

BODY LANGUAGE

The moment you enter the stage or the podium or the interview room, your body language clearly depicts your mental attitude. A person walking with head down, stooping shoulders, heavy steps gives an immediate impression of a depressed/dejected and a non-confident person whereas a person with a straight head, erect shoulders, fast steps and straight posture gives an impression of a confident and a warm person. Our reaction to mental and emotional situation clearly reflects in the position of our head and neck. The audience may not consciously make judgments based on the inferences drawn through body language but his decision is bound to be affected by his subconscious understanding of body Language, which is natural to most of the beings (leave apart humans).

A Person with a straight head, erect shoulders, fast steps and straight posture gives an impression of a confident person. Stooping shoulders gives an impression of a non-confident person.

Body language: It's Not What You said

Body Language or Kinesics is a science of non-verbal communication. Body Language is the unspoken communication including your gestures, postures, expressions etc that goes on in every Face-to-Face encounter with another human being. Body Language is also known as Non-Verbal Communication and supposedly accounts for 75% of most conversations. Being able to monitor how comfortable, interested, or focused a customer or coworker is, can be very useful. The other side *of* the fence is important as well. Presenting the proper body language can go a long way towards successful communication.

Because of the heavy communication requirements of most jobs, recognizing and properly utilizing body language, can make a noticeable difference at the end of each day. Your ability to read and understand another person's Body Language can mean the difference between making a great impression or a very bad one! It could help you in Public Speaking Situations, job interview, meeting or business function.

The words of the conversation probably weren't what we noticed as a direct lie. It was more likely to be the body movements and signals that gave them away. Darting eyes, palms not visible, shifting from one foot to another, hand covering mouth or fingers tugging at the ear are clues.

All the clues are there. Our subconscious picks them up, and if we're lucky enough to be perceptive, decodes them and tells us that the words and gestures don't match! .

Whenever there is a conflict between the words that someone says and their body signals and movements, we almost always believe their body!

So - being aware of the cues and signals being sent to you by others is a crucial skill if you want to understand a person's attitude towards you, regardless of what they are saying.

Meaning and Nature

One of the multi media of communication is non-verbal communication also called "communication by implication." Communicating a message without using arbitrary symbols, i.e., words or meaning of words, is termed as "non verbal communication." In other words, non-verbal communication is word-less communication. The communication behavior of the speaker, as our experience indicates, can be by postures, movements and other cues. A speaker may use many languages of communication, both verbal and non-verbal.

Non-verbal languages consist of hidden messages; it is the cues which convey message. These messages are necessarily wordless or non-verbal, conveyed through without resorting to words or meaning of words, but conveyed through other media like spatial, kinesics, oral cues, objective language action. etc. Kinesics is the most generally used medium of communication. Actions like stroking, hilling, holding, patting and hand-shaking convey meaningful messages. All the forms of non-verbal communication media essentially convey meaning like words in verbal communication media essentially convey meaning like words in verbal communication.

In simple terms, non- verbal communication includes all messages other than those expressed in oral or written words.

Behavioral expressions or cues that do not rely on words or word symbols are known as "non-verbal communication." Words alone are, in many cases, not adequate to express our feelings and reactions. When someone remarks that he does not know how to express himself in words, it can be concluded that his feelings are too intense and complex to be expressed in words.

Non-verbal messages express true feelings more accurately than the spoken or written language. Both kinds of data can be transmitted intentionally or unintentionally. Even smile symbolizes friendliness, in much the same way as cordiality is expressed in words.

Verbal and non-verbal behavior may be the duplication of one another. If a person says: "Please have a seat" and points towards a chair, they can be complimentary. For example, a person smiles and explains "Come in, I am pleased to see you." The two codes - verbal and non-verbal - can be contradictory. A listener tells the speaker how interested he is in what is being said, while the former is seen staring across the hall with an attractive young woman. -

People express their feelings through gestures. In business interactions, the knowledge of body language and non-verbal cues can be of immense use and value.

Words of Caution

It is important to understand very clear that non- verbal gestures do not necessarily have universal meaning. For example folded hands (meaning defensiveness) are best understood in relation to the particular situation in which they occur. It has been observed that a hypnotist normally selects only those who are sitting in an informal, relaxed

posture, with arms open. Not the people with crossed legs or with folded arms; but they are not necessarily over-inhibited, neurotic people.

Another point to be remembered relates to cultural differences, not situational. In- some cultures, girls do not look at the adults in the eye; but this does not mean they should be pronounced guilty if being investigated on some suspicion.

A more accurate understanding of a person's body language is possible if we view it in relation to the particular situation and the person's social and cultural background as well.

Having a slick resume and all the right answers to tricky interview questions won't get you anywhere if your body language gives an entirely different message.

Research has shown that:

1. Tone of voice and body language accounts for **65 per cent** of what's communicated.
2. Words account for **35 per cent** of the message that's communicated.
3. Body language can give away a lot of our feelings, regardless of whether we keep our
4. Mouths shut or not, and without an awareness of our actions, nervousness, dishonesty,
5. Boredom and other negative attributes can become dead give-aways.
6. Before taking a seat in interview, be mindful of what you'll be staring at. If you have a choice, avoid staring at a bright window. If you don't apparently have a choice, don't be afraid to ask. Ensure that you have room to move and re-position yourself if you become stiff or restless.
7. To begin with, you need to set yourself up in a confident and comfortable position to help avoid negative body language habits. Make sure you are comfortably seated in an upright position ensuring that no particular part of your body is under strain (e.g. Your neck). Keep your hands rested in your lap, your head raised, showing an expression of interest and relax your shoulders, without slumping into the seat.

Some of the obvious body language elements, which are easily apparent and noticeable, are:

1. Fidgeting shows boredom and restlessness
2. Crossing arms indicates an unwillingness to listen
3. Tapping your foot, is distracting and a sure sign of boredom
4. Doodling on paper shows you're not paying attention
5. Touching your face or playing with your hair can be a sign that you're hiding something
6. Looking away or hesitating before or while speaking indicates that you're unsure of what
7. you're saying

8. A fixed, unfocused stare shows your attention is elsewhere
9. Voice

Other non-verbal posturing to watch for:

1. Covering of the mouth (they are “keeping their mouth closed” even though they have
2. something to say)
3. “Pious Hands” a.k.a. Praying Hands or even a single pair of fingers pointing up (“I have something to impart to you”)[Not a recommended thing to do yourself]
4. Fists, representing a willingness to fight for their position.
5. Nervous/distracted behavior: rapping fingers, twitches, humming, etc.
6. Touching the nose (Avoiding the truth) [I don’t know why this is, but it is easy to detect
7. with public speakers]
8. Toying with hair or objects (“I’m toying with you”)
9. Hands on hips (“Let’s accomplish something, I’m ready”)
10. Open hands extended forward (“I have nothing to hide, see?”)
11. In a disagreement someone stays and someone leaves. The one who stays “stands his ground.” The other is perceived as “loosing ground”, even if he won the verbal argument! That’s part of what makes “Possession 9/10ths of the law.”

A good CV and all the right answers to the toughest interview questions won’t land you the job if your voice gives off an entirely different impression. It is important to project yourself confidently in a clear, controlled and steady voice that can be easily understood.

1. . Speak clearly in a controlled range of tones, avoid a monotone
2. . Always pause before speaking, this avoids instinctively reacting and saying the wrong
3. things
4. . Speak slightly slower than normal, don’t over do it though
5. . Vary your tone and dynamics, but try not to speak too loudly or too softly
6. . Don’t mumble or gabble on excitedly
7. . Keep your hands away from your mouth as you speak
8. . Watch your pitch (high-pitched voices are tough on the ears) and avoid a ‘sing-song’ tone . Let your voice show your enthusiasm and keenness

Body Signals

Whether we intend it or not, our body language gives off very subtle signs which are subconsciously interpreted by the other party. We likewise read the same into other people’s behavior. Imagine conducting an interview with someone behind a two-way mirror, we wouldn’t have the benefit of responding to their facial expressions and would feel quite unnerved by the experience. Every little frown or smile gives us the caution or confidence to make our next statement and it is a sublime skill, which every human being has developed since childhood. Some people are more receptive to body language than

others, but as a candidate striving to make a good impression, it is important to be aware at all times of the body language that may give out a negative impression.

Understanding body language is fairly simple and involves three basic components: Distance, Posturing, and Focus.

Keeping The Right Distance: The most important aspect of body language for making a person feel comfortable or uncomfortable is respecting their personal space, which is an invisible circle around them. Each culture is different, but in every culture there are the same three distances: Public, Personal, and Intimate distance.

“What you see is what they say.” The primary rule related to Posturing is take the Literal and make it Figurative. If you see someone who looks like they are “carrying a heavy load” physically (sloped shoulders, bowed back), then they are probably carrying a heavy emotional burden and might appreciate you or someone else relieving them of some of their responsibilities. At least don’t add anymore to their load without some offset. How open they appear is an indication of how open to conversation they are. Someone who crosses their arms or legs tightly is likely to have some walls up and is feeling defensive. It probably means that you need to stop and listen to their viewpoint some more. As they do this, you will usually notice that they start “opening up” both physically and in conversation. On the other side would be someone who puts their hands behind their head and puts their feet up. This posture says that “I feel no need for protection, and I am not going anywhere.” You need to be prepared for them being confident in their current position, and need to make sure that you are also displaying confident posture to level the conversational playing field (Unless of course, you have already made them think that this was their idea...in which case you’re doing great - so keep doing what you’re doing

May I have your attention please? Focus is another simple and obvious thing that is often overlooked, and yet can have a strong residual affect on how someone feels about us. Eye contact with the person shows confidence and honesty. Looking down is perceived as some level of shame. Skirting eyes are perceived as less than honest.

The position a person faces generally shows their true interest. Their body (or feet) will point in the direction of their strongest interest (the cute person beside them, the glitzy visual effects, the door..) while their face will show the direction of apparent interest. Even though people may not consciously pick up on this, their subconscious will! So be careful where your body leads you.

Business Body Talk: When teaching a class, it is good if you can watch the body language of your students. Their posture, and focus will tell you how interested they are, their expressions will tell whether or not they are confused, and their fidgeting will tell you when they need a break. Your instinct will be telling you these things. But they will feel like they learned more if you pay attention to their indicators. When selling, via direct selling, meetings, or informal conversations, it’s always important to listen. Some ways to show your interest are through your body position, eye contact, open posture, and

leaning towards the speaker. Be careful not to appear too pushy by touching too much or invading their personal space. A good solid handshake goes a long way (without the “controlling other hand on the elbow” trick, of course.)

Technical Meetings are an important time to appear flexible, confident, and working with the client. “Paying Attention” body language helps as well as the hand on the hips when the group is presented with an obstacle [don’t do it when they present you with a problem]. Keep the open posture, unless you need to show some resistance. It is good to appear confident via a straight back and square shoulders, but don’t appear “cocky” by putting your hands on your head. You’ll likely get a figurative left jab to the ribs that you’re not prepared for.

To conclude some signals of:

Positive body language

- . Responsive/eager: Leaning forward, open arms, nodding
- .. Listening: Head tilted, constant eye contact, nodding and verbal acknowledgement .
- Attentive: Smiling

Negative body language

- . Bored: Slumped posture, foot tapping, doodling
- . Rejection: Arms folded, head down, subconscious frowning
- . Aggression: Leaning too far forward, finger pointing, grinding teeth
- . Lying: Touching face, hands over mouth, eyes averted, shifting uncomfortably in your seat, glancing

Body Postures in Public and personal communication situations

Presentation: Non-verbal Behavior

In any presentation non-verbal also plays a major role to supplement your message. Let us

now examine some of these forms in a little detail.

Posture: Sagging shoulders, dropped head forward and sloppy casualness are indicative of depression, while standing upright with square shoulders and head held high are indicative of the confidence. Your outward appearance mirrors your inner mood.

Posture may also be adopted to the size of the audience. An informative talk to a group of 50 + size would demand more formality, postural variety, particularly during transitions, to suggest a change in topic. An address to a group of 10 - 12 managers working under you, could be given while sitting in the edge of the chair.

To avoid side-to-side rock some women even prefer low heels for longer duration presentations. Choice of a comfortable pair of shoes helps avoiding conveying a negative,

all-at-ease impression because your shoes are bothering you. Giving thought to such minor details can help you in making a winning presentation.

Likewise, while sitting in front of the interviewer, do not sack into the chair, rather, while listening it is preferable to move/tilt forward, as it to reduce the distance, this gives an indication of something interesting, while moving back into the chair indicates disinterest. One should be alarmed, if the interviewer suddenly moves back into the chair with his back stretched to the last end of the chair, this may indicate his disinterest and doubt regarding the conversation. It is advised to change the conversation or steer it to something more interesting, it is important for the interviewee that the interviewer adopt the normal posture otherwise, the rest of the interview may progress with a negative attitude by the interviewer.

Slapping of the head indicates forgetfulness. To sit with one's hands behind the head shows superiority. If it is supported by crossed leg (or leg lock), it indicated that the person is ready to argue or compete.

Avoid tapping your foot or holding something in hand and fiddling with it or having a key chain in your finger and moving it around your finger. All this indicates restlessness, disinterest and a desire to end the session.

Resting the elbow on the table or the arm of the- chair with the chin or cheek resting on the palm indicates boredom, casualness and disinterest. Any movement where head rests on the hand suggests the same. Stroking or rubbing one's chin may indicate a disagreement or even disinterest while a hand resting slightly on the chin with the thumb near the chin and the first finger on the cheek suggests analysis and evaluation of the subject under conversation.

Covering too much space on the interviewer's table with your arms, papers, bag/folder *etc.* may make the interviewer uncomfortable as it would be taken as Intrusion of space and the interviewer may try to end the interview prematurely, to prevent it. So, again, the best approach is to maintain an erect posture with hands resting in lap or on the arms of the chair. Do not use the interview table space to place your folder or spread your arms on it. You can keep the folder in your lap or if you carry a briefcase, on the side of your chair.

Open palm, facing the other person is an indication of honesty. Closed fist with thumb hidden in it indicates difficulty in analyzing a problem while clenched fists give an impression of aggressiveness and threat. Pointing index finger to someone signifies dominance, aggression and' authority. During an interview, keep your palm 'open and always gesture with your complete hand and never point a finger to suggest something.

Body language can be used very effectively by a speaker to judge the mood of his or her audience and also by an interviewee to judge the mood of the interviewer. I suggest, it must be done consciously by every smart speaker / interviewee.

An interviewee should also take care of the body posture of the interviewer from time to time during the interview, the handshake before and after the interview may also convey a lot about the interviewer and the interview. Any hand to face gesture of the interviewer while listing to the interviewee may indicate doubt, for example, the interviewer may cover his lips with his finger while listening indicates his suspicion about the discussed

matter and if this is supported by eyes more wide open than usual it may mean strong disbelief. The chin stroking or the chin resting on the hand gesture may indicate critical analysis.

Finger Movements

Stippling the fingertips and thumbs signals a sense of superiority and confidence, signifying a point well made. Hand pressed together with fingers of both hands aligned together indicate a desire to persuade and to mark a point.

Conclusion

Increasing the distance from the interviewee, shrinking into the chair or moving the revolving chair a little back are all signals of irritation, disinterest and boredom. Abruptly breaking the eye contact and then arranging one's paper or removing the spectacles and then resting the cheek on the hand or resting the head on the hand are all indications of fatigue and a desire to end the interview.

Remember that body language is not a study of single isolated movements and gestures but rather it is about a chain of gestures and movements. Studying single gestures and movements without studying the whole chain of events and gestures. may be deceptive at times. So care must be taken while reaching at conclusions.

Seven signals for a public speaking situation

1. In public speaking situations relax! Give off calm signals and don't rush through the interview, be mindful of time, but
2. Let the interviewer dictate the pace of the interview.
3. In public speaking situations mirror the interviewer's techniques. If they laugh, laugh with them, if they lean forward to
4. Impress a point, respond by leaning forward to show your attention.
5. In public speaking situations do not hurry any movement, if you're challenged with a difficult question, remind yourself
6. About negative body language -habits before answering the question.
7. in public speaking situations try to maintain an alert position, sit up straight, don't slump, and adjust your position slightly if you get uncomfortable but don't fidget.
8. in public speaking situations always try to adopt an open, honest and confident attitude: this is the starting point of managing subconscious body language.

Here are some more tips to help you do just that:

1. **Make eye contact with your listeners.** When you deliver a talk to an audience, make eye contact with someone in front, then someone to the left, someone to the right, and soon, one person at a time. By shifting your focus every so often you connect with more audience members and avoid making anyone individual feel uncomfortable. In public speaking situations maintain regular, attentive eye contact, but remember to avert your gaze from time to time To avoid staring.

2. **Keep unnecessary body language to a minimum.** Do not twirl a pencil or a pointer, play with a ring on your finger, tap the microphone, look annoyed, read your notes, stare at the podium or the floor, or otherwise distract-your audience. If you do, your audience will start paying more attention to what you are doing rather than what you are saying.
3. **Stand erect with your feet comfortably apart.** Do not shift your weight from foot to foot; doing so shows discomfort and nervousness. Slouching is distracting; good posture “heightens” your credibility.
9. **Smile as appropriate.** If the topic is laying off employees, of course, there may be nothing to smile about. But, in most situations, smiling is helpful. Show some enthusiasm for what you have to say and it is likely to be contagious. In public speaking situations a smile is the most positive signal you can give, it re-affirms your enthusiasm and good nature, but be careful of over-grinning stupidly.
4. **Dress appropriately.** Clothing is a form of body language; your clothing communicates feelings as much as your gestures or facial expressions do. Be aware that both overdressing and underdressing or a speaking situation can communicate more than you’d like-either “I’m better than you” or “I don’t really care about this topic.”

- **Movements:**

Telling a lie is not easy; our body is more honest than our words. When a person is telling a lie, his body tends to balance the deed by absorbing the discomfort. This discomfort is apparent in many ways. Covering the mouth with the hand. Rubbing, stroking or scratching the nose quite frequently. Moving the hand to scratch or rub the ear. Scratching the side of the neck with fingers. Rubbing the eye, etc., are all an indication of an un-truthful statement being made.

Most movements of hand, where one touch one’s face and/or the portion above Because of the fear while telling a lie (normal reaction of the nervous system), the mouth may become drier which causes the person to lick his lips more often and may be to swallow nervously. Even the breathing is prone to become more uneven and the throat clearing is more often. Crossing the arms and legs while telling a lie is also common, crossing the legs and arms give a feeling of self defence or protection against a challenge to the liar. The above gestures and shifty eyes are a sure shot sign of dishonesty. During Public Speaking situations one should avoid any hand to face gesture (even if you get actual physical itch) and always look in the eyes (even while telling a lie, if you must), also avoid all unnecessary body movements like tapping with your feet or crossing the legs, arms, etc. Sit straight and erect and do not change your posture quite often.

While presenting a topic, your physical movements can help you in the following ways:

Move to hold attention: Lectern restricts movement. Move left to right to gain attention of the audience sitting on both sides rather back & forth. However don’t move Continuously, like a caged lion.

Move to rid of nervousness: Movement helps decreasing stage fright in the beginning of your talk and the way you walk up to lectern or podium, tells something about you nonverbally to the audiences. Do you move with assurance, determination and enthusiasm? However, over enthusiasm is also not productive.

. Move to suggest transitions: In writing the cues for transition are headings, words, numerical hints and in speaking the cues are physical moving yourself as a directional shift in the posture help the audience follow the transition.

. Move to increase emphasis: In writing we underline, we use italics, capitals, exclamation etc., while in speaking a movement towards the audience, accompanied by a gesture can imply your stressing a point.

Gestures

Gestures relate to movements of fingers, hands, arms and shoulders. Here are some examples of situations where gestures can help you.

To emphasis: Clenched fist of one hand hitting the palm of the other hand, emphasizes the point you want to make.

To point: The index finger calls attention of the audience. *To reject:* Hand may go on a side in an act of rejection.

To describe: you may communicate and describe everything through hands. Even an approximation of the verbal message through gestures is worthwhile than non.

Eye Contact .

Eyes speak more than the words. Many times we have watched a movie where the close up of the eyes of the hero, heroin, villain or some other character is played to depict the feelings/emotion of the scene. Movie actors use their eyes to great effect to show all kind of emotions like, love, hate, anger, fear, surprise, etc. Remember the saying “face is the index of mind”, if it is so, then eyes ,are 50% of it. During our routine conversation too, the eyes conveys a lot of our feelings. When we are not interested to listen to something, we tend to break the eye contact or look somewhere else. Shutting eyes for a brief period or blinking it more than the normal pace is an indication of our disbelief and disinterest in the subject of discussion. It is also an escapist reaction, indicating desire to avoid discussing the matter. Closing eyes or to steer them towards blank (as if looking quite far off) while conversing is also an indication of concentrating and recollecting something. If you can recollect, it is common to shut eyes while recollecting a forgotten answer to a question, in the examination hall.

Rapid glancing to and fro and shifting the eyes from the other person to something away and then back while talking gives an impression as if the person is looking for a more interested companion. Too fast blinking and flickering of the eyelids indicates nervousness. Short eye contacts, which are frequently broken while talking indicates, that the person is shy or that the person is telling a lie (if supported by other gestures). The best tactic for an interviewee is to practice continuous eye contact and avoid looking anywhere else, or breaking eye contact erratically. It may appear to be a little uncomfortable if you are a bit shy, (or telling a lie). So the best is to practice looking above the eyes, near the forehead (above the nose) of the other person while speaking.

It is suggested that you should have eye contact with your audience. Although, it is not possible to have eye contact with each and every person sitting amongst the audience but it is suggested that you may identify, select persons sitting spread across amongst the audience and establish eye contact with them. Don't look at one person all the time. Eye contact helps you in gaining confidence in yourself and it also conveys to the audience that whatever you are saying, you are very sure of it.

Facial Expressions

It is said that rather having a "cheese" smile all the time, your facial expressions should be natural. It is also said that the smile which comes on your *face* actually originates in your brain on recollecting something pleasant. . You can easily build rapport with your audience using .good, natural pleasant facial expressions.

Oral Delivery

. *Pitch*: It is highness or lowness of your voice. Voice too high or low can add to word value. A monotonous voice may drift the audience away from the speaker.

. *Rate*: It relates to the number of words released per minute. The purpose is to synchronizing speaking with listening pattern of the audience. The rate should also relate to the subject matter. Often you might have felt that if you speak a sentence at a higher rate you can create a better impact.

. *Volume*: It relates to the loudness or softness of the voice and by contrast in volume one can give emphasis on the spoken words.

. *Vocal Quality*: It is difficult to define it but we come across so many words to describe voice quality. Some of these words which describe voice quality are: Throaty, loud, vibrant, dynamic, moving, weak, strong, harsh, shrill, effeminative, gentle, clear, flexible, viraut, colorful, etc.

. ***Pronunciation***: It should be your constant endeavor to find out the right pronunciations of each word. You may not get any advantage for correct pronunciation but you are certainly at a disadvantage when it is incorrect.

Suggestions

Here are some suggestions to help you in enhancing your non-verbal while you speak to a group. Try them while making your next presentation.

. Sincerely like your audience

. Do your Homework. Know your subject thoroughly in order to appear confident . Be well dressed (not overdressed)

. Look your listeners in the eye (Not too long at anyone) and talk with them

. Avoid excessive, meaningless, gestures and nervous movements

. Keep calm

. Remain objective, no matter what the provocation

. Speak clearly & pleasantly, ..make sure that you can be easily heard

. *Smile* (But not continuously)

. Relax

Handshake a well-gripped and strong handshake creates a positive impression.

The handshake too conveys a lot about the personality of a person and his attitude towards the other person. All of us have handshaked hundreds of times and have experienced all types of handshakes. Recollect how you felt when someone just placed his lifeless hand in your hand with his fingers and grip loosely held. A weak, limp, dead fish handshake gives an impression of a disinterested and a cold person, it also signifies lack of enthusiasm whereas a strong, well-gripped handshake gives an impression of warm, friendly and enthusiastic person. A dominant person tends to have a well gripped handshake with his palm facing down and a very intimate associate or a diplomatic person may handshake with his second hand holding the wrist/arm of the other person, such handshake may also be longer in its duration (recollect any television news where two heads of the states/diplomats meet during some official meeting). There are a variety of handshakes, which convey a great deal about the personality of a person but discussing all of them is beyond the scope of the present discussion. Just remember that handshake is an integral part of one's personality and modifying your handshake can improve your initial image. Practice a strong, well gripped and vertical handshake.

Readers may be surprised to know that according to several studies, women are more accurate in sending and receiving non-verbal messages of emotions. Male psychiatrists, psychologists, teachers, actors, artists and designers score as high as women. -

Body-language reading is mostly a learned ability. Our sensitivity to non-verbal message increases with experience and age.

Personal Appearance

Your clothing and grooming affect how you are perceived. These factors also affect how you see yourself and how you behave. A police officer out of uniform may not act as authoritatively as when dressed in blue. A doctor without a white jacket may behave like just another person. You may have a certain type of clothing that makes you feel comfortable and relaxed. You may even have a special "good luck" outfit that raises your confidence.

When you are scheduled to speak, you should dress in a way that puts you at ease and makes you feel good about yourself. Since your speech is a special occasion, you should treat it as such. By dressing a little more formally than you usually do, you emphasize to both yourself and the audience that your message is important. As we noted in Chapter 9, your appearance can serve as a presentation aid that complements your message. Like any other aid, it should never compete with your words for attention or be distracting. Outside the classroom it is best to follow audience custom concerning grooming and dress. Always dress in good taste for the situation you anticipate.

The Importance of Practice.

It takes a lot of practice to sound natural. Although this statement may seem contradictory, it should not be surprising. Speaking before a group is not your typical way of communicating. Even though most people seem spontaneous and relaxed when talking with a small group of friends, something happens when they walk to the front of a room and face a larger audience of less familiar faces. They often freeze or become stilted and awkward. This blocks the natural flow of communication.

The key to overcoming this problem is to practice until you can respond fully to your ideas as you present them. Your voice, face, and body should express your feelings as well as your thoughts. On the day of your speech, you become a model for your listeners, showing them how they should respond in turn.

To develop an effective extemporaneous style, practice until you feel the speech is part of you. During practice you can actually hear what you have been preparing and can try out the words and techniques you have been considering. What looked like a good idea on paper may not seem to work as well when it comes to life in spoken words. It is better to discover this fact in rehearsal than before an actual audience.

You will probably want privacy the first two or three times you practice. Even then you should try to simulate the conditions under which the speech will be given. Stand up while you practice. Imagine your listeners in front of you. Picture them responding positively to what you have to say. Address your ideas to them, and visualize your ideas having impact.

If possible, go to your classroom to practice. If this is not possible, find another empty room where the speaking arrangements are similar. Such on-the-site rehearsal helps you get a better feel for the situation you will face, reducing its strangeness when you make your actual presentation. Begin practicing from your formal outline. Once you feel comfortable, switch to your key-word outline, then practice until the outline transfers from the paper to your head.

Keep material to be read to a minimum. Type or print quotations in large letters so you can see them easily. Put each quotation on a single index card or sheet of paper. If using a lectern, position this material so that you can maintain frequent eye contact while reading. If you will speak beside or in front of the lectern, hold your cards in your hand and raise them when it is time to read. Practice reading your quotation until you can present it naturally while only glancing at your notes. If your speech includes presentation aids, practice handling them until they are smoothly integrated into your presentation. They should seem a natural extension of your verbal message.

During practice, you can serve as your own audience by recording your speech and playing it back. If videotaping equipment is available, arrange to record your speech so that you can see as well as hear yourself. It is usually better to review the tape of your speech after some time has passed, when you can be more objective in judging it. If you try to evaluate yourself immediately after you practice, you may hear what you think you said rather than what you actually said. Always try to be the toughest critic you will ever have, but also be a constructive critic. Never put yourself down or give up on yourself. Work on specific points of improvement.

In addition to evaluating yourself, it can be helpful to ask a friend or friends to listen to your presentation. This outside opinion should be more objective than your self-evaluation, and you will get a feel for speaking to real people rather than to an imagined audience. Seek constructive feedback.

The importance of non-verbal medium of communication

The importance of non-verbal medium of communication cannot be overemphasized. It is necessary that every listener should get himself acquainted with skills of non-verbal

communication to observe and understand effectively. Every speaker when talking to us, uses and gives non-verbal signals. According to one study, only seven per cent of a message effect is carried by words and listeners receive the other 93 per cent through non-verbal means.²

The question often arises whether silence is a mode of a communication or not. The answer is that one can communicate silently. So silence is a mode of communication. Silence also sometimes speaks louder than words. Actions often speak louder than words. Silence, gestures, handshake, shrug of the shoulders, a smile all have meaning and hence communicate with others.

Forms or Media of Non-Verbal Communication

Different experts and specialists have classified non-verbal communication into various categories. Ruesch and Kees were the first researchers in the field of non-verbal communication. They described three categories of non-verbal communication as three distinct languages.

However, the media of non-verbal communication are discussed in the following paragraphs classified appropriately.

- (1) *Sign Language*: Marks or symbols used to mean something is termed as signs of language. Gestures are used in the place of words, number, or punctuations marks in the sign language. The language system of deaf people and the hitch-hiker's finger is the example of sign language."³
- (2) *Action-Language*: It is a language of movements. Action is one of non-verbal media of 'communication, a third type of communication. Action in a particular situation and context is capable of interpretation. By action, one may knowingly or unknowingly be communicating with others. Action speaks louder than words. Some believe in action and some others in words. Some people do what they say they will do, while some others say one thing but do another. The difference between these styles of communication is called a person's "Communication Credibility Gap" and when the credibility gap is large, it signifies loss of confidence or distrust.
- (3) *Objective Language*: (Artifacts) Objective language medium. of non-verbal communication indicates display and arrangement of material things. This method may include intentional or unintentional communication of material things like clothing, ornaments, books, buildings, room furniture, interior decorations etc. Objective language speaks something. Objective language with reference to silence or non-verbal communication refers to dress and decoration which communicate a great deal about the speaker's feelings, emotions, attitudes, opinions etc. Clocks, jewellery, hairstyle interior decorative items communicate something. Their revealing is symbolic, communicating something special about the person. Dress by people of different countries varies. Dress of army men differs from civilians, land army, airforce and naval personnel according to their rank. Dress of religious heads, political leaders, lawyers, judges, doctors, nurses, sports person and workers, differ from one another. The executive look is different between women and men.

Similarly, differences can be noted between professional look, blue collar look etc. Objective language is non-verbal message communicated through appearance of objects.

(4) *Spatial or Environmental*: It is relating to the place or environment in which the actual process of communication takes place. It may be physical or psychological. The environment for communication must be congenial and conducive to effective communication. It is the responsibility of the leader of the group in the case of a small group, to provide an environment conducive to effective two-way communication. The necessary requirements of environment are lighting, color, ventilation, temperature, seating arrangement, chalkboard, public address system, audio-visual equipment etc., which would contribute a lot to attract and make listeners more attentive. So environmental factors also have an impact on communication in face-to-face or interpersonal communication.

(5) *Silence*: In many circumstances, silence also is an effective medium of communication. Through silence, some people evoke response from others. Take for instance, a speaker entering a meeting hall to address a gathering finds the meeting environment unconducive with humming and noise created by the audience. In order to divert the attention of the audience, the speaker climbs up to the stage and takes his position near the mike - a silent posture. The attention of the audience is diverted to the presence of the speaker. It indicates that the audience should be quiet now so that he could commence his speech.

In a number of situations if no response or reply is received within a specific period or happening or non-happening of a situation, the silence on the part of the respondent signifies communication. The practice of silence is usually taken as approved in a number of personal, business and social transactions as practice, custom, tradition of understanding.-

Silence as a mode of communication has some legal significance, particularly in the law of contracts. Legal doctrines speak on silence. The acceptance of an offer can neither be implied through silence nor by his failure to answer. Sometimes, silence itself is considered equivalent to speech. In some cases, silence is considered as fraud and in some other cases it is not a fraud. Thus silence is likely to affect the willingness and consent of another person also. However, silence as a medium of communication is considered as a dangerous mode of communication.

(6) *Demonstration*: Demonstration is a process of showing how something works. It indicates a display or exhibition of how something works. It is a public expression of opinion by holding meetings and processions showing play cards. Demonstration is thus yet another effective method of non-verbal words or meaning of words. In this method of non-verbal skills may be shown. Demonstration is made and dramatized as a means of emphasis on the subject under consideration.

Take, for instance, a salesman giving a demonstration to a person or group of persons as to how to operate or use a product. Such demonstrations naturally work out to be more telling and effective than providing written or oral description of the same. Demonstration as to how to use or operate a particular product provides a clear and better understanding of the product.

(7) *Inaction*: It is opposed to action as discussed above. Inaction also is one of the non-verbal media of communication. Inaction explains with illustration as to how to use or operate a product. A person's inaction in certain circumstances can be a method of communication. Unexplained action often communicates meaning which is not intended.

“Take for instance, some machinery has been removed from the production floor under the orders of the manager, without telling the workers the reasons for the same.

To the workers, this appears an apprehension of a threatened shut down shifting of the plant to another city. Obviously such unexplained action will communicate a meaning, and a message, the manager has no intention to send”.⁴

(8) *Proximics*: The distance that the people keep themselves between the speaker and the listener is termed as proxemics. Generally, people are not conscious and aware about proxemics but the distance affects interpersonal communication. Personal space is an invisible factor or rule.

Space between persons indicates relations at the same time and is a dimension of interpersonal communication. Personal space and interpersonal distance are important components of communication.

Proximics or territory or zone

Every time there is some talk of body language, perforce we are driven into the domain of proxemics: understanding the relationship between people through their observance and respect of each other's zone or territory. As communication is a two-way process, the distance maintained between the two interactants displays the relationship shared by them. Each individual has around him four zones or territories. The intimate, personal, and social and public zone. Depending upon the relationship enjoyed with the other participant, entry in the various zones is permitted, e.g., if the receiver is an acquaintance, he would not enter into the intimate zone of the sender. In case he falters and enters the intimate zone, there would be a sudden moving back on the part of the other participant, as a communicative signal, stay away!

The clothes that an individual wears, the accessories he carries — all send across a message. Have we ever wondered why is it that we always change before going to our workplace? Why do we have a different set of clothes for office and for home? The primary reason is that even through clothes a signal is being transmitted to the other person.

The significance of non-verbal and oral communication can be best understood by an example. Suppose we are waiting for a client, and a car halts

Edward T. Hall in his scholarly work identified three components of interpersonal distance. They are:

- (a) Intimate.
- (b) Social.
- (c) Public.

They govern interpersonal relationship.

- (a) *Intimate*: (i) The intimate distance ranges from very close (3 to 6 inches - for soft whispers; secrets are intimate communication). (ii) To close (8 to 12 inches - for

- giving confidential information) (iii) To near (12 to 20 inches - for speaking in a soft voice).
- (b) *Social*: The social distance ranges from 20 inches to 5 feet.
- (c) *Public*: The public distance from 6 feet to above 100 feet.

Cultural patterns regulate personal space and interpersonal communication. They are unspoken and invisible rules governing personal distance. People who stand too near when they are more intimate. When they are not so close, they should be at a distance.

Interpersonal distance may vary from culture to culture. Different cultures and backgrounds also keep distance. For instance, standoffishness prevails in British culture which tends to widen the gap. On the other hand, closeness to one another prevails in French and Italian culture. The family differences are due to cultural differences.

According to Edward T. Hall, interpersonal distances in different cultures are as follows:

- (a) In America, the comfortable distance to stand for social conversation is about 2 to 3 feet.
 - (b) In France, Mexico, Brazil and Arab countries, it is shorter than 2 feet.
- M. Patterson's study indicates that people in relatively close proximity are viewed as warmer, friendlier and more understanding than people farther away.⁵

Albert Mehrabiano found that physical distance emphasizes the status differences and that status is minimized by greater closeness.⁶

(9) *Time*: Use of time is also as chronemics as an important non-verbal method of communication. Time also conveys the message. Time speaks. Edward T. Hall is the first scholar who has investigated time dimension of inter-personal communication. Time is a mode of interpersonal communication. Time is an important factor which is precise and valuable. In these days of busy living, business and social relations time can be saved, wasted, given and taken.

Punctuality or delay speaks pleasant or unpleasant feelings and attitudes, Tardiness is considered an insult in some cultures. Late arrival to attend a meeting, in time, convey something. Time is very valuable in group activities in any organization. In certain circumstances, arriving at an appointed place on or before time, communicate something. A telephone call at too early hours or late night conveys, significant message. For instance, a telephone call at 1 A.M or 2 A.M, communicates something of urgency, unusual message to be attended to on a priority basis.

(10) *Paralanguage*: Another important dimension of non-verbal communication is paralanguage. Non-verbal things in communication are called paralanguage. Sounds are the basis for paralanguage. Paralanguages include tone of voice, power or emphasis, pitch, rhythm, volume, pause or break in sentence, speed of delivery, loudness or softness etc. These languages too influence meaning and convey message. Paralanguage can be divided into four parts:

- (1) *Voice Qualities*: Including such factors as pitch, resonance, volume, rate, and rhythm.
- (2) *Vocal Characterizers*: Embracing laughter, coughing, throat clearing and sighing.
- (3) *Vocal Qualifiers*: Referring to variations in pitch and volume.

(4) *Vocal Segregates*: Including the silent sound such as ‘ahs’ and ‘ers’ and pauses. These clues do much to influence meaning.”⁷

- (11) Kinesics:
1. Facial expressions.
 2. Gestures.
 3. Body movements.
 4. Postures.
 5. Eye contact.
 6. Tactile (touch).

Sub-categories of Kinesics

Ekman and Friesen have classified body movement or kinesics into the following five sub-categories:⁸

- (1) *Emblems*: Non-verbal cues, which have direct or kinesics into the following five sub-categories.
 - (2) *Illustrators*: These cues correspond directly to the spoken words, serving to illustrate the meaning of those words. If you ask for direction and the verbal response is accompanied by pointing in the appropriate direction, that gesture would be considered illustrative. Any movement which accentuates speech, demonstrates a physical characteristic, depicts a spatial relationship, or recreates bodily action belongs to this category.
 - (3) *Affect Displays*: Indicators of inner emotion, these behaviors include a clenched fist (hostility), a stooped posture (submissiveness), and a bowed head (depression).
 - (4) *Regulators*: Certain non-verbal cues control the flow of conversation between individuals. When one person has finished a statement, she or he may nod in the direction of the other participant as if to say, I’m finished: it’s your turn to speak. Regulatory movements may also suggest that the individual should speak faster, slow down, repeat, elaborate or in some way modify her or his message transmission.
 - (5) *Adaptors*: Behavior falling into this category are thoughts to be fragments of complete behaviors through which people adapt to their environment. Consider the “foot wiggling” behavior exhibited by nervous or bored individuals. According to the fractional behaviors concept, this foot behavior actually is a part of the total behavior the individual would like to perform. Because one is bored or nervous one’s true inclination is to get up and leave- to perform the complete foot behavior. Because of the nature of the situation, however, one is not free to go; thus one adapts to the situation by performing a fractional behavior, by psychologically running while physically remaining seated.
- (1) *Facial Expressions*: Facial expressions too communicate message effectively. As a matter of fact, facial expressions as a form of non-verbal communication medium is more effective and communication completes its circle by it. Some expressions are intentional or unintentional, conscious or unconscious. Facial expression definitely transmit feelings, facts, emotions, ideas, opinions; attitudes etc. It: is one of the kinesics media that include smile, frown, narrowed eyes, exhibit friendliness, anger, disbelief etc.

Human face has *four* important parts. They are:

- (i) Upper face - Eyebrows and Forehead. .
- (ii) Middle face - Eyes, eyelids and nose *foot*.
- (iii) Lower face - Mouth and chin.
- (iv) The sides of the face - like cheeks.

These parts of human face are capable of conveying wide range of expressions and emotions. Facial expressions convey happiness, anger, surprise, boredom, *fear*, sadness, disgust, liking, disliking, rejection, love, jealousy, agreement, frustration, ease, pain, pleasure etc.

Smiling at a subordinate communicates meaning. For instance, when a subordinate approaches his superior with his task assigned, completed to get his approval, the superior expresses his silent approval by a smile. Otherwise, he may frown at to express dissatisfaction or raise an eye-brow to show surprise. The expression or movement to make the forehead wrinkle and the eyebrow move down are signs of worry, disapproval of deep thought. He frowned at the worker *for* bad work *-or* behavior. The way *of* looking, i.e., long look or short look communicates a great deal about one's feelings, attitudes, emotions tense or relaxed mood of the speaker.

Demond W. Evany has listed the following possible components of facial expressions:

- (1) Forehead - upward and downward frowns.
- (2) Eyebrows - raising- or knitting, frowning.
- (3) Eyelids - Opening, closing narrowing.
- (4) Eye pupils - dilating.
- (5) Eyes - upwards downwards, c gazing, holding *or* avoiding eye contact.
- (6) Nose – wrinkling flaring nostrils.
- (7) Facial muscles - _drawn up *or* down, for grinning, teeth clenching.
- (8) Lips - smiling, pursing, drawn in.
- (9) Mouth - wide open, drawn in, half-open.
- (10) Tongue - licking lips, moving around inside cheeks, sucking teeth.
- (11) Jaw/chin - thrust forward, hanging down.
- (12) Head - thrown back inclines to one side, hanging down, chin drawn in, inclined upwards".⁹ The following is the list of various range of response from facial expressions as listed by him:

Acceptance	Rejection
Enjoyment	Dislike
Friendship	Hostility
Interest	Disinterest
Anger	Love
Sympathy	Jealousy
Assurance	Nervousness
Agreement	Disagreement
Attention	Boredom
Acceptance	Disbelief

Surprise	Fear
Impatience	Frustration
Envy	Empathy
Ease	Discomfort
Alertness	Stupor
Pain	Pleasure
Ecstasy	Torment
Satisfaction	Displeasure.

Emotions and Facial Expressions: There are important indications of emotions. The positive feelings such as love, happiness, surprise are the easiest to decipher. Negative emotions like anger, sadness, anxiety are usually somewhat difficult to recognize.

There are six basic emotions associated with facial expression:

- (i) *Anger:* Eyebrows furrowed. wrinkles on forehead, eyes squinting, lips pressed together or bared teeth.
- (ii) *Sadness:* Eyebrows drawn together, eyes glazed, with drooping upperlip, mouth dosed with outer corners pulled slightly down.
- (iii) *Surprise:* Lifted eyebrows. wide-open eyes, slightly open mouth, parted lips, a strange sparkle in the eyes.
- (iv) *Fear:* Eyebrows raised and drawn together, corners of the mouth drawn back, lips stretched, eyes open wide. drops of perspiration on face.
- (v) *Frustration:* Lowered eyebrows. wrinkled nose, mouth open or semi—open, eyes fixed in a particular direction, upper lip pushed up by lower lip.
- (vi) *Happiness:* Relaxed eyes, corners of lips raised, usually drawn back, no distinctive eye-brows.

(2) Movement and Gestures

Most actors learn - often the hard way - that if you want to steal a scene from someone, all you have to do is move around, develop a twitch, or swing a leg. Before long, all eyes will be focused on that movement. This nasty little trick shows that physical movement sometimes can attract more attention than words. All the more reason that your words and gestures should work in harmony and not at cross-purposes! This also means you should avoid random movements, such as pacing back and forth, hair twirling, or eye rubbing. Once you are aware of such mannerisms, it is easy to control them.

Your gestures and movement should grow out of your response to your material.²⁷ They should always appear natural and spontaneous, prompted by your ideas and feelings. They should never look contrived and artificial. For example, you should. avoid making a gesture fit each word or sequence of words *you* utter. Perhaps every speech instructor has encountered speakers like the one who stood with arms circled above him as he said, “We need to get *around* this problem.” That’s not a good way to use gestures!

Effective gestures involve three phases: *readiness*, *execution*, and *return*. In the readiness phase you must be prepared for movement. Your hands and body should be in a position that does not inhibit free action. For example, you cannot gesture if your hands are locked behind your back *at* jammed into your pockets, or if you grasp the lectern as though it

were a life preserver. Instead, let your hands rest in a relaxed position either at your sides, on the lectern, or in front of you, where they can obey easily the impulse to gesture in support of a point you are making. As you execute a gesture, let yourself move naturally and fully. Don't raise your hand halfway, then stop with your arm frozen awkwardly in the air. When you have completed a gesture, let your hands return to the relaxed readiness position, when_ they will be free to move again when the next impulse to gesture arises.

Do not assume that there is a universal language of gesture. This can get you in big trouble with a culturally diverse audience. For example,

American sign for A-OK (thumb and index finger joined in a circle) has an obscene meaning in some cultures, and nodding the head up and down may mean "no" instead of "yes."²⁸ In an article on the pitfalls of multicultural meetings published in *Training*, management consultant Marc Cheques provided the following additional insight:

The "Hookm, Horns!" hand signal beloved of fans who follow the fortunes of the University of Texas Longhorns college football team once started a brawl in a crowded Italian nightclub when Texans at separate tables merrily flashed each other the sign - hand raised, middle fingers held down by thumb, index and pinky extended. The innocents didn't know it but in Italy the gesture is referred to as cuckold horns. It means, "Your wife is being unfaithful."²⁹

From proxemics, the study of how humans use space during communication, we can derive two additional principles that help explain the effective use of movement during speeches. The first of these principles suggests that *the physical distance between YOU as speaker and your listeners will have an impact on the sense of closeness between speakers and listeners*. Bill Clinton made effective use of this principle during the second of the televised debates of the 1992 presidential campaign. In the town meeting setting of that debate, Clinton actually rose from his seat after one question and approached the audience as he answered it. His movement towards his listeners suggested that he felt a special closeness for that problem and for them. Clinton's body language broke the barrier that separated candidates and listeners, and enhanced his identification with the live audience and with the larger viewing audience they represented.

It follows also that the greater the physical distance between speaker and audience, the harder it is to achieve identification. This problem gets worse when a lectern acts as a physical barrier. Short speakers can almost disappear behind it! If this is a problem, try speaking from either beside or in front of a lectern so that your body language can work for you. A different problem arises if you move so close to listeners that you make them feel uncomfortable. If they strain back involuntarily in their chairs, you know you have violated their sense of personal space. You should seek the ideal physical distance between yourself and listeners to increase effectiveness.

The second principle of proxemics suggests that *elevation will also affect the sense of closeness between speakers and listeners*. When you speak, you often stand above your seated listeners in a "power position."/I Because we tend to associate *above* us with power over us, speakers may find this arrangement stifles identification and immediacy. Often they will sit on the edge of the desk in front of the lectern in a more relaxed and less

elevated stance. If your message is informal and requires close identification/ you might want to give this a try.

Gestures: A gesture is a movement of the head, hand, body etc., to express an idea, feeling, emotions etc. Speakers sometimes emphasize their words with gestures. Action when exhibited, is intended to show a person's feelings. Gestures were probably one of the first means of communicating even before oral communication came into being.

Gestures convey meaningful messages which either accompany spoken words or stand alone. For instance nodding head means to say- 'yes' and in certain circumstances it also means 'no'. Similarly, shaking of head sideways is to say 'NO.' The language of the deaf is a sign language. A blind person has his own sophisticated systems of sign language. A speaker usually in a serious mood, while presenting the text, uses many gestures of hands and head to emphasize certain words.

Gestures play an equally important role as medium of non-verbal communication to convey messages effectively. Some example are:

the shoulder shrug,
thumbs up,
shaking hands,
thumb and finger rub,
hand to face,
mouth guard,
nose lowering,
caller pull,
arm folders,
leg gestures,
head nod,
head shake,
eye signals,
lipstics,
rolling lips,
body lowering,
pointer, including eyes and fingers,
sitting positions,
wink of the eyes etc.

are all various types of gestures of communication.

The following are the commonly used gestures as identified by D.W. Evany: -

Head : nodding side ways to urge someone along:
Nodding up and down;
shaking sideways;
inclined briefly;
cradled in one or both hands.

Arms and Hands: Widely outstretched;
jammed into trouser pockets;
holding the back of the head with fingers laced;

firmly folded across the chest;
making chopping movements with the side of the hand;
hands pressed together in a 'praying' position;
one or both hand held over mouth;
flat of hand patting desk-top;
hand brushing something away in the air;
both hands placed open upon the chest.
Fingers: running through the hair;
drumming on table-top;
stroking mouth and chin;
stabbing the air with forefinger;
clenched into a fist;
manipulated in an arm-wave;
patting the fingers together with fingers of both hands stretched;
rubbing the thumb and fingers together.
Legs and Feet: Leg and foot making kicking motion;
foot or toes tapping the ground;
moving legs up and down while seated.'2

“A traffic constable is able to direct traffic on crowded road through gestures of hands and arms, without verbal communication. People reveal their feelings and attitudes by the way they stand or sit and the way they move parts of the body. We feel more comfortable conversing with those who adopt a relaxed posture. Here are some interesting findings.

Cooperative Situation: People stand or sit at a right angle to one another.

Stranger or bargaining: Face to face position.

Women often prefer to converse with their partners at a slight angle or side by side especially if they know each other well.

Men often prefer the face-to-face position unless they are in a competitive situation.

(3) ***Body Movements:*** Body language is an important mode of non-verbal communication. People communicate in natural way giving meanings to others with their bodies in interpersonal interaction. In verbal communication, body language supports in most parts of the words in a speech. Face and head are used for body language mostly along with other body languages like eye-contact, eye—movement, smile, frown, touching, furrowed brow, hip moment, closeness and breathing rate. Body movements communicate messages effectively. Some movements are intentional, or unintentional, conscious or unconscious. A speaker some-times may be in upright position but his body moves. Body movement definitely transmits feelings, emotions, ideas, reasons, opinions, attitudes etc.

Myers and Myers on facial expression and body movements state that a person may tend to lean forward when he is involved and interested, and to lean back when not interested. The way of walking often indicates to others whether feeling good, happy and cheerful or sad, gloomy, tired and dejected. They further say that, “You indicate

your perception of status by your postures. You tend to relax around people of equal or lower status and tense up around people who you perceive as having of higher status. You sometimes feel that someone is disrespectful simply because he or she talks in a .more relaxed manner than you think is appropriate.”¹⁴

Body movements include movements of hands, head, face, eyes and postures which give meaning without using words. One can read others’ thoughts by their body movements. They show personal relationships between people, as their body movements speak to others how they feel and think. Unless listeners are aware of and sensitive to others’ postures, gestures, facial expressions they cannot understand the message as clearly and effectively as possible.

(4) *Tactile Communication{Touch}*: A gentle touch of a friendly hand on the shoulders communicate encouragement. Feeling of sense communicates something. One can communicate a great deal by touch. Like gesture, touch is also one of the earliest methods of communication of human beings. Infants, learn much about their environment by touching, feeling, cuddling and tasting. A pat on the back, shaking hands, or holding hands can express more- than a lengthy speech. Lovers know this, and mothers too. Touching is a powerful communicative tool and serves to express a tremendous range of feelings such as fear, love,- anxiety, warmth and coldness.

(5) I knew she was lying the minute she said it. There was guilt written all over her face! He sure is shifty! Did you see how his eyes darted back and forth? He never did look us straight in the eye!

Most of us believe we can judge character, determine people’s true feelings, and tell whether they are honest from their facial expressions. If there is a conflict between what we see and what we hear, we will usually believe our eyes rather than our ears.

The eyes are the most important feature of facial expressiveness. In our culture, frequent and sustained eye contact suggests honesty, openness, and respect, We may think of a person’s eyes as windows into the self. If you avoid looking at your audience while you are talking, you are drawing the shades on these windows of communication. A lack of eye contact suggests that you do not care about listeners, that you are putting something over on them, or that you are afraid of them. Other cultures view eye contact differently. For example, in Japan downcast eyes may signal attentiveness and agreement, while Chinese, Indonesians, and rural Mexicans may lower their eyes as a sign of deference, and some American Indians may find direct eye contact offensive or aggressive.²⁶

When you reach the podium or lectern, turn, pause, and look at your audience. This signals that you want to communicate and prepares people to listen. During your speech, try to make eye contact with all sectors of your audience. Don’t just stare at one or two people. You will make them uncomfortable, and other members of the audience will feel left out. First look at people at the front of the room, then shift your focus to the middle, finally look at those in the rear. You may find that those sitting in the rear of the room are the most difficult to reach. they may have taken a back seat because they .don’t *want* to listen or be involved. You may have to work harder to gain and hold their attention. Eye contact is one way you can reach them.

Start your speech with a smile unless this is inappropriate to your message. Your face should reflect and reinforce the meanings of your words. An expressionless face in public

speaking suggests that the speaker is afraid or indifferent. The frozen face may be a mask behind which the speaker hides. The solution lies in selecting a topic that excites you, concentrating on sharing your message, and having the confidence that comes from being well prepared.

You can also try the following exercise:

Utter these statements, using a dull monotone and keeping your face as expressionless as possible:

I am absolutely delighted by your gift.

I don't know when I've ever been this excited.

We don't need to beg for change - we need to demand change. All this puts me in a very bad mood.

Now repeat them with *exaggerated* vocal variety and facial expression. You may find that your hands and body also want to get involved. Encourage such impulses so that you develop an integrated system of body language.

Eye Contact: The language of the eye contact:

- (1) "Much of our knowledge is obtained through our visual sense. We are more apt to maintain eye contact with the speaker while discussing pleasant topics. -
- (2) We are more likely to avoid eye contact while discussing unpleasant or embarrassing topics.
- (3) We tend to look more at those whom we admire or with whom we have more intimate relationship.
- (4) Women tend to have greater eye contact than men probably because they feel more comfortable with intimacy.
- (5) The function of eye gaze or the lack of it is to regulate interaction.
- (6) The individuals who engage in high levels of eye gaze are typically seen as more influential and effective in their dealings with others.
- (7) Eye contact serves as a signal of readiness to interact and its absence tends to reduce the chances of such interaction."16

Small Illustrations

- (1) *Touch*: A gentle touch of a friendly hand on the shoulders can communicate encouragement.
- (ii) *Taste*: Message may be transmitted by flavor of preparation of food products. They communicate fulfillment of recipes and proper operation of equipment.
- (iii) *Smell*: Fragrance, aroma and odor can signify fulfillment of production packing and storage instructions.18
- (iv) *Hearing*: For instance, typewriter's bell, calling bell indicate the end of the line or calling a person. Bells in schools, colleges indicate commencement or end of the hour.
- (v) *Horn*: A horn of a vehicle indicates approach of a vehicle.
- (vi) *Calling Bells Buzz, Beeper etc.* Their sounds indicate calling or attention.

- (vii) *Shrug of Shoulders*: There is a symbolic meaning in the most ordinary shrug of shoulders.
 - (viii) *Hand movements*: The standardized hand movements express ideas.
 - (ix) *Pointed Fingers*: Doing skills are exhibited. A pointed finger meant that something is *to* be demonstrated. They convey a whole range of meanings by stylized finger movements. Tick tak men on the race course can convey complex messages to one another.
- (6) *Vocal Expressions*: “The tone of one’s voice is a valuable clue to the feelings. Para language is a term denoting the subtle variations in meanings between *what* is said and *how* it is said.

The words “wow! how fast you are this time!” could be a compliment. But if the tone of the voice is sarcastic, it symbolizes disgust and anger.

Different meanings can be conveyed by the rate, pitch, and volume of the voice. Speaking fast may indicate nervousness and haste. A soft voice soothes and calms.

A loud, shouting voice foretell danger, urgency, serious problem, joy or anger. Emphasis on key words indicate the degree of importance you attach to it.

Effects of Non-Verbal Communication

In inter personal communication, every non-verbal cue is an important message. A number of research studies on the subject have disclosed some effects of it. The impact of non-verbal communication is presented under the following paras as disclosed in some of the research studies conducted by the behavioral researchers.

- (1) Environment: Maslow and Mintz conducted a study on environment of the three categories like:
 - (i) An Ugly Room: to appear as a messy janitore’ closet.
 - (ii) An Average Room: a professor’s office.
 - (iii) A Beautiful Room: having carpeting drapes, nice furniture.

The study on these three environments indicates:

Ugly Room: Monotonous, fatiguing, irritating, unpleasant.

Beautiful Room: Pleasure, comfort, importance, enjoyment.
- (2) proxemics: The effect of non-verbal communication as revealed by the study of Hall indicates that people want “territories” as their own in any given environment. Such territories include:
 - (i) Space surrounding one’s body artifacts (brief case, books, purses).
 - (ii) Objects in the environment (chairs, desks, tables).
 - (iii) Space used by persons such as the area between two conversants, larger territories such as houses or offices.
- (3) para language: Vocal cues have effects, indicating personality characteristics and their emotional status. It is an important dimension of non-verbal communication. Non-verbal things in communication are called para language. Sounds are the basis for para language. Para languages include tone of voice, power or emphasis, pitch, rhythm, volume, pause or break in sentence, speed of delivery, loudness or

softness etc. The para language too influences meaning and conveys messages. Para language can be divided into four parts.

- (i) *Voice Qualities*: Including such factors as pitch, resonance, volume, rate and rhythm.
- (ii) *Vocal Characteristics*: Embracing laughter, coughing, throat-clearing and sighing.
- (iii) *Vocal Qualifiers*: Referring to variations in pitch and volume.
- (iv) *Voice Segregates*: Including the silent sounds such as 'ahs' and 'ers' and pauses. These clues do much to influence meaning."20

Addington has conducted a study on the effects of vocal cues on perceptions of personality. Some of his findings are as follows:

- (i) *Breathiness*: Males having this characteristic were rated as younger and more artistic; females prettier, more petite, more effervescent, highly strung and shallow.
 - (ii) *Flatness*: Males were rated more masculine, sluggish cold and withdrawn; females also were rated masculine, sluggish, cold and withdrawn.
 - (iii) *Nasality*: Both males and females were attributed a variety of negative characteristics.
 - (iv) *Tenseness*: Males were, judged older, more stubborn, and more cantankerous; females younger, emotional, feminine, highly strung and less intelligent.
 - (v) *Throatiness*: Males were rated older, more realistic, mature, sophisticated, and well-adjusted; females less intelligent, more masculine, lazy, ugly, sickly, careless, naive, neurotic, and a variety of other negative characteristics."
- (4) *Physical Characteristics*: Physical or body characteristics are attentiveness and physique. Attractive people are more persuasive and influential. The study of Singer establish that attractive female students generally are able to obtain higher grades from male instructors than are female rated unattractive. The research study of Mills and Aronson found that an attractive female speaker could produce more change of attitude in all male audience than an unattractive female could. Physique indicates body shape which too influences the perception of audience.

According to the study of Sheldon', there are three general body shapes. They are: .

- (i) *Endomorph*: Soft, round and tending to be fat (talkative, warm-hearted, less good looking, sympathetic).
 - (ii) *Mesomorph*: Bony, muscular and athletic (stronger, better looking, self-reliant and dominant).
 - (iii) *Ectomorph*: To be tall, thin and fragile (more ambitious, suspicious of others, tends pessimistic and quiet).
- (5) *Artifacts*: They represent objective language, includes decoration, covering personal decoration of physical bodies with clothing, jewellery and cosmetics. Artifacts, too, communicate messages silently and create an impact and influence the attitude and perception of the people. A person well dressed and decorated would produce significantly more influence than by a person poorly dressed and not decorated. The study of Thornton disclosed that wearing glasses were rated

higher in intelligence and industriousness. Similarly, the research study of McKeachie revealed that females using lipstick were judged frivolous, unworried, less talkative, conscientious and surprisingly, less interested in the Opposite sex.

- (6) *Facial Expressions*: The two major parts of facial expression are movements of facial features and movement of eyes. They convey non-verbal messages effectively. Face is the most expressive part of the body, with a facial expression, a large number of complex meanings and inner feelings can be conveyed by all most unnoticed changes in facial expression. There is a close relationship between facial expressions and emotional feelings of the speaker.

The study of Ekman reveals the following:

- (i) Happiness: Is shown most in the lower face and eye areas.
- (ii) Sadness: Is shown in the eyes.
- (iii) Surprise: Is shown in the eyes and lower face.
- (iv) Anger: Is shown in the lower face and brows, forehead.
- (v) Disgust: Is shown in the lower face.
- (vi) Fear: In the eyes.

Thus, eye contact creates behavior change. An eye contact shows the need for oral communication. A voiding eye contact indicates avoidance of communication.

- (7) *Kinesics*: Kinesic indicates gestures, body movements, head, hands, feet, limbs. With the help of body orientation, openness and postures, it is quite possible to change attitudes and influence others. According to Mehrabian, the relationship between several postures and positions and interpersonal linking, he found that female communicators used. very indirect body orientation when speaking to someone they disliked, and very direct with people towards whom they liked. His study also reveals that persons perceiving to have higher status than the persons they are addressing tend to face them directly, stands with hand on hips, have a greater body relaxation, and maintain a relatively raised head position: On the other hand, persons with lower status tend to face the other more indirectly, have higher body tension” and look downward frequently.
- (8) *Touch*: Touch is the easiest and one of the earliest forms of human communication. Stroking, hitting, patting, shaking hands etc., are the important modes and play a role in human behavior, though many people avoid touch with others. The study of Bardeen classified people involved into three different types and three situations. They are:
- (i) *Verbal Only*: People blind-folded and allowed to talk with one another (distant, artificial,. format insensitive and non-communicative)
 - (ii) *Visual Only*- People allow only to look at one another (artificial, childish, comic, arrogant and cold).
 - (iii) *Touch Only*: People allow only to touch and prohibit talking (trustful, sensitive, natural, mature, serious and warm).

Functions of Non- Verbal Communication

There is a close relationship between non-verbal cues and the words accompanied. Non-verbal cues have certain functions to be performed. Accord-ing to Baird, the functions of

non-verbal Cues fall into six categories. A brief description of these functions is discussed under the following paragraphs:

- (1) *Repeating*: Repeat or repeating is an important function of non-verbal cues. It implies to say something again which one has heard to someone else. Thus non-verbal cues are helpful to restate the verbal message.
- (2) *Contradiction*: The function of contradiction in a non-verbal communication is to contract the verbal or spoken message. It is used in a situation where a statement or idea which contains a contradiction. It indicates to saying the opposite of, to argue or disagree with. It is quite often that contradiction/ discrepancy occurs between a person's words and action. For instance, when A is introduced to B by C who says "Happy to meet you." So while giving a limp hand-shake, he looks in another direction. In this situation, one can observe discrepancy or contradiction between his words and action. Therefore, in such circumstances, one must understand the non-verbal message than spoken words.
- (3) *Substituting*: Non-verbal cues also perform the function of substituting. The substituting function implies that a thing or person in or to take the place of someone or something. In other words, they serve as substitutes for spoken words or messages. Non-verbal cues like O.K., peace sign, victory, clenched fist (hostility), a stooped position (submissiveness), a bowed head (depression), obscene etc., serve as substitutes for spoken or verbal messages. Thus, some emblems affect displace, peace signs, gestures, slumping postures, depressed look etc., are substitutes for words.
- (4) *Complementing*: Non-verbal cues help to make up a whole of a message, the words of predict, not including the verb. In other words, the cues invariably complement or elaborate upon verbal message. Baird states that the phrase "I love you"; spoken sincerely usually is accompanied by vocal and physical cues that demonstrate the feeling behind the message. When something is said in anger, the feeling is shown not only in the spoken message but in the clenched fists, flashing eyes and strained voice which accompany the words. 23
- (5) *Accenting*: The function of non-verbal cues from this point of view is to accentuate the verbal message. Non-verbal accenting gives various meanings. While speaking, accenting gives extra force or stress shown to one part of a word, more than one syllable or to certain words in a sentence. Accentuating gives more force or importance to certain words.

So accenting in the non-verbal cues can emphasize the meaning of spoken or verbal message. Accentuate the verbal message appears when increasing the volume of the voice for giving appropriately timed gesture. For instance repeat the phrase "I dislike you" or "I hate you" to yourself alternatively emphasizing the first, second and third words, as indicated below:

1. "I dislike you" or "I hate you" - emphasizes the person who dislikes or hates.
2. I dislike you or "I hate you" - emphasizes the sentiments like emotion and feelings.
3. "I dislike you" or "I hate you" - emphasizes the lucky recipient of the - emotion.

Therefore, meaning and intensity varies through non-verbal accenting.

- (6) *Regulating*: Yet another important function of the non-verbal cues is to control the flow of communication. Cues act as regulators. Some non-verbal cues control by

means of a system or adjust to obtain the desired results. “A forward lean, a nod, a vocal inflection, or a change in eye behavior can indicate to the other that you have finished your statement or that you want to interrupt her or his message.

To Sum up: Ray Birdwhistell is a notable authority on non-verbal communication. According to his estimate that in face-to-face interaction the words spoken account for less than 35 per cent of the total meaning produced while the remaining 65 per cent is obtained by non-verbal cues. The sender or speaker transmits messages through appearance, gestures, postures, facial expression, vocal characteristics and words expressed. -

A person's behavior has a message potential. Thus non-verbal cues perform useful purposes to restate the verbal-message, contradicting the spoken messages, complementing verbal messages, accenting and regulating the flow of conversation.

The importance of 7 Cs in interpreting gestures

You are now familiar with the concept of 7 Cs of communication with reference to making and giving presentation. However, we have also to realize the importance of 7 Cs with different meanings attached to it in the context of interpreting gestures.

1. *Circumstances:* This refers to the background, environment, frame of reference, framework, milieu, position, setting, situation, and surroundings. All these are relevant to the interpretation of a gesture cluster. For example, an Indian standing motionless holding both palms touching each other to his chest is a normal gesture of *prayer* in a temple, whereas the same gesture at home is a sign of *welcome*.
2. *Command:* A person may try to command his gestures and ‘put up a front’ to hide his real feelings or to cover up a lie. But these are bound to disclose secrets if one observes his other body movements closely, especially his eyes, that may give him away.
3. *Commonality:* This refers to the commonness of various gestures, which have similar meanings in the whole world, irrespective of the differences of castes, colours, creeds and cultures. For example, the smile, the frown, the nods, the shrugging of shoulders, clapping, pointing a finger, etc. convey uniformly the same meaning to the people around the globe.
4. *Carefulness:* You must take care to interpret various gestures, facial expressions and the body movements in the light of the above distinctions. Some facial expressions are fleeting or momentary as they last for a mere second. Such expressions must be observed and should be interpreted in association with other gestures and verbal statements before arriving at any particular judgment.
5. *Compatible:* This means that the message conveyed by the gesture must synchronise with the verbal message. For example, a student caught copying in the examination hall by the invigilator. While orally denying his act of copying and confidently looking into the eyes of the invigilator, his trembling hands and legs clearly convey his un-admitted guilt.
6. *Collectively:* You are aware that the word, ‘collective’ corresponds to a collection, an assembly, a cluster, a group or a bunch. The gestures are also in the form of groups

and we denote such groups as clusters. These groupings reveal several attitudes of the person. These gestures should not be interpreted in isolation.

8. *Customs*: This refers to beliefs, standards of behaviour, values acceptable in a society. One must be sensitive to the cultural variations that are found in gestures that appear similar but mean different things in different civilizations.

Non-verbal communication involuntary

Outside our office window and we happen to be looking across. How is the first impression created in our mind? The model and make of the vehicle prepare the ground for creating the first impression. This is reinforced or corrected when the car owner gets down. By now we have taken a look at his clothes and the things that he is carrying with him. Next we observe his gait. If he is quick and nimble, impression of an agile and alert client come to our mind. On the contrary, if his gait is laboured, we probably turn our face and carry on with our work. When the external customer approaches us, involuntarily we make a note of the physical distance that he maintains. What ultimately help us in judging the client are the words that he uses and the impact that they make on us. What is he saying, how is he saying, are some queries that automatically get sorted out in our mind. In this example there was no deliberate attempt on our part as an expert to segregate the various components of communication and analyze the client. It was an involuntary exercise but one that helped us in judging an individual of his capabilities and competencies.

DISCUSSION

1. Be part of an audience for a lecture or political speech. Did the speaker read from a manuscript, make a memorized presentation, or speak ex-temporaneously? Was the speaker's voice effective or ineffective? *Why* How would you evaluate the speaker's body language? Discuss your observations with your classmates.
2. Comedians often capture the personalities of public figures by accentuating their verbal and gesture characteristics in comic impersonations. Be alert for such impersonations on late-night television. Which identifying characteristics do the comedians exaggerate? What might this indicate about the "real" speaker's style and ethos? Contribute your observations to a class discussion.
3. You have been invited to present your most recent classroom speech on local public television. How would you adapt your message to that medium? Report your ideas in class. What general conclusions can you draw about the impact of video presentations on public communication?
4. Make a list of questions you think you might be asked following your next speech. Plan and prepare answers to these questions. Working in small groups, distribute your questions to group members to ask of you. Invite them to evaluate your responses.

APPLICATION

1. Exchange your self-evaluation tape with a classmate and write a critique of that person's voice and articulation. Emphasize the positive, but make specific recommendations for improvement. Work on your classmate's recommendations to you, and then make a second tape to share with your partner. Do you hear signs of improvement in each other's performance?

2. Make a list of words you often mispronounce. Practice saying these words correctly each day for a week. See if you carryover these changes into social conversation.
3. As you practice your next speech, deliberately try to speak in as dull a voice as possible. Stifle all impulses to gesture. Then practice speaking with as colorful a voice as possible, giving full freedom to movement and gesture. Notice how a colorful and expressive presentation makes your ideas seem more lively and vivid as you speak.
4. Form small groups and conduct an impromptu speaking contest. Each participant should supply two topics for impromptu speeches, and participants should then draw two topics (not their own). Participants have five minutes to prepare a three-minute speech on one of these topics. Each student then presents the speech to the group, which selects a winner.

Body Language and Stage Fright

Your body language can give you away if you experience stage fright. If you find that you are nervous about speaking in front of others, you can work to improve your comfort level. First know that if you are not prepared, you *do* have something to be nervous about. Preparedness will give you confidence, but even with this insurance some people will still have the jitters. If this is the case for you, try these tips:

- **Breathe in and breathe out.** Before you stand up to speak, take three deep breaths. Then when you stand before your audience, regulate your breathing to help you slow down your speaking rate and feed oxygen to your lungs and brain.
 - **Use visualization.** Before your presentation, close your eyes and visualize yourself making your presentation. See yourself as a confident presenter in front of a friendly, receptive audience. Address your fears by visualizing how you would handle problems—a difficult question or a missing visual aid, for example. Often we are afraid of the unknown, so by preparing for the worst you can lessen your fear.
 - **Take a sip of water.** Bring water to the podium so that you can take sips. Stage fright can cause a dry mouth and make speaking difficult.
9. Remember, in most cases the audience is rooting for you. It is as uncomfortable for them to watch you break into a cold sweat as it is for you to stand before them. You may even want to admit how you feel, just to free yourself from the terror of being “found out.” Your fear—and the physical signs of it—can distract listeners from your message. By addressing the stage fright and dismissing it, you can put the focus back where it belongs—on your topic.