



An Analysis of Nonverbal Communication Used by the Resilient Heroine “Elodie” in the “Damsel” 2024 Film Directed by Juan Carlos Fresnadillo

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Abstract

This study aims to describe the nonverbal communication used by the resilient heroine “Elodie” in the film *Damsel* (2024) directed by Juan Carlos Fresnadillo. Used descriptive qualitative combined with content analysis to collecting the data from the *Damsel* (2024) film with a duration of 1 hour 48 minutes. The data collection technique in this study includes several steps: understanding the theory of nonverbal communication by DeVito, watching the film several times, reading the film script, identifying the nonverbal cues performed by Elodie, making notes and coding the data based on six categories. The aspects of nonverbal communication that are the focus of this study are body messages, facial communication, eye communication, touch communication, silence, and spatial messages and territoriality. Based on the results of data analysis, 55 nonverbal communication cues were found. The first finding is body messages with 4 data (7%), such as gestures and body movement. Second, facial communication with 10 data (18%), including expressions and smiles. Third, eye communication with 13 data (24%), like eye contact and eye avoidance. Fourth, touch communication with 12 data (22%), including emotional and ritual touches. Fifth, silence with 7 data (13%), referring to communicative pauses. And sixth, spatial messages and territoriality with 9 data (16%), such as proxemic distance. Thus, it can be concluded that the film *Damsel* contains many instances of nonverbal communication, and the most dominant aspect used by the character Elodie is facial communication with 13 occurrences or 24%.

Keywords: Devito’s Theory, Content Analysis, Nonverbal Communication, Damsel Film

INTRODUCTION

Language is an arbitrary sound-symbol system used by group members' social skills to work together, communicate, and identify (Fikri & Octora, 2023). Languages are very diverse in this world, because each country has its own language that is different from each other. A language can be an identity of someone. Language is a form of human culture as a means of communication (Gaspersz et al., 2023). Language bridges humans to interact with each other in living social life. Moreover, language as a means of communication means that language is used as a medium to transmit ideas from one mind to another (Maghfiroh et al., 2022). Language is the system for meaning expression. Language is used to convey thoughts whether it is gestural or vocal (Corballis, 2018). The existence of language makes it easier for someone to communicate and difficult to separate from communication. It can be concluded that language is a very important part of human living to interact and communicate with each other with vocal (verbal) or gesture (nonverbal).

As globalization advances, English is one of the international languages in the world that must be mastered by people in the world to communicate with each other. English has broadly become an important international lingua franca for communicating between countries (Zeng et al., 2024). English is widely taught and used in several academic and scientific institutions around the world. English is one of the key requirements for communicating in global communication (Kurniadi, 2018). For this reason, English became the first foreign language taught in Indonesia from elementary school to university. We can conclude that English is a very important language to learn because this language is most widely used throughout the world to communicate.

Communication is the foundation of all social systems and can be affected by the level of certainty or expertise of the signaller (Grüter et al., 2019). Expertise in communication can arise either from having accumulated a lot of information over time or from having acquired highly accurate information that is easy to retrieve. Communication is a social process through which a message has a mutual influence on the sender and receiver (Huang et al., 2022). When a message is issued by a sender and reaches a receiver, communication has been established. The direction of communication can occur between two or sometimes more than two interdependent people. Communication can take place even in a one-way direction, two ways direction or more.

According to (Sauzi et al., 2022) communication is divided into 2 types, namely oral communication (KL) which is direct communication using speech and nonverbal communication (KBL) which uses gestures and symbols to express intentions. communication may occur whether it is the verbal and nonverbal interaction. Both verbal or non-verbal language to communicate have the meaning, the meaning of the language is studied in semantic field. So, communication can be interpreted as a process of transferring information from one person to another, both verbally and non-verbally. Learning strategy are two English words that mean learning is to learn and strategy is strategy or means (Fikri et al., 2024).

Semantics is the language philosophical linguistic study of words, phrases, sentences or paragraphs meaning in verbal cues and nonverbal cues (Liu et al., 2019). The meaning of a word can only be understood and learnt in terms of its relationship with other words in language. The meaning of nonverbal cues can be understood in terms of all of the kinds of human responses not expressed in words such as facial expression, gesture and more. In the branch of linguistics, semantics plays an important role, because the language used in communication is nothing but to convey something meaningful and shaped by communicative needs (Kemp et al., 2018). The meaning of language used and perception or action is important to be known because in the use of communication we must know the meaning of words or gestures that we do or make. It can be concluded that semantics is the meaning of language that we use to communicate whether it is formed as verbal or nonverbal.

The relationship between language and “nonverbal” semantic knowledge is needed. Non-verbal communication, also called sign language or silent language, include all behaviours performed in the presence of others or perceived either consciously or unconsciously (Bambaeroo et al., 2017). Not just in social context, but nonverbal communication used in the literature too. Most of the social meanings of the messages we send to others in communicated is nonverbally. The meaning of nonverbal communication is not as simple as knowing what specific nonverbal behaviour, it depends upon contextual information that sent by the relationship between the sender and receiver of nonverbal cues.

According to DeVito talking about nonverbal communication, is as follows: Nonverbal communication is communication without words, nonverbal messages fall into ten kinds: (1) body messages, (2) facial communication, (3) eye communication, (4) touch communication, (5) paralanguage, (6) silence, (7) spatial messages and territoriality, (8) artefactual communication, (9) olfactory messages, and (10) temporal communication (DeVito, 2016).

In other hand, Knapp (2012) state that nonverbal communication refers to communication effected by means other than words, it focuses on three primary units: the environmental structures and conditions (the communication environment), the physical characteristics of the communicators themselves (the communicator's physical characteristics), and the various behaviours manifested by the communicators (body movement and position). Based on the theory above, the writer concludes that nonverbal communication is all the kinds of messages which are not expressed directly by words such as gestures, facial expressions, and kinds of words intonation.

Literature could be defined as the kind of writing which most persistently and most provocatively engages with the uncanny aspects of experience, thought and feeling (Bennett & Royle, 2023). It relates by Islam (2021), in his book entitled “Introduction to Literature” literature derived from Latin “litteratura” which known as “sastra” in Indonesia mean tool or instrument to teach relates to creating creativity and art of fictional writing deals with literary works such as poetry, drama, novel and short story. Literature is some kind of writing which for certain reasons people value highly. So, literature is the kind of writing creativity and art of fictional to make literary works.

The development of technology gave significant impact on the literary world. One that is clearly visible and often found is the increasing number of literary works that are then raised to the screen into a film work (Qadriani et al., 2022). The development of the literary world is very rapid, so that it is no longer monotonous presented in the form of writing but literary results are also published as films. Films have a distinctive language, namely visual language. The dynamic nature of film automatically makes it one of the cultural agents like other literary genres that convey symbolic messages from a culture, but this time with visual language as an addition to the delivery technique (Sudarisman, 2016). Film is a relevant field of study for semiotic analysis. One of the new ways people can communicate to each other today is through Film. Communication in film may occur whether it is the verbal and nonverbal interaction. Most of what the characters gesture in the movie makes people think for a moment before they can figure out what they mean. This is because the nonverbal cues in film shows what kind the character is, their feels or what the character trying to tell without words. It is called nonverbal communication used by the character.

In this study, the writer will focus on the idea of nonverbal communication cues that used by the main character in a film entitled “Damsel” directed by Juan Carlos Fresnadillo. The writer chooses the film “Damsel”

as an object that will be studied because it is a newest film on 2024 which hyped by so many and the adventures of Elodie as the resilient heroine character to save her life. This film uses many nonverbal cues in the show which makes the writer interested in analysing it.

Nonverbal communication is an important aspect of human interaction. The message conveyed in communication can be strengthened in advertising, politics, education, culture, health care, and technology by using nonverbal cues (Ramadhan et al., 2023). Movement of the body, facial expressions and tone of the voice can provide information as important as words. It is important to understand how nonverbal cues can reinforce the message it is intended to convey and avoid misinterpretation of the message. Nonverbal communication is important because it can provide clearer and deeper information about a person's feelings and intentions.

Many verbal cues are not effective simply because the communicator does not use non-verbal communication with both at the same time. Relation to the business world, non-verbal communication can help communicators to further reinforce the message delivered at the same time understand the communicant reaction when receiving a message. When someone communicates, of course, one of the things that is most considered is what a communicator conveys to the communicator, or in other words about the material or what things are the subject of the conversation they are discussing. By analysing nonverbal cues in film, we learn not only about the film itself but also about ourselves and how we convey the meaning of the messages we use to interact with others in real life.

From the statements above the writer interested in conducting a study entitled "An Analysis of Nonverbal Communication Used by the Resilient Heroine "Elodie" in the "Damsel" 2024 Film Directed by Juan Carlos Fresnadillo".

METHODOLOGY

Research method includes the type of method used in research, data collection techniques and data analysis. In this study, the writer used a qualitative-descriptive method combined with content analysis. Descriptive research aims to systematically, factually, and accurately describe the characteristics and relationships of the studied phenomena without involving hypotheses or experimental variables (Syahrizal & Jailani, 2023) & (Wiksana, 2017). According to Rozali (2022), content analysis involves the use of qualitative data through coding and interpretation to produce in-depth elaboration. It is a research technique for making replicable and valid inferences from data to their context and can be applied to various forms of communication (Asfar, 2019). In conclusion, this research employs qualitative-descriptive and content analysis methods, not only analyzing and describing the data but also interpreting the data to gain a rich and in-depth understanding of the content data form of nonverbal communication used by "Elodie" in Damsel film.

The main source of data in this study is the film "Damsel directed by Juan Carlos Fresnadillo" that was released in march, 2024 with the duration of 1 hour 48 minutes. The writer observed the data source to find out the correct interpretation of nonverbal cues and began the analysis. The steps that were taken in the collecting data are as follows: (1) watch the film "Damsel" directed by Juan Carlos Fresnadillo several time, (2) read the script from the "Damsel" film, (3) do coding to make the process determine data easier, (4) understanding about kinds of nonverbal communication theory by DeVito, (5) collecting the nonverbal communication data that used by the resilient heroine "Elodie" in "Damsel" film directed by Juan Carlos Fresnadillo by the 6 kinds of nonverbal communication by DeVito.

Tabel 1. Research Data Coding Types of Nonverbal

No	Code	Information
1	BM	Body Messages
2	FC	Facial Communication
3	EC	Eye Communication
4	TC	Touch Communication
5	S	Silence
6	SMT	Spatial message and territoriality

Tabel 2. Research Data Characters in Damsel Film

No	Code	Information
1	E	Elodie

2	LoB	Elodie`s father
3	LaB	Elodie`s step mother
4	Flo	Elodie`s Sister
5	Ki	King of Aurea
6	Qu	Queen of Aurea
7	PH	Prince of Aurea
8	D	The Dragon
9	Rp	Red Priestess
10	P1	Princess 1
11	RB	Royal Blood
12	Ch	Chamberlain
13	Kni	Knights
14	Lg	Local Guide

In analyzing the data, the writers identified the types of nonverbal communication in Damsel's film by using Visual content analysis based on what is directly visible to the writer in the film. This study followed the Interactive Model of data analysis procedures by Miles, Huberman, and Saldana (2014). This model consists three concurrent flows of activity: (1) data condensation, (2) data display, and (3) conclusion drawing/verification. These activities occur simultaneously, both during and after data collection.



RESULTS AND DISCUSSIONS





This part presented the result of the study from the writer. It involved the writer finding concerned of the nonverbal communication used by the resilient heroine Elodie in the "Damsel" 2024 film directed by Juan Carlos Fresnadillo use the main theory by DeVito about six kinds of nonverbal communication such as: (1) body messages, (2) facial communication, (3) eye communication, (4) touch communication, (5) silence, and (6) spatial and territoriality.

RESULTS

The writer analyzed the data by watching and then collecting several scenes related to nonverbal communication used by the resilient heroine Elodie in the "Damsel" film. After analyzing the data, the writer found several types of nonverbal communication used by Elodie in the "Damsel" film. The following are some of the writers' findings which were analyzed after watching the film in the form of pictures or scene.

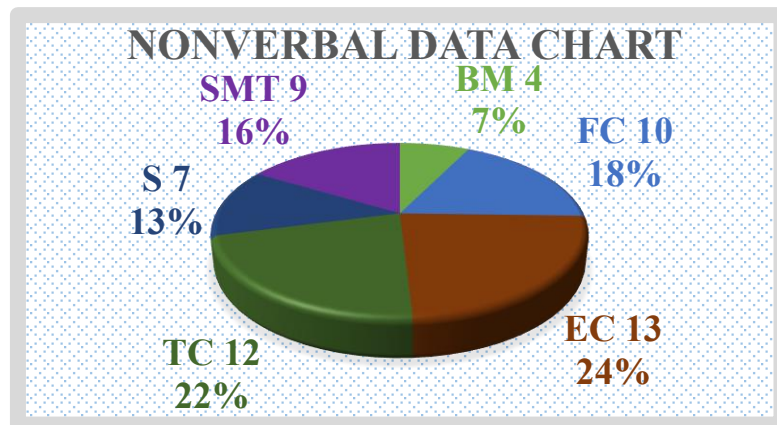
Tabel 3. Examples Data of Nonverbal Communication

No	Data	Nonverbal	Explanation
1	 <p>00:05:07/E-Rp/Proxemic Distances</p>	SMT	Elodie and Floria enter the meeting room. Inside were a Red Priestess, as well as Lord and Lady Bayford. Instead of approaching, Elodie stopped in her position, creating a distance of a few meters from the Red Priestess.
2	 <p>00:05:43/E-LaB/Eye Contact</p>	EC	Elodie looked confused about the situation that occurred. She asked Lord Bayford, but his father did not respond. Then, Elodie's gaze turned to Lady Bayford. With a bit of hesitation, she posed the same question, inserting the greeting "stepmother?" with intonation asked.

3		BM	Responding to the chamberlain's greeting, Elodie and her family bowed their heads and smiled, a gesture that signaled a positive reception to the welcome.
	00:10:43/E-Ch/Body Gesture		
4		FC	Elodie and her family followed the chamberlain to the room that had been prepared. As she walked, Lord Bayford asked about Elodie's impression of the Kingdom of Aurea. Elodie replied with a bright smile, saying that she turned out to have a limited view of wealth.
	00:11:07/E-LoB/The Smile		
5		TC	Lord Bayford again asked Elodie how she was doing, as she seemed anxious. "Is something wrong?" Elodie replied, "I just hope he is kind, and well-read". Suddenly, Floria approached and chimed in with a snarling tone, "Handsome," trying to dilute the atmosphere. Elodie pinched Floria's cheek furiously, smiling. They laughed together.
	00:12:09/E-Flo/Playfulness		
6		S	Elodie fell silent, pondering the dragon's intent that she, as a member of the kingdom, had to redeem the promise the kingdom had made to the dragon. Elodie said softly in a questioning tone, "My kind?" His gaze fell on the wound on his hand, the knife scratches during an ancestral tribute ritual mixed with Prince Henry's blood.
	00:42:21/E-D/Provide Time to Think		

Total	BM	EC	EC	TC	S	SMT
55	4	10	13	12	7	9

Source: Processed by Author (2025)



Picture 1. Nonverbal data Chart

Based on the results of data analysis found, nonverbal communication used by the resilient heroine "Elodie" in the damsel 2024 film using nonverbal communication theory by DeVito as much as 55 data. The first

number of findings, the Body Messages (BM) was 4 data findings (7%). Second, Facial Communication (FC) with a total of 10 data findings (18%). The Third, Eye Communication (EC) with a total of 13 data findings (24%). The Forth, Touch Communication (TC) with a total of 12 data findings (22%). The Fifth, Silence (S) with a total of 7 data findings (13%). And the last, Spatial Message and Territoriality (SMT) with a total of 9 data findings (16%). From this amount it can be concluded that in the Damsel Film by Juan Carlos Fresnadillo found many uses of the Devito's nonverbal communication theory cues used by Elodie as the main character along to interact with other characters with a total of 55 data findings and the most domineering use is found in the use of Eye Communication (EC) with a total of 13 data findings with a percentage of 24%.

DISCUSSION

Based on the result of the data has been obtained and described in the previous subtopic, the writer tried to analyze about the nonverbal communication used by the resilient heroine "Elodie" in the damsel 2024 film. From the analysis that has been carried out, the writer describes as follows:

A. Analysing types of nonverbal communication Body Messages

1. Data BM 1



Picture 2. BM (00:10:43/E-Ch/Body Gesture)

Data Number	: Data 8
Timestamp	: 00:10:43
Characters	: Elodie (E) - Chamberlain (Ch)
Nonverbal subtypes	: Body Gesture

In response to the Chamberlain's (Ch) welcome, Elodie (E) and her family bow their heads while smiling. This gesture serves as a traditional marker of deference and respect. In body language, bowing conveys humility and recognition of authority, while smiling adds emotional warmth. Together, they create a harmonious and culturally appropriate nonverbal response, indicating that the family accepts the royal welcome and acknowledges their position as guests. The coordinated gesture also signifies unity and cohesion within Elodie's family.

2. Data BM 2



Picture 3. BM (00:15:29/E-Qu/Body Gesture)

Data Number	: Data 15
Timestamp	: 00:15:29
Characters	: Elodie (E) - Queen of Aurea (Qu)
Nonverbal subtypes	: Body Gesture

When responding to the queen's questions, Elodie (E) bows deeply, especially in the queen's (Qu) direction. The bow is a culturally embedded bodily gesture that signifies respect and submission. It marks Elodie's willingness to conform to royal expectations and traditions. By integrating bodily posture into her communicative repertoire, Elodie affirms her place in the social order and signals acceptance of

the formalities associated with palace life. The gesture is silent yet powerful, encapsulating her efforts to display humility and respect in the presence of authority.

3. Data BM 3



Picture 4. BM (00:27:34/E-Flo/Body Gesture)

Data Number	: Data 28
Timestamp	: 00:27:34
Characters	: Elodie (E) - Floria (Flo)
Nonverbal subtypes	: Body Gesture

As Elodie (E) completes her bridal preparations, she stretches out her hand to show the dress to Floria (Flo), who reacts with awe. This emblematic gesture signifies pride and seeks emotional validation. Through her posture and physical presentation of the dress, Elodie invites Floria into her experience, reinforcing sisterly intimacy.

B. Analyze types of nonverbal communication Facial Communication

1. Data FC 1



Picture 5. FC (00:11:07/E-LoB/The Smile)

Data Number	: Data 9
Timestamp	: 00:11:07
Characters	: Elodie (E) - Lord Bayford (LoB)
Nonverbal subtypes	: The Smile

While walking with her family, Elodie (E) is asked by Lord Bayford (LoB) for her impressions of the Kingdom of Aurea. She responds with a radiant smile, stating that her understanding of wealth was limited. The smile in this context functions as both a sign of self-reflection and emotional openness. It conveys sincere admiration for the new surroundings while simultaneously acknowledging her own transformation in perspective. The facial expression supports the verbal message by adding nuance and emotional clarity, indicating that Elodie is beginning to accept her circumstances.

2. Data FC 2



Picture 6. FC (00:11:54/E-Ch/The Smile)

Data Number : Data 10
 Timestamp : 00:11:54
 Characters : Elodie (E) - Chamberlain (Ch)
 Nonverbal subtypes : The Smile

As the Chamberlain (Ch) outlines the amenities prepared for Elodie (E), the chamberlain said that he would return to escort Elodie to the prince. Elodie maintains a continuous smile. The unfading smile suggests ongoing satisfaction and emotional receptiveness. It reflects Elodie's increasing comfort and trust in her hosts. In interpersonal contexts, sustained facial expressions such as smiling can convey deep approval and positive regard.

3. Data FC 3



Picture 7. FC (00:13:09/E-P1/The Smile)

Data Number : Data 12
 Timestamp : 00:13:09
 Characters : Elodie (E) - Princess 1 (P1)
 Nonverbal subtypes : The Smile

While observing a princess in the opposite tower, Elodie (E) offers her a sweet smile, which is reciprocated. This mutual exchange of facial expressions communicates friendliness and acknowledgment without the need for words. Smiling in this context acts as a social lubricant, facilitating the initial stages of interpersonal connection. It also reflects Elodie's increasing adaptability to her new environment. The mirrored smile functions as a nonverbal dialogue, reinforcing mutual openness and acceptance. It can be interpreted as the beginning of solidarity between two young women who share similar social positions within the palace context.

C. Analyze types of nonverbal communication Eye Communication

1. Data EC 1



Picture 8. EC (05:43/E-LaB/Eye Contact)

Data Number : Data 2
 Timestamp : 00:05:43
 Characters : Elodie (E) – Lady Bayford (LaB)
 Nonverbal subtypes : Eye Contact

Here, Elodie (E) appears confused by the unfolding situation. When she directs a question to Lord Bayford (LoB) and receives no response, her gaze shifts toward Lady Bayford (LaB). With a hesitant tone, she addresses her as “stepmother?” The gaze toward Lady Bayford functions as a communicative signal seeking validation, support, or clarity. The eye contact simultaneously conveys uncertainty and the desire for relational engagement. The transition of gaze demonstrates that Elodie navigates her confusion by seeking nonverbal cues from those around her, particularly from a figure she is still negotiating her emotional connection with.

2. Data EC 2



Picture 9. EC (06:27/E/LoB/Eye Avoidance)

Data Number	: Data 4
Timestamp	: 00:06:27
Characters	: Elodie (E) – Lord Bayford (LoB)
Nonverbal subtypes	: Eye Avoidance

As Lord Bayford (LoB) attempts to persuade Elodie (E) regarding a marriage proposal that would enable her to travel the world, Elodie averts her gaze and responds in a cold tone, “That’s no reason to marry.” The avoidance of eye contact, especially in emotionally charged conversations, often indicates psychological withdrawal or refusal to connect. Elodie’s refusal to meet her father's eyes accentuates her disapproval and emotional detachment. This lack of visual engagement becomes more powerful than verbal content, highlighting a nonverbal contradiction to the persuasive attempt.

3. Data EC 3



Picture 10. EC (07:00/E-Flo/Eye Avoidance)

Data Number	: Data 5
Timestamp	: 00:29:56
Characters	: Elodie (E) - Floria (Flo)
Nonverbal subtypes	: Eye Avoidance

On a ship bound for the Kingdom of Aurea, Elodie (E) converses with Floria (Flo), who attempts to soothe her by normalizing her nervousness. Instead of responding with direct engagement, Elodie looks out at the ocean and replies pessimistically, “They are strangers.” The diverted gaze signifies emotional distancing, indicating that Elodie is not only anxious but also resistant to embracing the unfamiliar. The avoidance of eye contact reinforces her internal struggle to mark emotional boundaries.

D. Analyze types of nonverbal communication Touch Communication

1. Data TC 1



Picture 11. TC (12:09/E-Flo/Playfulness)

Data Number : Data 11
 Timestamp : 00:12:09
 Characters : Elodie (E) – Floria (Flo)
 Nonverbal subtypes : Playfulness

In this scene, Elodie (E) expresses concern about her upcoming interaction with the prince. When Lord Bayford (LoB) inquires about her anxious demeanor, she verbally conveys her hopes for a kind and intelligent partner. Floria (Flo) interrupts with a teasing tone, inserting the word "Handsome," attempting to lighten the atmosphere. In response, Elodie pinches Floria's cheek with a smile, followed by shared laughter. This moment involves both bodily gesture (pinching) and facial expression (smiling and laughing). The bodily movement acts as playful physical interaction, which, along with the facial reaction, serves to diffuse tension. It displays relational intimacy and emotional warmth. Through this spontaneous and informal behavior, Elodie temporarily breaks the emotional weight of the situation and reconnects with her sister in a lighthearted manner.

2. Data TC 2



Picture 12. TC (14:44/E-Flo/Emotions)

Data Number : Data 13
 Timestamp : 00:14:44
 Characters : Elodie (E) – Floria (Flo)
 Nonverbal subtypes : Emotions

Floria (Flo), feeling anxious and unable to sleep alone, seeks comfort from Elodie (E). Elodie welcomes her into her room and bed, and as they lie together, Elodie grips her sister's hand tightly while whispering words of reassurance. Floria responds by returning the grip, suggesting emotional alignment. The act of hand-holding is a direct form of tactile communication that conveys empathy, support, and emotional solidarity. In this intimate moment, touch is used as a primary channel of comfort, underscoring the psychological safety that Elodie provides. The interaction illustrates the strength of their sibling bond, especially during emotionally vulnerable circumstances.

3. Data TC 3



Picture 13. TC (17:01/E-PH/Emotions)

Data Number : Data 17
 Timestamp : 00:17:01
 Characters : Elodie (E) – Prince Henry (PH)
 Nonverbal subtypes : Emotions

Following the formal discussion, the queen signals Elodie (E) and Prince Henry (PH) to begin personal interaction. Prince Henry extends his hand, and Elodie accepts it. They then walk hand-in-hand through the palace garden. This moment of physical contact marks the transition from formality to

personal acquaintance. The act of holding hands operates as a mutual gesture of tentative trust and social approval. It allows both parties to explore compatibility in a nonverbal yet deeply expressive manner. Through this simple touch, both characters open a channel for further relational development.

E. Analyze types of nonverbal communication Silence

1. Data S 1



Picture 14. S (42:21/E-D/Provide Time to Think)

Data Number	: Data 36
Timestamp	: 00:42:21
Characters	: Elodie (E) – Dragon (D)
Nonverbal subtypes	: Provide Time to Think

When confronted by the dragon's claim that she must fulfill the kingdom's old promise, Elodie (E) falls silent. Her gaze drops to her wound, a mix of her and Prince Henry's blood. The silence here is not emptiness, but contemplation. It marks a critical cognitive moment wherein Elodie begins to piece together her identity and fate. This "pause" creates narrative space for introspection and reflects the profound psychological weight of the dragon's words.

2. Data S 2



Picture 15. S (44:12/E-D/Respond Personal Anxiety)

Data Number	: Data 37
Timestamp	: 00:44:12
Characters	: Elodie (E) – Dragon (D)
Nonverbal subtypes	: Respond Personal Anxiety

The dragon (D) taunts Elodie (E) after a near attack. Trapped in fear, Elodie remains silent, frozen in place. Her inability to respond denotes a physiological and emotional paralysis. The silence here acts as a manifestation of terror and helplessness, intensifying the threatening atmosphere. The dragon interprets her stillness as compliance or inferiority, revealing how silence can also shift power dynamics.

3. Data S 3



Picture 16. S (53:32/E-D/ Respond Personal Anxiety)

Data Number : Data 38
 Timestamp : 00:53:32
 Characters : Elodie (E) – Dragon (D)
 Nonverbal subtypes : Respond Personal Anxiety

After narrowly escaping a burst of dragon fire, Elodie (E) hides in a niche. She discovered that it is being the resting place of previously sacrificed princesses. In this moment of horror, she again falls silent. The stillness becomes a protective measure psychologically and physically against a violent and chaotic threat. Her silent state contrasts starkly with the dragon's menacing whispers, amplifying the trauma and gravity of her realization.

F. Analyze types of nonverbal communication Spatial Message and Territoriality

1. Data SMT 1



Picture 17. SMT (05:07/E-Rp/Proxemic Distances)

Data Number : Data 1
 Timestamp : 00:05:07
 Characters : Elodie (E) – Red Priestess (Rp)
 Nonverbal subtypes : Proxemic Distances

In this scene, Elodie (E) enters a meeting room where Red Priestess (Rp), Lord Bayford (LoB), and Lady Bayford (LaB) are already present. Instead of approaching them or initiating interaction, Elodie deliberately halts a few meters away from the Red Priestess. This physical distancing is a clear manifestation of a psychological boundary. The deliberate maintenance of space indicates Elodie's reservation or discomfort regarding the presence of the Red Priestess. In interpersonal dynamics, the use of space becomes a means of regulating intimacy and asserting personal control. Elodie's refusal to reduce the distance suggests caution and possibly emotional detachment from the individual or context involved.

2. Data SMT 2



Picture 18. SMT (06:00/E-LoB-LaB-Flo/Proxemic Distances)

Data Number : Data 3
 Timestamp : 00:06:00
 Characters : Elodie (E)–Lord Bayford (LoB)–Lady Bayford (LaB)–Floria (Flo)
 Nonverbal subtypes : Proxemic Distances

Upon the delivery of a letter from Queen Aurea, Lord Bayford (LoB) begins reading its contents, prompting Elodie (E), Lady Bayford (LaB), and Floria (Flo) to collectively approach him. This synchronized movement toward the focal point of communication namely, the letter demonstrates how spatial orientation reflects social and emotional investment. The reduced physical distance among characters signifies shared concern or curiosity regarding the letter's contents. It is also indicative of alignment in intention and group cohesion, showing that physical proximity becomes a medium for mutual acknowledgment and a collective emotional response.

3. Data SMT 3



Picture 19. SMT (07:37/E-Flo/Proxemic Distances)

Data Number	: Data 6
Timestamp	: 00:07:37
Characters	: Elodie (E) – Floria (Flo)
Nonverbal subtypes	: Proxemic Distances

Following a scolding from Lady Bayford (LaB), she offers a blanket to Elodie (E), who wraps it around herself and Floria (Flo), making them appear as though they are hugging. This instance combines physical proximity and touch as a form of emotional communication. Though indirect, the use of the blanket as a tactile medium conveys warmth, protection, and solidarity. The shared space under the blanket symbolizes mutual emotional support, especially in a transitional moment. The nonverbal message here is one of unity and comfort amidst uncertainty.

CONCLUSION

Based on the findings and discussion in the previous chapter, several conclusions can be drawn regarding An Analysis of Nonverbal Communication Used by the Resilient Heroine "Elodie" in the "Damsel" 2024 Film Directed by Juan Carlos Fresnadillo used DeVito's theory.

The kind of nonverbal communication aspects utilized by the Resilient Heroine "Elodie" in the "Damsel" 2024 film directed by Juan Carlos Fresnadillo was Body Messages (BM) with 4 data findings, Facial Communication (FC) with 10 data findings, Eye Communication (EC) with 13 data findings, Touch Communication (TC) with 12 data findings, Silence (S) with 7 data findings, and Spatial Messages and Territoriality (SMT) with 9 data findings. Total data findings are 55 data.

The dominant aspect of nonverbal communication aspects utilized by the Resilient Heroine "Elodie" in the "Damsel" 2024 film directed by Juan Carlos Fresnadillo, based on the results of data analysis found as much as 55 data. The first number of findings, the Body Messages (BM) was 4 data findings (7%). Second, Facial Communication (FC) with a total of 10 data findings (18%). The Third, Eye Communication (EC) with a total of 13 data findings (24%). The Forth, Touch Communication (TC) with a total of 12 data findings (22%). The Fifth, Silence (S) with a total of 7 data findings (13%). And the last, Spatial Message and Territoriality (SMT) with a total of 9 data findings (16%). From this amount it can be concluded that in the Damsel Film by Juan Carlos Fresnadillo found many uses of the nonverbal communication cues used by Elodie as the main character along to interact with other characters with a total of 55 data findings and the most domineering use is found in the use of Eye Communication (EC) with a total of 13 data findings with a percentage of 24 %.

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