ecological legs to improve nonverbal storytelling. For instance:

- Mr. Bean's attempts to direct public transportation systems, such as cars and trains, highlight his reliance on signs, maps, and visual pointers rather than verbal instructions.

- His well-known "thumbs-up" gesture becomes a frequent theme, representing hopefulness and kindness notwithstanding cultural differences.

Nonverbal Insight: Environmental cues, including symbols, objects, and spatial arrangements, play a significant role in guiding behavior and facilitating communication.

6. Cultural Misunderstandings

Example 6: A funny moment happens when Mr. Bean naively joins an official dinner party and performs unsuitably because he misconstrues social norms. His actions—like eating deafeningly, making strange faces, and reorganizing table settings—are all nonverbal openings of protocol.

- Then, he cashes himself by acting an unprepared dance routine that wins over the troop.

Nonverbal Insight: Nonverbal communication differs across nations, and what may appear usual in one context could be observed as weird or aggressive in another. The film amusingly discovers these shades while rejoicing human flexibility.

3.4.3 Findings and Discussions of "Mr. Bean's Holiday" Movie.

The researcher would provide the findings of the investigation concerning movie under the analysis. The findings would be presented in terms of the frequencies and percentages of occurrences for each case of the semantic model. The frequencies are measured by means of numbers; meanwhile, the rates are measured depending on the percentages. The researcher finds that semantically (i.e. the semantic analysis of the facial expressions, gestures, posture and body orientation, eye contact, haptic, and artifacts), the total result of the cases of the nonverbal communication in the movie is (10). The whole number of the cases' percentages are supposed to be 100%.

Table (3.4.3.1) The Semantic Devices of Nonverbal Communication

The Nonverbal Devices	Frequency	Percentage
Facial expressions	3	30%
Gestures	2	20%
Haptic	1	10%
Eye contact	2	20%
Artifacts	0	0%
posture and body orientation	2	20%
Total	10	100%

With reference to table (3.4.3.1) above (which is committed to the results of investigating movie semantically); facial expression is the most prominent case (this occurs because facial expression is the most important device in composing the artistic image by the nonverbal devices, that the device (i.e. facial expression is united with the other devices (i.e. gestures, haptic, posture and body orientation, Eye contact) that the actor uses in order to affect the audience. With reference to gestures (is a form of nonverbal communication in which visible bodily actions communicate articular messages, either in place of, or in conjunction with speech, (Adam, 2024))and posture and body orientation(the movement of the body could refer to lots of intentions and messages, and is usually culture and context-dependent, (Alian and Avi, 2003)), is a tool created by the actor to convey intended meanings, facial expressions has (30%, 3 times) while gestures and posture and body orientation has (20%, 2 times foe each). Concerning the haptic (relating to or based on the sense of touch, (Merriam-Webster,2025), it takes the third result (1%, 1 time). The other device (i.e. the artifacts) doesn't occur at all during the whole movie. According to the results above, one could confirm that the nonverbal communication is created by the actor via using the most important nonverbal devices (i.e. the facial expression, gestures, posture and body orientation), in order to avoid using the direct way of communication.

3.5 Conclusion

"Mr. Bean's Holiday" is a principal class in nonverbal communication, representing how facial expressions, body language, physical comedy, and environmental cues can efficiently transport connotation and suggest feeling. By concentrating on these elements, the film

exceeds linguistic limits and appeals to spectators universal. If anyone is looking for precise photos or stills from the movie to examine nonverbal communication, study apprehending moments like:

- Mr. Bean's animated reactions throughout key events.
- His playful connections with Stepan.
- Any scene involving overstated gestures or physical accidents.

These visuals would serve as brilliant examples of nonverbal communication in action !

The researcher would enlighten the most essential conclusions with reference to the questions and the hypotheses of the study. According to the question (*What are the main types of 'nonverbal communication' used in Mr. Bean's Holiday (2007)?*)

the researcher finds that Mr. Bean makes use of the 'nonverbal communication' semantically in his famous movie.

This is based on the fact that the nonverbal devices occur in the movie about (10 times) to achieve the actor's aims and wished- for meanings. This would verify the hypothesis which claims that (*semantically, many forms of 'nonverbal communication' such as paralinguistic, body language and posture, proxemics, and haptic is used in the movie*).

With reference to the question (*What are the main functions behind using 'nonverbal communication by the speaker?*), the researcher discovers that Mr. Bean uses nonverbal communication to improve, simplify or even deny the verbal messages, helping to achieve terminologies, express reactions, and control the stream of discussion.

The researcher would depend on the result of using the nonverbal devices for verifying the hypothesis which claims that (*By using the 'nonverbal communication', the speaker conveys his/her attitude, offers support, indicates a desire action, and other communication purposes.*) She finds the author uses these nonverbal devices about (10 times) to achieve the aforementioned purpose (the most prominent semantic purpose).

Concerning the question (*How does 'nonverbal communication' differ from spoken language?*), This study has proved that 'nonverbal communication' means exactly the communication of messages through a nonverbal podium like the eye contact and the body language while spoken communication means the procedure of conveying material or impression orally from one person to another. This would refute the hypothesis which claims that (*The usage of 'nonverbal communication' does not work in a different way from 'verbal communication'.*)

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