

**A Study on the Contradictions of Messages between Verbal
Utterances and Body Language - A Case Study of
Paralanguage Based on the American
Crime-detection Series *Lie to Me***

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Abstract

Human communicate by both spoken words and body language. In most situations, body language as one type of paralanguage works as a tool to substitute, enhance, or repeat spoken words. However, this is not always the case especially when a lie happens. When people are telling a lie, their unconscious body language contradicts their speeches. Examples of body language contradicting verbal utterances are demonstrated in the one of the hottest American television show Lie to Me. Based on relevant studies and researches on body language and paralanguage in the past decades, this paper aims to analyze the relationship between verbal utterances and various types of body language from all different aspects of body language for the purpose of exploring the contradictions of messages between verbal utterances and body language and how they are depicted in Lie to Me.

Key words: body language; paralanguage; verbal utterance; contradictions

1. Introduction

When we say goodbye, we tend to shake one of our hands; when we show our agreement, we are used to nodding our head; when we are cheerful, our mouth is slightly upward. In most speech situations as the above mentioned ones, linguistic and paralinguistic features are combined in the message delivery of communication. During such a process, linguistic features deal with what is said while paralanguage is responsible for how something is said. According to Trager (1958), paralanguage includes some voice modifications such as voice set, voice quality, and vocalization. It also involves other physical features such as facial expressions, hand movements, and eye contact, all of which are forms of body language.

Like verbal utterance, body language is also a product of human evolution and communication. Actually, it is a silent language which has existed long before language was invented. Psychological research has indicated that in communication our complete messages are transmitted 7% verbally, 38% through tone of voice, and 55% through body language (Mehrabian, Wiener 1967).

Abundant studies on body language so far have provided current researchers with very useful materials and information. The previous studies in this field, however, mainly focus on the role of body language in communication, the categorization of body language, and the meaning which different body language carries. This research aims to investigate contradictions between verbal utterances and body language in American Crime-detection Series.

Many people are familiar with some hot crime-detection TV series in which the ability of police, detectives, and lawyers to catch a killer seems almost magical. When they question a suspect, they are able to confirm the suspect's guilt by reading his body language. There are many fantastic crime-detection TV series which the studies of body language are applied such

as *Criminal Intent and the Closer, NYPD Blue, Criminal Minds, and Lie to Me*, in which the contradiction between verbal utterances and body language is revealed and observed by viewers visually and directly. And the present research would analyze examples of mismatches between verbal utterances and body language in one of the hottest shows *Lie to Me* according to previous study findings and explore how the contradictions are depicted.

2. Research Methodology

2.1 Theoretical Framework

2.1.1 Kinesics

Kinesics, the study of the role of body movements, is firstly put forward by anthropologist Ray L. Birdwhistell in his book *Introduction to Kinesics* (1952). Birdwhistell starts his research on body motion in the late 1940s and finds that there is no such thing as universal gestures revealing completely the same meanings to all humans. For example, the meaning of the act “nod” to some African tribes may differ from that to Americans. After that, his research is focused on the types of gestures that have specific meanings. Until the 1950s, an assumption made by Birdwhistell that single gestures can send complete meaning only when they are accompanied by other gestures contributes to the birth of Kinesics. Birdwhistell makes an analogy between kinesics and language, considering that kinesics contains small units the way that language can be divided into words, sentences and paragraphs. In Birdwhistell’s theory, the role kinesics plays in communication is not redundant. He thinks of the role as “multichannel reinforcement” which would be equal to or emphasize certain verbal messages.

2.1.2 Matches and Mismatches Between Verbal Utterance and Body Language

Knapp and Hall divide the relationship between verbal utterances and body language into two categories: match and mismatch (1992). According to Knapp and Hall, match is made up of several subtypes including repeating, substituting, complementing, accenting, and regulating. Match between verbal utterances and body language is frequent in our daily communication. However, in certain situations there is the other relationship: mismatch, or contradiction, which means body language and verbal utterances are not accordant in message transfer. It is easy to think of situations where a body language contradicts one’s verbal utterances. Supposing your friend has just broken one of your favorite vases and he asks if you mind or not, how would you respond? You may say it is fine, but your facial expression and body may not agree with your words, which shows that you’re deceiving.

2.1.3 Subsystem Theory

Jenkins and Johnson come up with subsystem theory in their book *What the Information Analyst Should Know about Body Language* (1977). With a systemic analytical approach, they raise the idea that body language is “a communication subsystem of the human system.”

Within this communication subsystem, there are altogether seven elements which are: “hand movements, facial expressions, eye contact, posture, proxemics, body rhythms, and speech.” In their book, Jenkins and Johnson have introduced and synthesized some of other researchers’ findings attempting to give detailed explanations of the seven subsystems captioned. For instance, hand movements are divided into three classes which are emblems, illustrators, and adaptors according to Ekman and Friesen’s classification (1972).

2.1.4 Categories and Specific Meanings of Body Language

Hartley and Karinch divide body language into five main categories: head movement, eye contact, facial expression, hand movement, and body posture in their best seller book *I Can Read You like a Book: How to Spot the Messages and Emotions People Are Really Sending with Their Body Language* (2007). Hartley and Karinch in their book call these five types of body language head-to-toe scan.

According to Hartley and Karinch, head tilts can enhance or replace verbal messages. In American culture, head moves in certain contexts show uncertainty. Eye contact includes both the eyes and the eye areas in Hartley and Karinch’s classification. Temples, pupils, eyelids, eye movement, and blink rate are analyzed in their book. For example, the moving conditions of the temple are different when a person does a real smile and a fake smile; and one’s pupils dilate when seeing appealing things. Hartley and Karinch classify facial expressions into five elements: forehead, eyebrows, nose, mouth, and jaw, all of which carry specific meanings in reflecting human emotions and thoughts. The analysis of hand movement in Hartley and Karinch’s book actually includes two parts of human body: arms and hands. One of the most typical arm acts are arm crossing. Many people like to have their arms crossed but this action have various meanings in different conditions. Body posture is the last type of body language according to Hartley and Karinch. They discuss posture from three perspectives: torso (from the chest to the hips), hips, and body angle.

2.2 Research Subject and Data Collection

In this paper, the American Crime-detection Series *Lie to Me* is selected as the research subject. Since all the samples needed for the research are available in *Lie to Me Season 1* which contains thirteen episodes, the writer decides to select all the relevant samples from the first season. There are many scenes in the first season about the use of body language, but it would be tough and impossible to include all occurrences of mismatches in the thesis. Therefore, the writer plans to select altogether seven scenes from the show, which would be classified into five categories based on Hartley and Karinch’s categorization of body language, with one sample for head movement, eye contact, and facial expression respectively, two for the rest of categories respectively.

2.3 Research Questions

The current research attempts to answer the following questions:

- (1) How the contradictions between verbal utterances and body language are depicted in *Lie to Me*?
- (2) In what ways do these contradictions indicate that people are lying?

3. Findings and Analyses

3.1 Analysis of contradictions involving head movement

In the first season of *Lie to Me*, there is only one instance of contradictions between verbal utterances and body language involving head movement. Manny Trillo, an original gangster who has been imprisoned for several years for drug dealing and killing a policeman, is going to be released earlier by the government due to his great antigang work in jail. Unexpectedly, Ms. Sando, whose husband is the cop killed by Manny Trillo, also asks for the release of the gangster. Before Manny Trillo's release is officially issued, the government wants to make sure that he is really rehabilitated and Ms. Sando asks for Manny's release sincerely. Thus, the government invites Dr. Lightman and his colleague Ms. Torres and arranges the interview:

- Ms. Sando: When Manny Trillo killed my husband, I ...
I was angry. For years, I couldn't even say his name. [a long breath] Then one day, someone told me about his book. I had a curiosity. So I went out and bought a copy. I read the whole thing ... in two days. I was shocked. [starting to shed tears] How could that [turning to look at Manny Trillo, then back to the lawyer and Mr. Lightman] man have written such a ...? [glancing at Manny Trillo again, then shaking her head, shrugging her shoulders] I was just ... [folding her hands on the desk, continuing crying] Everything I had believed ... [swallowing] It changed the way I look at things.
- Lawyer: Mrs. Sando, do you believe Mr. Trillo had changed?
- Ms. Sando: [pulling lips apart, winking, then looking the lawyer in her eyes] Yes. Yes, I do. [keeping shaking her head] I believe he's repented. He's changed his heart. [turning to look at Manny Trillo again, biting her lower lip] And he's changed mine.

Lieutenant Governor: That's quite a statement. [to Dr. Lightman]

Dr. Lightman: Of course she doesn't believe a word she just said.

From Dr. Lightman's judgment it is easy to find that Mrs. Sando's remark that she believes that Manny Trillo has truly changed doesn't convince Dr. Lightman at all. In the following scene, Dr. Lightman and his colleagues are watching the video of Mrs. Sando's another interview:

Ms. Sando: As I said earlier, [slightly shaking her head] I ... I've read books, and I've seen him interviewed, and I really believe that Manny Trillo was a ... is a changed man. [shaking her head violently] [...] I think it's ... it's amazing [eyes wide open] the way he's ... he's turned himself around.

Reporter: Ms. Sando, tell me, what made you come forward after all these years?

Ms. Sando: I had heard that the governor was considering a pardon, and I thought, well, it ... [eyebrows up, winking]

Dr. Lightman: Fear.

Apparently, Dr. Lightman and his colleagues have no faith in Ms. Sando's words. They don't believe she really wants to forgive Manny Trillo. Towards the end of the episode, Ms. Sando tries to shoot Manny Trillo dead after he is released. It turns out that she begs for his pardon in order to kill him outside by herself. Then, in what way do Dr. Lightman and his team find Ms. Sando's lobby is not sincere?

The above example shows that every time when Ms. Sando says Manny Trillo has changed she keeps shaking her head. According to Hartley and Karinch, movement of head is a cultural gesture. For instance, Indians use the gentle shake of the head left to right to represent agreement, and in western culture, the nod and shake signify yes and no (Hartley, Karinch 2007). Even though Ms. Sando asserts she believes Trillo is a changed man verbally, her head shaking is telling that she doesn't think so at all; she tries her best to conceal her hatred and sadness, but her body language reveals her true emotions. The obvious contradiction between Ms. Sando's verbal utterance and body language assures Dr. Lightman that she is actually lying.

3.2 Analysis of contradictions involving eye contact

"Eye engagement is like touch in its mystic and magnetic qualities (Henley 1977)." According to Henley, covering the eyes alone and leaving other human characteristics such as hair, clothes, face, body size, and etc. visible may make the identity confusing. In *Lie to Me*, eye contact is an

important body language signaling the characters' feelings and emotional status. One of the typical scenes involving eye contact is in the first episode. James Cole, a sixteen-year-old high school student, is accused of murdering his teacher, Susan McCartney. He is caught by two policemen when he's going to run away. In his interrogation, he fails a polygraph test, which makes it more evident that he has killed his teacher. Before this boy is going to be sentenced to life imprisonment, the mayor wants to be certain that he is really guilty. Dr. Lightman and Dr. Foster are invited to make an independent assessment of intent. In the interrogation room, Dr. Lightman and Dr. Foster are having a private interview with James Cole:

- James Cole: Look, I already told the police everything, okay?
- Dr. Foster: Tell us why you think you're here, James.
- James Cole: [sighing] I was out for a run, and the police thought I was running from them. So they arrested me.
- Dr. Lightman: I heard you made your school's track team.
- James Cole: I didn't make it. [shaking his head] They don't have tryouts.
- Dr. Lightman: Oh. What was your best race this year?
- James Cole: [shifting his gaze from Dr. Lightman, pupils turning to left side, shaking his head] Uh ... I don't know.
Um, probably against Jefferson last week.
Why?
- Dr. Lightman: I ran hurdles myself. 110 meters. How'd your quads feel during the race?
- James Cole: Er ... [shifting his pupils to left side again, then looking at Dr. Lightman] Good, I guess.
- Dr. Lightman: And what about on your run the night you were arrested?
- James Cole: [gazing at Dr. Lightman without any eyes shifting] I felt fine.
- Dr. Foster: Your teacher Ms. McCartney was found dead in her home. Have you ever been to her house before?
- James Cole: [eyes wide open, looking up at the ceiling, then at Dr. Foster] No, I've never been to her house before.
- Dr. Foster: Ms. McCartney thought that you should be held back a year, because she felt you were having some problems with your classmates.
- James Cole: [slightly smiling] What? I didn't want to get held back.
- Dr. Foster: How'd you feel when found out she was dead?

James Cole: [looking Dr. Lightman in the eyes, frowning] I prayed for her soul. I can't know God's plan, but I didn't kill her. [slowly and carefully enunciating each word with serious facial expression]

In another scene that follows, we find out that James is not the murderer. As a kid whose family are all Jehovah's Witness believers, he feels shameful for having sexual drive towards his teacher Ms. McCartney. He often takes photos of Ms. McCartney hiding near her house and spy on her. On the night of the murder, he is spying on her at her home, having no idea that she has already been murdered. When he finds out and is about to call police, he is caught by policemen. James tells all the truth to Dr. Lightman, and then we can discover the only time James lies during his communication with Dr. Lightman and Dr. Foster is when he talks about his run on the night Ms. McCartney was killed. Two times when Dr. Lightman asks James about his best race and his quads during the race, he stops looking at Dr. Lightman, breaks eye contact, and turns his eyes to other things in order to recall his memory and answer truthfully. Oppositely, when asked about his run the night of the murder, James still looks at Dr. Lightman in the eyes and gives a definite answer "I felt fine," which shows that there isn't any recalling activity inside him at that moment. James doesn't break eye contact while saying "I felt fine" directly because no real memory of running on that night exists. James's other verbal utterances are in accordance with his body language (i.e. he enunciates "I didn't kill her"), but his assertion that he is running completely contradicts his body expressions, from which Dr. Lightman finds that James is lying.

Research shows that listeners tend to judge speakers who gaze more as being more persuasive, sincere, truthful, and credible (Knapp, Hall 1992). It is stereotypical that when someone wants to hide something he would try to avoid eye contact as far as possible, which also means similarly, the more visual interaction engaged the more honesty and reliable the figure is. Therefore, skillful deceivers would consciously apply this stereotype: they positively have more eye contact with the listener in order to make their words more convincing and persuasive. Knapp and Hall put it in this way: "sometimes, [...] the ability to display a normal pattern of gaze is deficient, and the liar ends up staring. And too much gazing signals that something is wrong just as too little gazing does (1992)."

In addition to the eye contacts in the scene above that make Dr. Lightman suspicious, another James's eye activity is also the key to the whole case. That is in the scene when Dr. Lightman and his colleagues watch James's polygraph video:

Officer: Did you attack Ms. McCartney?

James Cole: [pupils dilated, looking down, touching his right brow with right hand, swallowing] No.

Experiments have shown that pupils dilate when people look at enjoyable stimulus (Jenkins, Johnson 1977). Hartley and Karinch also think that the causes of pupils' dilation include sexual appeal, curiosity, and fear, and etc (2007). Under the certain circumstance, what causes James's pupils to fully dilate would neither be fear nor anger but sexual arousal.

Eye contact in the two scenes above works as a significant maker of character's inner emotions. By reading the character's eye expression, we're able to find the contradiction between his verbal utterances and body language.

3.3 Analysis of contradictions involving facial expression

In Hartley and Karinch's categorization, there are altogether five elements of human facial expressions: forehead, eyebrows, nose, mouth, and jaw. This chapter would analyze the contradictions between verbal utterances and body language involving certain facial expression. In the second episode of *Lie to Me*, Sheila Lake, a specialist who has served in army for three years, two of those in Afghanistan, accuses her platoon leader Staff Sergeant Russell Scott of raping her. Sergeant Scott is redeployed to Afghanistan very soon, so the staff judge needs to find out if Sheila Lake's allegation is true or not. Sitting opposite to Dr. Lightman and Ms. Torres, Sheila Lake is making her accusation again:

Sheila: When you sign up to be one of four women in a platoon of thirty guys, guys who aren't gonna see another woman for six months, well ... [slightly nodding] like they say in Girl Scouts, [turning eyes from the window to Ms. Torres] "Be prepared."

Ms. Torres: So, you were harassed?

Sheila: Porn in the latrines. [turning eyes to Dr. Lightman, then back to Ms. Torres] Jody calls.

Ms. Torres: Jody calls?

Sheila: "I taught that bitch her left then right. Nailed her ass, then left last night." [singing the Jody calls]

Ms. Torres: Got it.

Sheila: Yeah. [looking down at her hands, tongue touching upper lip]

Ms. Torres: Did Staff Sergeant Scott participate in any of this?

Sheila: [sniffing] He didn't make jokes or anything, but ... [shaking head] oh, his hands were everywhere. [eyes closed, looking down] He liked to walk in on us while we were changing, if we were in the showers.

Ms. Torres: Tell us about the attack.

Sheila: [sniffing again, still looking down] I was, uh ... I was on my way back from a workout. [starting to shed tears] Ran into him behind the mess. [pouting her mouth, swallowing] And he ordered me to strip. He grabbed me. licking her upper lip, eyes closed] He pinned me down. And he assaulted me. [the same mouth shrug again] I was sexually assaulted.

It seems that Sheila Lake's accusation is logical and truthful since tears don't lie as far as most people are concerned. Besides, the whole story she tells seems complete. Few women would make up stories of being raped by others especially when she is a soldier. However, Dr. Lightman doesn't believe she is telling the truth. It is Sheila's facial expressions that make Dr. Lightman believe she is actually lying.

"The face is the most controlled part of the body, therefore it communicates valuable information (Jenkins, Johnson 1977)." In the interchange with Ms. Torres, Sheila Lake has pouted her mouth twice while describing the rape. According to Hartley and Karinch, mouth activity such as licking the lips, sticking the tongue out, biting a lip, and pouting mouth is sign that the brain and mind are engaged (2010). These mouth movements indicate that someone is thinking. Sheila Lake's mouth shrug along with her swallowing works as a signal to Dr. Lightman that she is carefully making up a story and she has no confidence in her own words.

The other crucial facial element involved in this scene is forehead. As Hartley and Karinch say, "your forehead allows you to demonstrate the very inner workings of your mind (2010)." People's emotions and feelings are often reflected on their forehead. For instance, emotions include surprise, fear, and etc. would cause a wrinkled forehead. Fear usually leads to a straight-up lift engaging the muscles between the brows. It is easy to assume that the two strongest emotions should be hatred and fear when a girl talks about rape on her. However, it is interesting that there isn't any activity in Sheila Lake's forehead indicating shame, hatred, or fear. In this particular instance, the lack of facial expressions is as important as the facial expression itself. The absence of activity in Sheila Lake's forehead indicates that the rape doesn't exist at all. In this way, a typical example of incongruity between verbal utterances and body language are presented.

The ending of this episode shows that Dr. Lightman is appropriate in assisting that Sheila Lake is telling a lie. Actually this is a prepared lie: one of the women who are in the same platoon with Sheila Lake is raped by Staff Sergeant Scott, but she is afraid to come forward, so Sheila Lake stands out and pretends to be the victim. Since the lie is prepared beforehand, it contains specific and elaborate features such as time, location, motives, etc. Therefore, it is very hard to find the deception leakage of a planned lie. Only by carefully reading people's body language can we spot the contradiction between speeches and body movements

3.4 Analysis of contradictions involving hand movement

Hartley and Karinch call hands “the only tools we own from birth (2007).” Compared with other parts of our body, hands help us finish most of daily work. Additionally, our hands play an indispensable role in transferring messages. In *Lie to Me*, the most representative instance involving hand movements appears in the fourth episode.

Park Jung-soo, the ambassador from the Republic of South Korea, is visiting the U.S. Meanwhile, he’s attending the wedding of his son who has accepted higher education in America. However, intelligence agency is informed that there might be attempt to kill the ambassador at his son’s wedding. Therefore, Dr. Lightman and his staff are hired to identify the suspects and protect the ambassador’s security at the wedding along with the Secret Service. Unexpectedly, it is the ambassador’s son Won-hee that finally gets shot. The ambassador asks Dr. Lightman and his colleagues to find out who is the shooter:

Ambassador: Who would want to kill my son?

Dr. Foster: We’re trying to find that out.

Ambassador: You’re mistaken. If there was a second assassin in the room, well, then, two were sent after me. This has nothing to do with my family.

Dr. Lightman: You sure about that?

Ambassador: [the right index finger pointing to the right while eyes being pointed the left] Politics was behind this, people who want to silence me. That is who you should be looking for.

The ambassador’s remarks make Dr. Lightman and Dr. Foster get suspicious. They think there is something the ambassador is trying to conceal. When the ambassador insists that the shooter’s target is him rather than his son, his right index finger points to the right direction while his eyes are looking at the left. Different parts of his body are not in line with each other. Research shows that “body movements and gestures are not randomly produced during the stream of speech; they are inextricably linked as parts of the same system (Knapp, Hall 1992).” It is unreasonable that someone is manifesting “out-of-sync” behavior. In the above scene, the ambassador’s “out-of-sync” actions indicate too many activities in his brain, in other words, he is lying. In the scenes following, it is found out that the ambassador does lie to Dr. Lightman and Dr. Foster. His bodyguard is actually his secret son. The ambassador thinks that the bodyguard hates Won-hee and shoots him at the wedding due to his secret identity. However, even though the ambassador thinks the bodyguard might be the killer, he wouldn’t reveal the truth. Therefore, the ambassador tries hard to persuade Dr. Lightman that shooter’s target isn’t his son but him.

Above, an example of mismatch between speeches and bodily expressions is presented. Most of the time, however, people would spare no effort to hide their real emotions, like the following scene in the same episode, where Dr. Lightman is watching the tape of the wedding in order to find out some traces, and he discovers something wrong with the Best man:

Best man: [holding a glass of wine] Um, first, I wanted to say that Won-hee and I met our freshman year at Columbia. [...] Uh, he was into Mozart and poetry, and liked to volunteer at the homeless shelter. [walking around the table] I, on the other hand, was into [...] He's, uh ... [right middle finger touching right eye] he's the most generous guy ...

Ekman and Friesen classify hand movement or gesture into three categories: emblems, illustrators, and adaptors (1972). According to them, emblems are also called speech-independent gestures, which means that they are not tied to oral speeches. Emblems have specific meanings which are acknowledged among members of a cultural group. For example, in American culture, the "V" sign usually signifies victory, and giving somebody "the finger" often means insulting and hostility. And the above example is typical in the application of emblems. When the Best man says Won-hee is the most generous guy he gives "the finger" in an obscure way, which shows deep disgust and hostility. In this context, the Best man's words totally contradict his gestures. In the following scene, the Best man admits that he gets mad at Won-hee. Won-hee has a gambling problem and borrows five thousand dollars from the Best man to pay the debt weeks ago Won-hee, however, puts the money in another game instead of paying the debt as he has promised.

3.5 Analysis of contradictions involving body posture

According to Knapp and Hall, body posture is "a key indicator" of some inner emotions (1992). For instance, putting the hip in motion to angle our body equals "don't you dare." Davis also puts that "posture is the easiest of the nonverbal clues to pick up (1973)." The contradiction involving body posture in *Lie to Me* firstly occurs in the second episode where Dr. Foster and her colleague Eli Loker are asked by the Athletic Association to quietly investigate Earl White, national high school player of the year, also a basketball player with great prospect. It is said that Earl White has taken the bribe of \$50,000 from Howard Taft, an alumni booster, and secretly plays for Carver. In the indoor sports arena, Earl White and his younger brother are walking towards Dr. Foster and Eli Loker:

- Earl: You hungry? Huh? Huh? [to his brother, dribbling the ball]
- Officer: Earl White, Dr. Gillian Foster and her associate, Eli Loker.
- Earl: [bringing the basketball to his chest] You folks are the lie guys, right?
- Dr. Foster: More the truth guys, but it depends on the case. Do you have some time to chat?
- Earl: [turning to his brother] You know, I have to take my little brother home, and I got an Econ midterm tomorrow. Need to get with the books, you know? But hit my cell later. Anything I can do to clear my name.

During the conversation, the only obvious posture Earl White does is bringing the basketball to his chest when he firstly meets Dr. Foster and Eli Loker. The basketball here to viewers is used as an obstacle between Earl and others. According to Hartley and Karinch, gestures and postures can be classified into four types: illustrators, regulators, adaptors, as well as barriers (2007). In communication, standing behind a desk, turning to other sides, and crossing arms, etc. can create a barrier between communicative sides. Apparently, Earl White wants to establish a barrier so that Dr. Foster and Eli Loker cannot get him. Even though he says he would cooperate to prove his innocence verbally, his body posture which accompanies his fast speed sends both Dr. Foster a message that he is lying. Towards the end of the episode, it is found out that Earl White has indeed taken the bribe because of his arthritis.

Another scene very similar to this one is in the fifth episode where the gangster Manny Trillo, who has been mentioned previously, is visited by Dr. Lightman in the jail after Ms. Sando's interview:

- Manny Trillo: Stopping by for lunch? [taking off glasses]
- Dr. Lightman: No. Just a question. Did you get someone to
Threaten Holly Sando?
- Manny Trillo: [gripping lip, staring at Dr. Lightman] I'm
not threatening Holly Sando.
- Dr. Lightman: Really? Because that would be your typical
gangbanger move, right? Get in touch with
your old familiars. Send her a message.
- Manny Trillo: [pulling lips apart, hands open] Look, that's
not me, not anymore.
- Dr. Lightman: You sure you haven't called any of your old
friends?

Manny Trillo: I don't talk to those lacras. [turning around,
arms crossed, hunching over]

It is interesting to note that Dr. Lightman actually believes that Manny Trillo has already changed because he shows no deception leakage during every conversation but Dr. Lightman has no confidence in Manny Trillo's assertion that he has no contact with his old friends. After Dr. Lightman reveals the lie, Manny has to confess that he's indeed in contact with several friends in order to work with the gang task force. And this is actually the only lie during the conversation. He doesn't lie about the part of threatening Holly Sando, and that's why he grips his lip when Dr. Lightman asks him if he does. According to Hartley and Karinch, men grip their lips to hold back emotions (2007). When Manny Trillo grips his lip, he's actually trying to control his anger. However, When Manny Trillo tells the lie, he suddenly turns around, crosses his hands, and hunches over. By doing these barrier movements, he appears more confident and secure. Conversely speaking, these actions indicate his lack of faith in his own words because he is deceiving.

4. Conclusion

Humans are able to send and receive information, even through nonverbal behaviors without knowing they are doing it. Most of the time, people completely have no idea of what they are doing with paralanguage. All the available data, no matter whether it is verbal or nonverbal, signify certain information and they are combined in the message transfer. In this process, verbal utterances and paralanguage either match each other or contradict each other. Studies such as Birdwhistell's kinesics are also applied in TV series especially in crime detection ones. One of the most popular applications in crime detection TV series such as *Lie to Me* is the situations where suspects lie and the protagonists succeed in spotting their lies by reading their body language. Very often body language compared to spoken words is more liable "since it's less likely to be under conscious control (Davis 1973)." Therefore, when people lie, there would be the contradictions between their body language and verbal utterances and thus different messages could be identified through the body language.

The analyses in section 3 have answered the two research questions: how the contradictions between verbal utterances and body language are depicted in *Lie to Me* and in what ways do these contradictions indicate that people are lying. The present research shows that in American crime-detection series *Lie to Me*, human real emotions and feelings can be demonstrated by certain body language and these emotions under certain circumstances contradict human verbal utterances. There are instances in *Lie to Me* that the character keeps shaking his head when he says yes. Studies show that in western culture shaking head often means disapproval. Therefore, even though the character says yes verbally, his body movement actually says no. In this way, the contradiction between verbal utterances and body language is

depicted. Besides, some people tend to make some body movements like crossing arms and covering eyes with their hands in communication. According to Hartley and Karinch, such behaviors can be seen as barriers between two speakers. Why do they try to establish conversational barriers? Obviously, these people unconsciously do not want others to find their real thoughts. Thus, their body language is not in line with their verbal utterances.

Even though characters would try to conceal their real emotions by saying some words which seem very convincing, or pretend to be definitely honest and sincere by consciously making gestures like staring at the listeners, or try to let others believe them with the help of tears, their real emotions are leaked in their unconscious body movements such as swallowing, lips biting, licking lips, gripping lips, looking around etc. These unconscious body movements naturally contradict human verbal utterances, which indicate that they are actually telling lies.

Of course, one suggestion for other researchers is that the current research focuses on the body language in crime-detection series. Such TV series often follow one pattern: liars always try to look more convincing before listeners by doing some gestures such as gazing at them directly, and later after listeners reveal their lies, they may confess. Perhaps in other types of TV shows like drama body language is demonstrated in others ways and the contradictions are depicted in different forms.

In summary, body language as one type of paralanguage is too crucial and powerful in our life and it cannot be ignored. Our hands, head, eyes etc. all transmit messages in a silent way, and it is not hard to spot the contradictions between people's spoken words and what their body language tells.

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