

**Body Language: Key to Professional Success**  
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**Lecture - 08**  
**Kinexics: Types & Contexts**

Welcome dear participants to the third module of the second week. In this module, we would discuss Kinesics is a part of nonverbal aspects of communication. We would look at what are the different types of kinesics and what are the context in which their interpretation has to be done.

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The slide contains a list of bullet points on the left and two images on the right. The first image is the cover of the book 'Kinesics and Context' by Ray E. Birdwhistell, featuring a black background with white text and a decorative swirl. The second image is a portrait of a woman, likely Prof. Rashmi Gaur, in a video frame.

- Etymologically derived from the Greek word *kinēs*, which denotes movement
- Prof Ray Birdwhistell: *Introduction to Kinesics: An Annotation System for Analysis of Body Motion and Gesture* (1952). It marked the introduction of formal research on body motion communication. The term included body movements and postures and suggested that non verbal codes had a structure similar to a linguistic code
- Birdwhistell defined it as “the systematic study of how human beings communicate through body movements and gesture” and also as the “systematic study of the visually sensible aspects of nonverbal interpersonal communication. This definition covers most of the fields of nonverbal communication

(Image: <http://www.upenn.edu/pennpress/book/179.html>)

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Etymologically, the word kinesics has been derived from a Greek word *kines* which denotes movement. Professor Ray Birdwhistell, had used it for the first time in 1952 in his book *Introduction to Kinesics: An Annotation System for Analysis of Body Motion and Gesture*. This book had marked the formal research and body motion communication and established it as a field of formal research. He had suggested that this term should include body movements and postures, and also suggested that non verbal codes had a structure which is similar to those of linguistic codes.

Birdwhistell had defined kinesics as “the systematic study of how human beings communicate through body movements and gesture” and also as the “systematic study of

the visually sensible aspects of nonverbal interpersonal communication”. This definition covers most of the fields of nonverbal communication.

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- In popular discourse kinesics is termed as 'body language,' a term more popular than kinesics. First dictionary entry of the term is in 1885 edition of Merriam-Webster. However the usage of the term became popular only after it was used by Birdwhistell
- Several critics prefer to define kinesics not as a field of study but as the specific approach to nonverbal communication developed by Birdwhistell (Noth p. 393)
- In this sense, Duncan, as well as Harper et al. and Knapp, for example, enumerate "gestures and other body movements, facial expression, eye movements and posture" as modalities of kinesic behavior, excluding paralanguage, proxemics and tactile communication
- Raffle and Engel included proxemics

In popular discourse kinesics is known as body language, the term which is more popular than the official one. As we have commented earlier, *Body Language* was initially the title of a book which was published in 1970 by Julius Fast, and it gripped the popular imagination immediately. Though the first dictionary entry of the term is found in the 1885 edition of Merriam-Webster dictionary. However, the usage of the term became popular only after the research of Professor Ray Birdwhistell was published.


Several critics prefer to define kinesics not as a field of a study, but as the specific approach to nonverbal communication as it was established by Professor Birdwhistell. Various researchers have tried to define the fields associated with kinesics, fields which come under its purview in different ways.

We can refer to Duncan as well as Harper and others and Knapp, who had enumerated gestures and other body movements, facial expressions, eye movements and postures as modalities of kinesic behavior. They have excluded paralanguage, proxemics and tactile communication from this purview. Raffle and Engle had included proxemics.

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- Studies of kinesics include facial expressions, movements of eyes, head, hand, arms, feet and legs -- gestures, postures and gait
- While the mouth is busy with the articulation of a word, the body simultaneously starts to convey the meaning with its posture, gestures, motion quality, facial expression, and does so in a structured way (analogue to the verbal one)
- Birdwhistell warns, “no position, expression, or movement ever carries meaning in and of itself”
- Interpretations of kinesics are context-dependent. Body movements should be interpreted only within the context -- which ideally comes in a pattern and is congruent with the verbal message
- Isolated meanings cannot be assigned to words and/or movements. Must always interpret kinesic motion as dependent on context and accompanying verbal message

(Marković pp. 11-12)



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However, most of the researchers agree that the study of kinesics include facial expressions, movement of eyes, head, hand, arms, feet and legs. In other words, it studies gestures, postures, facial expressions and also looks at the human gate to understand its implications and suggestions. While we articulate the sounds of a word with the help of our voice and mouth, the body also simultaneously starts to convey with postures gestures and motion and equally important interpretation of the word and it does so, in a structured way which is analogous to the verbally structure.

However, Birdwhistell has questioned us that “no position or expression or no physical movement ever carries meaning in itself and of itself”. It alerts us to our understanding of an isolated kinesic expression as an isolated word which can have multiple interpretations and words. In the same way we find that the interpretations of kinesics dependent on the context; in the same way in which the interpretation of a word is dependent on the sentence as well as the context for a complete understanding.

The movement of the body, the kinesic movements should be interpreted only within the context which ideally comes in a pattern and is congruent with the verbal message. Isolated meanings should not be assigned towards in movements and we must interpret kinesic motion as dependent on the context and also as an accompaniment of verbal messages, even though as we shall see later on many kinesic expressions can be used independent of verbal stimulus.

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## Scope and Importance of Kinesics

- Kinesics is perhaps the most commanding and influential of the nonverbal codes, influential because of the wealth of features available for bearing messages. Following estimates and observations suggest this richness:
  - Estimated 700,000 different physical signs can be produced by humans
  - Physiologists have estimated that the 30 or so muscles in the face are capable of displaying 20,000 different expressions
  - Hewes (1957) reported that 1,000 steady human postures are possible
  - Birdwhistell claims that up to 250,000 expressions are possible
  - Krout observed 7,777 distinct gestures in classroom behavior and 5,000 hand gestures in clinical situations

### Kinesic Communication

Communicating non-verbally by body movement

(Image: <https://marketbusinessnews.com/finance/glossary/kinesic-communication-definition-meaning/>)

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Kinesics is perhaps the most commanding and influential of the nonverbal codes it is influential because of the wealth of features which are available for bearing messages. We can look at certain estimates and observations to understand the richness of interpretations which are associated with the field of kinesics. It is said that more than 70 million different physical science can be produced by humans.

When Professor Ray Birdwhistell and Albert Mehrabian, had started the codified studies of nonverbal aspects of communication they had tried to prepare video footage of different physical expressions, of facial expressions, of eye contexts, of kinesic behavior etcetera, but they have to stop it because human face and human body is capable of literally in numerous number of expressions.


Beyond the basic identification of certain basic emotions and certain universal gestures, nonverbal aspects of communication cannot assert more. Physiologists have estimated that there are 30 or so muscles in the face which are capable of displaying almost as many as 20,000 different expressions. Hewes has reported in this research that 1,000 study human postures are possible and I am sure that the number would rise. Birdwhistell has claimed that up to 2,50,000 expressions are possible. Krout is observed almost 8,000 distinct gestures in classroom behavior and 5,000 hand gestures in critical situations.

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- These estimates highlight the nearly limitless kinesic means for sending non-verbal signals
- Human capacity to recognize kinesic signals is also large
  - Vision accounts for around 80% of our sensory perception; the remaining 20% comes from our combined senses of hearing, touching, tasting, and smelling
  - It is said that a trained pilot can purportedly identify a plane flashes as briefly as 1/200th of a second
  - even fleeting facial expressions and body movements of 125 microseconds can be understood
  - Even in solitude our body presents useful information and can reveal internal mental states or emotions
  - Consequently, people rely more on kinesic cues than any other code to derive meaning from nonverbal messages



(Image: <https://com32kinesics.wordpress.com/>)




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These estimates highlight the nearly limitless kinesic means for sending nonverbal signals. If the capacity of human beings to send in numerous kinesic signals exists then our capacity to recognize kinesic signals is also potentially immense. Vision accounts for around 80 percent of our sensory perception, the remaining 20 percent comes from our combined census of hearing, touching, tasting and smelling etcetera. It is said that a train pilot can purportedly identify a plane flashes as briefly as 1/200th of a second.

Fleeting facial expressions and body movements which we put into micro expressions which cannot even be very properly recorded by a castle onlooker can be still understood by several human beings. Our body presents useful information even when it is isolated and even in solitude it can reveal internal mental states or emotions to any person. Consequently, we find that people rely more on kinesic cues than any other code to understand meanings of nonverbal messages.

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- Kinesics can send unlimited number of non-verbal signals, especially if we consider that a person displays more than a single behaviour at any instance. For example, in how many ways can you show a friend that you approve of something s/he has just done?
  - You might engage in a very brief, almost perceptible head nod or nod your head vigorously
  - You might smile or combine head nodding and smiling
  - You might choose to be more enthusiastic by giving two thumbs up or shaking both arms overhead with hands clenched in fists
- All of these actions can signal approval to the other person, although each transmits a slight variation on that theme
- Human beings also have an immense capacity to recognize kinesic signals immediately
  - Fleeting facial expressions/body movements of 125 microseconds that seem to escape conscious observation may be registered by brain



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We understand that kinesics can send unlimited number of verbal signals, particularly when we consider that all of us can display more than a single behavior in any given instance. For example, if we have to appreciate a friend for something he or she has just done what exactly do we do with the help of our bodily gestures? Either we can give a nod, we can give half a smile, we can combined that nod in this smile, we might choose to be more enthusiastic and pass on any type of hand signals also. Now, what exactly do we pass on, is immediately understood by our friends.


Even though what is common in all these isolated and different signals is a sense of appreciation. The level of appreciation and at the same time different variations are also immediately understood by the receiver. So, human beings have an immense capacity to send as well as to receive kinesic signals immediately. The signals which are sent in 125 microseconds, the fleeting facial expressions and body movements can also be registered by our brain. But, how do we acquire this capability to transmit and understand kinesic messages?



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### Acquisition of Kinesics

- Many aspects of kinesics are learned through environmental and social experiences
- Burgoon, Judee K. et al. (2016) "The Visual and Auditory Codes: Kinesics and Vocalics," suggest that kinesic expressions are acquired in three ways:
- From innate neurological processes passed on genetically and developed through evolution
- From experiences common to all humans as they interact with the environment
- Through culture-specific tasks and social interactions that vary across cultures, co-cultures, and individuals




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Many aspects of our kinesic behavior and understanding are learned through environmental and social experiences. It is pertinent here to quote a research by Judee Burgoon and others, entitled the visual and auditory codes kinesics and vocalics which was published in 2016. They have suggested that the kinesic expressions are acquired in three ways simultaneously. Firstly, they are acquired from innate neurological processes which are passed on genetically and which have developed through evolution. They are also derived secondly, from experiences which are common to all human beings in our interaction with an environment. And thirdly, through culture is specific tasks and social interactions that do vary across cultures, co-cultures and individuals. And therefore, we find that there are certain aspects of kinesic behavior which are universally understood, but at the same time there are many in which certain variations are introduced because of cultural and social differences.

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### Types of Kinesics

- Building on Birdwhistell's work, Professor Paul Ekman and his colleague Wallace V Friesen classified Kinesics into five types/categories:
- **Emblems**
- **Illustrators**
- **Affective displays**
- **Regulators**
- **Adapters**
- kinesics conveys specific meanings that are open to cultural interpretation. Our movements etc. can be misinterpreted when communicating across cultures as most of them are carried out with little if any awareness (Kuhnke p. 35)



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Let's look at the types of kinesics. Professor Ray Birdwhistell had suggested that there are three types of kinesics, and he has listed emblems, illustrators and affect displays in his research work. However, Professor Paul Ekman and his colleague Wallace Friesen have built on Professor Birdwhistell's work and they have classified kinesics into five types or five categories. And they are emblems, illustrators, affective displays, regulators and adaptors.


In my initial introduction to body language I had referred to three aspects or three types of kinesics because these are the original three types. Now, for further elaboration I have included the findings of Professor Paul Ekman and Wallace Friesen for a more comprehensive explanation. Kinesics conveys specific meanings that are open to cultural interpretation. Our movements etcetera can be misinterpreted when we have to communicate across cultures and most of them are carried out with little awareness and therefore, we find that our kinesic expressions present the truth about our emotions and feelings.



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### Emblems

- Rowe & Levine: Emblems (speech-independent gestures; autonomous gestures) are movements of hands, arms, face, or other parts of the body that have a very specific meaning and are not as dependent on speech as other kinesic behaviors (320)
- Emblems are non-verbal signals with a verbal equivalent
- They are easily identified because they're frequently used in specific contexts, person receiving the gesture immediately understands what it means
- We invented emblems, we're not born knowing them – we absorb them through our culture by interacting with others
- We use them with full conscious awareness




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Let us look at the first category or the type of kinesic behavioral that is emblems. Emblems are a speech independent gestures. They have also been termed as autonomous gestures by Rowe and Levine. They are the movements of hands, feet, arms another parts of the body which have a specific and codified meaning, and they are not as dependent on a speech as other kinesic behaviors are. So, emblems are nonverbal signals with a verbal equivalent.

They are easily identified because they are frequently used in specific context and therefore, the person who receives these emblems immediately understand the meaning. Human civilization has invented emblems. It is not a knowledge with which we are born rather we have observed them through our culture by interacting with others, and unlike other aspects of kinesic behavior we use emblems with a conscious and complete awareness of the meaning of these signals.

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- Emblems are nonverbal acts that have very specific meanings and a direct literal verbal translations
  - Codified meaning: underwater swimmer's code, languages of the deaf and dumb, signals by a traffic policeman
  - Culturally Learnt meanings: may not be codified, but have a fixed meaning within a culture or across cultures: the V sign
- Many emblems are produced by hands, they may also be produced by the face, such as dropping the jaw and holding the mouth open to indicate surprise, shrugging shoulders to indicate you don't know the answer or don't want to talk about it
- Static or in motion




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Emblems have codified meaning and they have very specific meaning which is also translatable into literal words. The meaning may be constructed in two ways, firstly, it may be a codified meaning which has got a well written and well documented meaning. For example, the codes of underwater swimmers or the signals which are made by a traffic signal police man, then, languages of the deaf and the dumb we find that there exist codified languages. They may be different, but they do have a codified interpretation. Even though we find that the expressions of the deaf and dumb can also be understood by other people who do not understand these specific languages for the differently abled people.

The second way in which meaning of an emblem is constructed is through culturally learnt meanings and behavioral associations. This may not exactly be codified in any legal term of the word, but within a culture or across certain cultures it has almost a fixed the meaning which is understood by all. Many emblems are produced by hands. They may also be produced by face. For example, dropping the jaw and holding the mouth which is used to indicate surprise or shrugging the shoulders to indicate helplessness or your unwillingness to talk. They can also be static or they can be made while in motion.

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### Examples of Emblems



The V-shaped sign, popularized by Winston Churchill for victory

- Palm of the hand faces forward with the middle and forefingers held erect
- Inverted V signifies two

(Image: <http://time.com/3880345/v-for-victory-a-gesture-of-solidarity-and-defiance/>)

(Image: <https://www.spectator.co.uk/2014/01/the-mandela-files/>)



There are certain examples of emblems, these emblems which I have given in this slide are culturally coated. The V shaped sign which is popularized by Winston Churchill in the European culture is known for a victory sign. In this sign we find that palm of the hand faces forward with the middle and four fingers held erect. In comparison to this victory sign which is been popularized by Winston Churchill, there is an inverted v sign also which may either convey two in number or it can also be constituted as a gesture of insult.

Similarly, the fist sign which has been often used across cultures is an expression of solidarity or defiance. It was popularized in different revolutions in the beginning of the 20th century, be at the Chinese revolution or the Russian revolution. In 1990 Nelson Mandela walked free of prison holding this position. It also came to be known as a black power salute during the days of racial rights in the USA; as the meaning of emblem can also be culturally constructed. We find that there are certain variations in the way they can be interpreted. Let's look at some of these symbols.

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**Emblems:**  
Emblems are non-verbal cues that have a verbal counterpart...not always consistent cross-culturally!

**Cultural Variations**

- Insult gesture  
• Middle ages in origin
- Ok symbol  
• Zero  
• Number 3  
• Obscene in Australia and Southern Europe
- Number 2  
• Victory  
• Peace  
• Insult in England
- Thumbs up  
• Approval  
• Hail taxi  
• Obscene in middle east
- Sign of the Devil  
• 666  
• Horns  
• Sign language for I LOVE YOU

Image Courtesy: <https://slideplayer.com/slide/5756687/>

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Let us look at the symbol which may have different interpretations. It can be symbol which denotes that everything is all right, it may also suggest that it is zero. It may also suggest money in certain cultures and it can even be considered to be an of scene gestures in certain societies.

We have looked at the V symbol already; the two different aspects of this symbol. The thumbs up is also related with the sense of approval, it can be a simple in aqueous way of telling a taxi, and it can still be considered as an of scene gesture in the Middle East. The last sign which is displayed over here also may have different interpretations. But even though these interpretations are different we find that a broad understanding of their meaning does exist in every culture.

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### Illustrators

- Illustrators are meta communicative – they are messages about messages
- Hand and arm movements that accompany speech or function to accent or complement what is being said
  - Pounding your fist on the podium during a speech to assert etc., is an example of an illustrator
- Nonverbal messages that tell us how to interpret verbal messages, vary considerably across cultures
- Emblems and illustrators are mostly learned informally through socialization
- Emblems primarily imply hand gesture that have a direct verbal translation; can be used to repeat or substitute the verbal communication
- Illustrators imply primarily hand and arm movements that function to accent or complement speech' (Neuliep )



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Next aspect of kinesics is illustrators. Illustrators are known as meta-communicative because, they are messages about messages. So, there are the hand and arm movements that accompanies speech or function to accent or compliment what is being said. For example, I may found my fist on the podium during my speech to highlight a point or to negative point or I may nod my head, and say “yes, yes, yes” in order to forcibly pass on this idea of my consent, or I can say “no, no, no, no, no” to highlight this idea that I actually want a negative interpretation here. So, this head and hand signal associated together suggest a complimentary aspect of my words.

So, nonverbal messages tell us how to interpret verbal messages and they may vary considerably across cultures. So, emblems as well as illustrators are learnt in formally through socialization; accept the codified, aspects of emblem for example, the underwater swimmers code or the hitchhikers, interpretation of various symbols etcetera. We find that the rest of the emblems in illustrators are learnt through socialization only.

Emblems primarily imply hand gestures that away direct verbal translation and can be used to either repeat or substitute the verbal communication. In comparison to that illustrators imply those hand, arm, or head, signals that function to accent or compliment speech. They cannot be used without speech. And this is the major difference between emblem and illustrator.

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## Illustrators

- Create visual images and support spoken message
- Are subconscious movements occurring more regularly than emblematic kinesic movements
  - Holding your hands apart to indicate size
- Extroverts and Introverts
- Illustrators include behaviors to point out, outline a form, or depict motion
- In one sense, it is a kind of kinesic “visual aid”
- Cultural Variations
  - Latin Americans use illustrators more than their Anglo-Saxon counterparts. In Latin Cultures, the absence of illustrators indicates a lack of interest
  - In some Asian cultures, extensive use of illustrators is often interpreted as a lack of intelligence(Kuhnke p. 37)





Image Courtesy:  
<https://slideplayer.com/slide/5756687/>



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So, illustrators create visual images and support spoken messages. They are subconscious movements which occur more regularly than emblematic kinesic movements for example, holding our hands apart to indicate the big size of something. In comparison to emblems which are always used in a conscious manner we find that illustrators are unconscious, and that is why we find that the use of illustrators also tells us whether a person is an extrovert or an introvert. And extrovert person uses more illustrators and then an introvert person uses less illustrators. The cultural differences are also there, but these differences in the personalities are also understood on the basis of the use of illustrators.

Illustrators include behaviors to point out outline a form or depict a motion. So, they like a visual aid. There are certain cultural variations also in the use of illustrators. There are certain cultures for example, in most of the Latin American countries we find that people use more illustrators in comparison to their Anglo-Saxon counterparts. The absence of illustrators indicates a certain lack of interest in Latin American countries. In contrast we find that in some Asian cultures and extensive use of illustrators is often interpreted as a lack of intelligence.




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**Affective Display:**

- Affective Displays are body, or more frequently facial, movements that display a certain affective state, i.e. emotions.

**Figure 2**  
The Seven Universal Facial Expressions of Emotion



- Movements, usually facial gestures displaying specific emotions
- Often faked emotional state, sometimes real



<https://slideplayer.com/slide/5756687/>

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The third category of kinesics is effective displays. So, they are the movements, usually facial gestures which display specific emotion. They can display sometimes real emotions also, but they are often faked emotional states which are like using a polite social lies. Sometimes all of us have to use polite socialize in our professional settings. For example, we may come across a very old colleague in an official meeting. We did not have very cordial terms with this particular colleague, but we have to tell him “oh I am so happy to see you now”. But how do we pass it on? Do we say, oh how happy I am to see you here today or do we say it how happy I am to see you here today? So, here in order to come across as more convincing and as a more enthusiastic person to convey your sense of happiness to the other person we have to use effective displays. So, these are like polite socialize. So, we fake a particular emotional state with the help of our facial features.

Now, a word of caution can be given over here. Unless and until we are very accomplished actors, we cannot continue this expression for more than two minutes perhaps and the other person can easily find out the truth behind us. And therefore, effective displays help us to avoid friction in a particular situation and this is there significant role.

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### Affective Displays

- Movements of the body that tell us about the emotional state a person is experiencing or faking are called affect displays (Rowe & Levine, p. 322)
- They are primarily facial configurations which display affective states
- A facial emblem is a kinesic behaviour that usually has a very specific meaning, such as smile suggesting happiness; it does not have to accompany speech to be understood
- Facial emblems, like non facial emblems, are generally speech independent gestures
- They're less conscious than illustrators and occur less frequently (Kuhnke p.37)
- Example: Expressions of love, frustration, or anger





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So, they are the movements of the body that tell us about the emotional state a person is experiencing, but more often faking. And they are primarily facial configurations which display effective states. So, facial emblem is a kinesic behavior that usually has a very specific meaning. For example, a genuine smile may suggest happiness. So, a facial emblem like non facial emblem is a speech independent gestures, but effective displays are used like illustrators always in association with words.

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- Lack of affective displays doesn't indicate a lack of emotions. Cultural considerations determine what is considered to be acceptable behaviour
  - A person from Japan expressing anger shows significantly fewer affective display movements than his Italian counterpart (Kuhnke p. 37)
- Word 'affect' means emotion
  - Artists, cartoonists and illustrators, can create with a few strokes of brush or pencil a human figure that displays a feeling of an affect state
  - A figure drawn with the head down, hands clasped and arms extended down to the midline of the body, and feet turned in toward each other might be seen as portraying shyness
  - A tensed body, hands in a fist might signify anger or readiness to fight



Source:  
[https://www.google.co.in/search?q=sketch+of+display+human+emotions&rlz=C=60W1a01\\_1kmjpe52y0D1uaw00W1M5AP1C11501010102010V](https://www.google.co.in/search?q=sketch+of+display+human+emotions&rlz=C=60W1a01_1kmjpe52y0D1uaw00W1M5AP1C11501010102010V)




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A lack of effective display does not indicate a lack of emotions however, cultural considerations also help us to understand what is considered to be an acceptable social behavior. For example, a person from Japan who is expressing anger show significantly fewer effective display movements than is Italian counterpart. The word “affect” means emotion and therefore, artists particularly cartoonists and illustrators, can draw certain lines and with a help of a few strokes of brush or pencil can draw human emotions very appropriately on a piece of paper.

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### Regulators

- Regulators are “nonverbal acts which maintain and regulate the back and forth nature of speaking and listening between two or more interactants” (Stavros & Miller p. 38)
- Rowe & Levine: kinesic behaviors that shape or influence turn-taking in speech and listening (322-23)
- Body movements that control, adjust, and sustain the flow of a conversation are frequently relied on to assess the feedback, how much of the message the listener has understood
  - Head nodding and eye movements in the listener
  - Regulators control the back and forth flow of speaking and listening
- Regulators control the back and forth flow of speaking and listening



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The fourth category of kinesics is known as a Regulators. Now, regulators are nonverbal acts which maintain and regulate the back and forth nature of a speaking and listening between two or more interactants. Rowe and Levine have suggested that regulators are kinesic behaviors that shape or influence turn taking in his speech and listening. So, these are the body movements which control, adjust, and sustain the flow of a conversation and are frequently relied on to assess the feedback. For example, how much of our message has been understood by the listener. So, we may nod our head in order to pass on our feedback. We can move our eyes in different directions to suggest whether we have understood it or not. And these regulators control the back and forth flow of a speaking and listening in a effective manner whereas, the study of illustrators and effective displays focuses on the speakers behavior. The studies of regulators focus on the facial expressions, etcetera in the listener. By looking at the kinesic aspects of the listeners personality we can make out the level of feedback the level of understanding the


level of response etcetera in a speaker, whereas, by looking at illustrators and effective displays we can just the same things in a speaker.

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## Regulators

examples of regulators



- Because of cultural differences in the use of regulators, the way in which people respond to the flow of information can be confusing
- A misinterpreted regulatory signal in international politics and business can lead to serious problems




Image: <https://group16finalproject.wordpress.com/>

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We have been looking at the cultural differences which govern our interpretation of different aspects of kinesics. In the use of regulators also we find that the impact of cultural conditioning is there. A misinterpreted regulatory signal in cross cultural situations, in international politics or in international business can lead to serious problems.

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- Leadership roles:
- O'Conner found that frequent gesturing is highly correlated with people who were perceived by others to be leaders in small groups
- Those who were leaders tended to use more shoulder and arm gestures
- Associations:
- In a group setting, people may adapt poses similar to those in the group that they agree with
- Counselors often help clients self-disclose by adopting similar postures to those of their clients to establish open communication

### Regulators

- Regulate the ebb and flow of conversation





Image Courtesy: <https://www.slideshare.net/avishshah2091/kinesics-12-mic121>




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Researchers tell us that in professional settings it helps us to understand the associations as well as leadership roles. O’Conner has found that frequent gesturing is highly correlated with people who were perceived by others to be leaders in small groups. And those who were leaders tended to use more shoulder and arm gestures. He has also found that in a group setting, people may adapt poses which are similar to those in the group that they agree with and counselors often help clients self-disclose by adopting similar postures to those of their clients to establish and open communication.

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**Adaptors**

- Adaptors include changes in posture and other movements made with little awareness
- These body adjustments perform a specific function or tend to make the person more comfortable
- They occur with a low awareness and therefore considered to be the keys to understanding true emotions of others
- Adaptors principally comprise body-focused movements:
  - Shifting body and/or feet position when seated, rubbing, touching, scratching, picking at oneself, scratching, holding your own arm, restless movements of the hands and feet, and the tapping of a pencil on the table are examples of adaptors



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The next category of kinesics is Adaptors. Adaptors include changes in posture and other movements which are made with little awareness. These body adjustments perform either a specific function or they tend to make a person more comfortable in a particular position. They occur with very little awareness.

Most of the time they are made without any consciousness and therefore, they are considered to be the case to understanding true emotions of others. Adaptors principally comprise body focused movements. Shifting body or feet position when seated, rubbing, touching, scratching, picking oneself, scratching, tapping of a pencil on the table, can be considered as examples of adaptors.



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**Adaptors:**

- Adaptors include postural changes and other movements at a low level of awareness, frequently made to feel more comfortable or to perform a specific physical function. Because adaptors are usually carried out at a low level of awareness, they have been hailed as the secret to understanding what your conversation partner really thinks.

- Adaptors are nonverbal acts that are not intended to communicate
- Yet the viewer of such acts might make certain judgements about the person who is displaying them
- Interpretations may be overstated or oversimplified

<https://slideplayer.com/slide/5756687/>

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Adaptors are nonverbal acts that are not intended to communicate. At when we view such acts, we may make certain judgments about the person who is displaying them and therefore, the interpretation of an adaptor either may be overstated or it may also be conversely oversimplified.

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- Many adaptors are movements that function to satisfy personal needs
- Several adaptor movements, such as shifting position while seated, may be simply a way of resolving a specific physical situation, such as being uncomfortable, rather than revealing emotions and attitudes (Kuhnke p. 38)
- Adaptors are thought to develop in childhood as a physio-psychological means of coping
- Some of these movements increase with increased anxiety
- Others are thought to be partial survivals of other behaviors, which are believed to have been a part of our evolutionary past
- For example, psychologist Paul Ekman sees restless movements of hands and feet as perhaps being a throwback to flight reactions (Rowe & Levine p. 322)

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Many movements or adaptors that function to satisfy personal needs maybe misinterpreted. Movement such as shifting position when seated, may be simply way of resolving a specific physical situation. For example, I may be uncomfortable and I am



shifting my position, but the other person may understand it as a reflection of an attitude or a certain emotion.

Adaptors are thought to develop in childhood as physio psychological means of coping. Some of these movements increase with increase anxiety for example, tapping the desk with a pencil. Others are thought to be partial survival of other behaviors, which are believed to have been a part of our evolutionary past. For example, Paul Ekman has suggested that restless movements of hands and feet are perhaps a throwback to our flight reactions.

This list of adaptors, help us to understand the frequency with which human beings can use them to unconsciously display their ideas and emotions to other people.

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**17. Adaptors**

- Object adaptors include:
  - Tapping a pencil
  - Drumming one's fingers
  - Adjusting one's clothing
  - Playing with jewelry
- Adaptors when students take tests
  - Hair twirling
  - Scratching
  - Ear pulling
  - Forehead rubbing

➤ Hair twirling is an adaptor, but does it always mean the same thing?

<https://www.slideshare.net/solankinishant3/kinesics-72563669>

The slide features five small images illustrating different kinesic behaviors: a person twirling their hair, a person scratching their head, a person pulling their ear, a person rubbing their forehead, and a group of people in a classroom setting.

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So, today we have discussed different types of kinesic behaviors. In our further discussions we would continue with these discussions.

Thank you.