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The Role of Gestures in Face to Face Interaction

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Dedication

*To my Teacher and
Paragon..*

*To my Family for their
support..*

*To our patients for their
co-operation ..*

Acknowledgements

We greatly thank God for his help and blessing had given me to conduct this piece of work. I would like to express my deep respect and sincere gratitude to our supervisor *Inst. Atyaf Hasan Ibrahim* for her expert supervision and continuous encouragement, valuable guidance, and generous support in the accomplishment and presentation of this study.

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Abstract

This research paper aims at studying and analyzing the role of using gestures in face to face interaction. The data comprises a video recorded interaction of 30 minutes, taken from YouTube channel. It is analyzed according to the types of gestures used, how they are used and what is the role each gesture in the interaction. The researchers concluded that

1. Introduction

Gesture is a form of non-verbal or non-phonemic communication in which physical and visual procedures communicate specific messages, either in place or in conjunction with speech. Gestures include movement of hands, face, or other parts of the body. Actually, gestures differ from physical; non-verbal communication, that does not transmit specific messages, such as purely expressive presentations, negotiators, or offers of mutual interest. Gestures allow individuals to communicate a variety of feelings and thoughts, from contempt and hostility to acceptance and affection, often used along with body language as well as words when speaking. Usually, speech and gestures work independently of each other, but are included to provide assurance and meaning. (Regel et al., 2010:120).

In up close and personal correspondence, people can remove gigantic measures of data from their social condition, and this data significantly impacts the perception of language progressively. This is a significant trademark, especially when faced with different conversationalists. For instance, in a discussion in a passenger train, despite the fact that you don't have the foggiest idea about the individuals in the compartment, you begin making casual conversation about the climate. At the point when the others begin arguing, you get significant data that goes past the genuine substance of the articulations. The discourse signal itself contains significant non-phonemic data like prosody or acoustic associates of talker personality (significant when you enter the passage), which furthermore could give huge understanding in regards to data like sex, age, social position, and so on of the conversationalist. These supposed 'indexical signals' can even give us an insight what sort of subjects the speaker is bound to address (Berkum et al., 2008:580), or whether phonemic or syntactic blemishes should be considered (Hanulikova et al., 2012:878).

In the event that the discussion in the train waits on and you become more acquainted with different travelers somewhat better, you could even evaluate what sort of discourse or correspondence style to anticipate from a specific talker (Regel et al., 2010:121). As of late the extent of studies on language advancement has expanded from a genuinely limited spotlight on lexical and syntactic perspectives at the sentence level

to an enthusiasm for structures and procedures at more significant levels, for example, talk and the collaboration with other semiotic frameworks in correspondence. In equal, concentrates on correspondence frameworks across modalities have given developing experimental proof supporting the view that signals are a method of articulation firmly connected to language and discourse (Meadow, .2003:85).

Signals are spatio-visual marvels impacted by logical and socio-mental variables, and furthermore intently attached to refined speaker-inside, semantic procedures. Under this perspective on discourse and motion as between associated frameworks, the investigation of motions being developed and the investigation of the improvement of motions are normal expansions of research on language advancement, be it phylogenetically, ontogenetically, or during the life expectancy of a grown-up. In addition, given their properties and double job as intuitive, speaker-coordinated marvels, motions take into account a more full image of the procedures of language securing in which the individual's insight is arranged in a social and an intelligent setting.

Chapter one

1.1 Gestures and Signals

Gesture is defined by Crystal (2008:211) as planned actions, serially ordered, specified dynamically (e.g. in terms of articulatory force and stiffness), with an intrinsic duration, and context-free. This term is used in phonology for a matrix of features specifying a particular characteristic of a segment. For example, an ‘oral gesture’ would specify all supraglottal characteristics (such as place and manner of articulation), and a ‘laryngeal gesture’ would specify characteristics of phonation. The notion is particularly used in dependency phonology, where ‘categorical’, ‘articulatory’ and ‘initiator’ gestures are distinguished. Gestures, in turn, are analysed into subgestures; for example, the initiator gesture is analysed into the subgestures of glottal stricture, airstream direction and airstream source. In gestural phonology, an interval of activation in the stream of speech.

Gestures can be either static; posture or certain pose, which require less computational complexity or dynamic; sequence of postures, which are more complex but suitable for real time environments (Xingyan, 2003:114).

Children’s neurological maturation enables them to control their bodily movements and transform them into gestures due to gradually finer motor skills. Some of these

gestures are assigned meaning by their interlocutors. At the same time children develop cognitive prerequisites that allow them to take up symbolic gestures such as the “bye bye” gesture, or the “itsy bitsy spider” routine, from the environment. Pointing gestures in particular, thus combine motor and cognitive prerequisites with the capacity to symbolize and to take up forms used by adults in dialogue. As Tomasello and his colleagues underline, “pointing may thus represent a key transition, both phylogenetically and ontogenetically, from nonlinguistic to linguistic forms of human communication.” (Tomasello, Carpenter & Liszkowski, 2007, p. 720).

Signals have been found to fill phonetic capacities like giving referential substance to deictic articulations (this wide), filling basic spaces in an expression and going about as or adjusting discourse acts (Cazacu, 1976: 221). There is a general accord that motion and discourse express firmly related implications chose for articulation (Ruiter, 2007:21). speakers intentionally use appropriate data across the two modalities relying upon spatial and visual properties of connection (Melinger and Levelt, .2004:119). Motions and discourse grow together in first language obtaining, and that they separate together in disfluency, in aphasia, and so forth (McNeill, 1985:271).

In language understanding, there is a significant proof that signals influence observation, translation of and memory for discourse. Further to this, ongoing neurocognitive proof shows that the cerebrum incorporates discourse and motion data, handling the two in comparative ways as discourse alone (Wu and Coulson, 2005:654). Generally, at that point, there is valid justification to think about motions, language and discourse as an intently weave framework. The models endeavoring to formalize the connection among motions and discourse contrast in their .perspectives on the locus and the idea of the connection Defining, distinguishing, and ordering motions.

Kendon (2004:7) characterizes signal as "obvious activity when it is utilized as an expression or as a feature of an articulation." Such noticeable activities are assorted and include: focuses, shrugs, and gestures; representations of the size, shape, and area of articles; exhibits of how to perform activities; delineations of conceptual thoughts and connections; and numerous other regular informative activities of the body. Our emphasis here is on motions delivered over the span of communicated in language creation – co-discourse motion – yet there are additionally fascinating instances of hearing people utilizing motion instead of discourse as a result of taboos or commotion.

Audience members appear to naturally recognize motions from the flood of other engine activities acted over the span of correspondence (Kendon 2004), including squirming and utilitarian cooperation with objects, for example, drinking from a glass. Motion likewise does exclude the non-verbal communication or full of feeling outward appearances or responses that frequently uncover an individual's mentality or enthusiastic state, for example, moving ceaselessly from one's conversationalist, flinching in torment, or chuckling. The explanation behind barring these developments might be confined as far as Lyons' (1977) differentiation among instructive and open signs. Huge numbers of our ordinary activities work as useful signs to our questioners despite the fact that they are not really expected to impart.

Moving a glass to our mouth to take a beverage, for instance, advises the world that we are parched. Moving an unfilled, measured hand toward our mouth, notwithstanding, conveys taking a beverage. This doesn't imply that we are completely mindful of the entirety of our motions or that they all have perfectly clear implications, simply that they are a piece of our general exertion to convey. Musical "beat" signals (McNeill 1992:53), for instance, assume a significant job in language creation, despite the fact that the gestural structures themselves may convey nothing explicit past accentuation. Signal, similar to discourse, can be thought of as far as units, and it is frequently helpful to portion a motion from the surge of gestural action.

Stages of a signal, as characterized by Kendon (1994:181), include: arrangement, stroke, and withdrawal. The arrangement stage is the development of the hand as it prepares itself for the gestural stroke. The stroke stage is the most effortful and most significant period of the motion. It might then be trailed by a withdrawal stage, where the hand comes back to resting position, or it might be trailed by the arrangement or stroke period of a resulting motion. In this manner, similarly as the syllables of language can be divided and tallied by distinguishing the syllable cores, so too can the signal stream be fragmented utilizing the stroke cores of individual motions and their related arrangement and withdrawal stages (the two of which are discretionary, just like the onsets and codas of syllables).

Gestural stages can likewise incorporate holds, minutes in which the hands stay static in signal space when distinguished and portioned, motions can be ordered along

various measurements, and these scientific classifications are significant in understanding the connection among motion and discourse.

One way that signals can be arranged is as indicated by the articulator used to create the motion, for instance, the hand or the head. The field of motion inquire about has concentrated principally on manual signals – which give off an impression of being generally normal and generally perplexing – yet motions created with the head and face are likewise typical in discourse networks far and wide. To be sure, one contender for a gestural all inclusive is the utilization of the head (e.g., head gesture and headshake) to pass on confirmation and refutation (Kendon 2004:43)

The properties and examples of these and different motions created with non-manual articulators are a fascinating boondocks for future research, yet here we follow the field's attention on hands. A subsequent method to arrange motions is as indicated by their capacity in correspondence. Here, the fundamental gap lies between signals that are intuitive – that is, motions that deal with the informative exchange between questioners (somewhere else called logical, illocutionary, or talk motions (Kendon 1995:247) – and motions that are illustrative – that is, motions that convey something about the subject or essential substance of the articulation.

Intuitive signals don't speak to the substance of the discourse with which they co-happen however rather help outline .the discourse inside its talk setting These include: signals that direct turn-taking conduct by demonstrating when the floor is being surrendered or kept up; motions that show that a thought, proposition, or perception is being introduced; and motions that show that the speaker is looking for input from a questioner. The .really intelligent job of these signals is prove by how they carry on as for the talk setting In contrast to authentic signals, intelligent motions are less regular when the questioner is missing or not noticeable than when the person in question is available (Berkum et al. 2008:585). Intuitive motions here and there seem to depend on a course analogy (McNeill 1992:76), wherein correspondence is treated as a demonstration of substance transmission; this transmission is encapsulated by the way we signal about accepting, giving, and in any case taking care of our .discourse and its substance (Meadow, 2003:90) For instance, when making a proposition ("what about..."), the speaker may push an open palm toward the questioner, as though the person is

really offering this proposition for thought. At last, audience members themselves can, and do, motion.

The motions created by a conversational accomplice, for example, head gesturing, can work intelligently in their own privilege as a backchannel sign to the speaker (Hanulikova et al., 2012:881). A lot of research has been given to illustrative signals – motions that impart the subject of the articulation. Authentic motions "signify" in various ways. They can mean by legitimately highlighting articles or areas in space. Such motions are regularly called "deictic signals". They can also mean by portraying properties of an article, scene, or activity, as when a speaker utilizes motion to depict a significant occasion that she saw. Signals can likewise speak to figurative properties, as when a speaker utilizes motion to show a progressive system as far as a progression of vertical positions (pecking orders are not actually vertical situations, aside from on Olympic podia). At the point when motions delineate solid symbolism, they are regularly called "notorious motions," and when they portray dynamic symbolism, they are frequently called "allegorical motions" (McNeill 1992:78)

Finally, signals can mean what they mean as a result of a show in the network, similarly that "hound" signifies what it intends to English speakers in light of a show. These conventionalized signals, for example, the "approval," the thumb-and-forefinger "alright," and the orbiting pointer "insane," just as numerous others across discourse networks, are classified "seals" (McNeill 1992:62). Note, in any case, that tokens may likewise have deictic or notable properties. It is most likely no mishap, for example, that the "insane" signal is created close to the head, or that the "approval" motion face up instead of down. In fact, as talked about by Enfield (2009) and others, motions frequently mean through a mix of indexicality, iconicity, and expectedness – the three rule .sorts of importance depicted by Peirce (1932 [1895]) Therefore, albeit numerous specialists keep on utilizing names that suggest discrete classes or kinds of authentic signals ("notorious motions," "deictic motions, etc), others emphasi Categorization of kinds of gesture: 'Kendon's 'continuum The investigation of signal's relationship to language is being sought after by a moderately little gathering of researchers.

A number of motions have implications which are generally fixed, or lexicalized, and need practically no down to earth device for their understanding. This corpus of motions is made out of those moves which can be precisely deciphered without sound,

for instance, in a tape with the sound killed. A rundown of these lexicalized signals (named 'seals' in the discourse/motion writing are stated by McNeill(1992:56) as follows:

- Crescendo: left hand raised, palm up
- Decrescendo (diminuendo): left hand brought down, palm down
- Cutoff (discharge): left (or right) hand makes a tight circle with an unexpected consummation
- Cue (for passage of a section): eye to eye connection with player(s) to be prompted, at that point a pointing or descending stroking movement

The furthest left edge of Kendon's continuum incorporates signals which are normally coproduced with discourse, have no traditional implications, and are profoundly reliant on setting for their understanding. A considerable lot of the 'expressive' motions of conductors appear to fall into this classification; there are generally not many guidelines of well-formedness grinding away. Or maybe, these sorts of motions, which are the focal point of McNeill's examination endeavors, "...are allowed to consolidate just the remarkable and significant parts of the specific situation. .Each motion is crated right now of talking and features what is relevant..." (McNeill p. 41)

2. Type of Gestures

Despite the vast number of movements that qualify gestures, all gestures can be grouped into one of the following major categories:

1.Descriptive gestures explain or improve a verbal message. They help the crowd get examinations and differentiates, and picture the size, shape, development, area, capacity, and number of articles.

2.Emphatic gestures underscore what's being said. They show sincerity and conviction. For instance, a grasped clench hand recommends solid inclination, for example, outrage or assurance.

3.Suggestive gestures are images of thoughts and feelings. They help a speaker make an ideal mind-set or express a specific idea. An open palm recommends giving or accepting, for the most part of a thought, while a shrug of the shoulders demonstrates numbness, perplexity, or incongruity.

4.Prompting gestures are utilized to help bring out an ideal reaction from the crowd. In the event that you need audience members to lift their hands, cheer, or play out some particular activity, you'll upgrade the reaction by doing it without anyone else's help for instance.

Signals made over the shoulder level propose physical stature, motivation, or enthusiastic jubilee. Motions made underneath shoulder level show dismissal, indifference, or judgment. Those made at or close to bear level recommend tranquility or quietness. The most as often as possible utilized signals include an open palm held outward toward the crowd. The meaning of this kind of signal relies upon the situation of the palm. Holding the palm upward infers giving or accepting, in spite of the fact that this motion is once in a while utilized as an oblivious development, with no particular proposed meaning. A palm held descending can communicate concealment, mystery, finish, or steadiness. A palm held outward toward the crowd proposes ending, aversion, refutation, or severe dislike. In the event that the palm is held perpendicular to the speaker's body, it will in general suggest estimation, restricts in space or time, examinations, or complexities (Andersen, 1999:36).

Adaptors are touching behaviors and movements that indicate internal states typically related to arousal or anxiety. Adaptors can be targeted toward the self, objects, or others. In regular social situations, adaptors result from uneasiness, anxiety, or a general sense that we are not in control of our surroundings. Common self-touching behaviors like scratching, twirling hair, or fidgeting with fingers or hands are considered self-adaptors. (Berkum et al. 2008:587)

4.Head Movements and Posture

Body Language is the language that includes the movements and suggestions that one makes when speaking, in addition to the finest details and expressions on his face, and your knowledge of how to read body language through the secrets and secrets of this language will change the way you live the moments you spend with Others, and from

the way you communicate with them, will make you see the world from above and feel that you are smarter and more correct in dealing with situations. It will also help you reach new friends, increase your sales percentage, and improve your life incredibly.

Body language is divided into two main parts in its origins, as it is either natural that was born by one's instinct or acquired through the experiences and life that one lives in, and into a secondary section that combines instinct and experience, and the signs that are classified within this language are derived from the feelings that come out. The heart reflects joy, sadness, grief, anger, etc. from different human feelings. This language is used to leave the necessary impression that expresses feelings, emotions and feelings and transmits them to others directly or indirectly, and the body language may differ between men and women, due to the nature of each of them. (McNeill 1992:71)

Head movements and posture grouped together because they are often both used to acknowledge others and communicate interest or attentiveness. In terms of head movements, a head nod is a universal sign of acknowledgement in cultures where the formal bow is no longer used as a greeting. In these cases, the head nod essentially serves as an abbreviated bow. An innate and universal head movement is the headshake back and forth to signal "no." Through the interview, we note more than 20 times that she was nodded at the head when answering to support the hadith and to show the stability of the gesture. (McNeill 1992:72)

There are three principle sorts of gestures: connectors, symbols, and illustrators (Andersen, 1999:36).

Connectors are contacting practices and developments that show inward states commonly identified with excitement or uneasiness. Connectors can be focused toward oneself, articles, or others. In customary social circumstances, connectors result from disquiet, nervousness, or a general sense that we are not in charge of our environment. A large number of us intuitively click pens, shake our legs, or participate in different connectors during classes, gatherings, or while holding up as an approach to accomplish something with our overabundance vitality. Open talking understudies who watch video accounts of their discourses notice nonverbal connectors that they didn't realize they utilized. Out in the open talking circumstances, individuals most usually utilize self-or item engaged connectors. Normal self-contacting practices like scratching, spinning hair,

or squirming with fingers or hands are viewed as self-connectors. Some self-connectors show inside, as hacks or throat-clearing sounds. My own shortcoming is object connectors. In particular, I intuitively incline toward metallic items like paper clasps or staples holding my notes together and find myself twisting them or squirming with them while I'm talking. Others play with dry-delete markers, their note cards, the adjustment in their pockets, or the platform while talking. Utilization of article connectors can likewise flag fatigue as individuals play with the straw in their beverage or strip the mark off a container of brew. Cell phones have become regular item connectors, as individuals can tinker with their telephones to help ease uneasiness. At long last, as noted, different connectors are more typical in social circumstances than out in the open talking circumstances given the speaker's good ways from crowd individuals.

Different connectors include changing or preparing others, like how primates like chimpanzees take things out one another. It would be odd for a speaker to move toward a group of people part and take build up out their sweater, fix an abnormal tie, take care of a tag, or search a flyaway hair in a discourse. Symbols are motions that have a particular concurred on importance. These are as yet unique in relation to the signs utilized by hearing-debilitated individuals or other people who convey utilizing American Sign Language (ASL). Despite the fact that they have a for the most part conceded to importance, they are not part of a proper sign framework like ASL that is unequivocally educated to a gathering of individuals. A drifter's raised thumb, the "alright" sign with thumb and pointer associated around with the other three fingers standing up, and the raised center finger are generally instances of seals that have a concurred on significance or implications with a culture. Symbols can be still or moving; for instance, revolving around the pointer around along the edge of your head says "The person in question is insane," or turning your hands again and again before you says "Proceed onward." Seals are motions that have a particular importance. In the United States, an approval can signify "I need a ride" or "alright!". Thinkstock Similarly as we can follow the historical backdrop of a word, or its derivation, we can likewise follow some nonverbal signs, particularly symbols, to their sources. Holding up the record and center fingers in a "V" shape with the palm looking in is an affront signal in Britain that essentially signifies "up yours." This motion goes back hundreds of years to the period in which the essential weapon of war was the bow and bolt.

At the point when toxophilite were caught, their foes would frequently remove these two fingers, which was viewed as a definitive affront and more regrettable than being executed since the bowman could no longer shoot his bow and bolt. So holding up the two fingers was an inciting motion utilized by toxophilite to show their foes that they despite everything had their shooting fingers. Allan Pease and Barbara Pease, *The Definitive Book of Body Language* (New York, NY: Bantam, 2004:121). Artists are the most widely recognized kind of motion and are utilized to outline the verbal message they go with. For instance, you may utilize hand signals to show the size or state of an article. In contrast to insignias, artists don't regularly have importance all alone and are utilized more subliminally than tokens. These to a great extent automatic and apparently characteristic motions stream from us as we talk however shift as far as force and recurrence dependent on setting. In spite of the fact that we are never unequivocally instructed how to utilize illustrative motions, we do it naturally. Consider how you despite everything motion while having a vivified discussion on the telephone despite the fact that the other individual can't see you. Head Movements and Posture I bunch head developments and stance together in light of the fact that they are regularly both used to recognize others and impart intrigue or mindfulness. As far as head developments, a head gesture is an all-inclusive indication of affirmation in societies where the proper bow is not, at this point utilized as a welcome.

3. Nonverbal Behavior as a way of Communication

The majority of social psychologists' thinking about nonverbal behavior stems from the proposal made by Charles Darwin a century ago. In "Emotional Expressions Between Humans and Animals" (Darwin, 1872), he asked a question: Why do our emotional facial expressions take a specific form? Why do we wrinkle our noses when we are disgusted, expose our teeth and widen our eyes when we are angry, and fear make our eyes widen? Darwin's answer is that we do these things mainly because they are relics of serviceable related habits, and these behaviors have specific direct functions early in our evolutionary history. For a species attacked by a bite, showing teeth is a necessary prelude to the attack. Nose wrinkles reduce the inhalation of malodor; etc.

But if facial expressions reflect previous functional behavior, why do they still exist when they no longer meet their original purpose? Why do people still show teeth when they are angry, even though biting is not part of their aggressive track? When a tasteless

picture arouses their disgust, why do they wrinkle their noses? According to Darwin's intellectual successor, behavioral ethicist

Humans do these things because during their evolutionary history, this behavior gained communication value: they provide others with external evidence of their internal state. The practicality of such information has created evolutionary pressure to select symbolic behaviors, thus illustrating it, and in Tinbergen's words, "liberating" its original biological function.(<https://cdn.fsbx.com>)

Chapter Two

Methodology

2.1 Methodological framework

2.1.1 Data collection

The current study deals with the use of gestures in a face to face interaction. The data comprises a video recorded interview, taken from YouTube channel, with the architect Zuha Hadid . Gestures and postures are analyzed for the purpose of revealing patterns and meanings . Through watching the interview multiple times, notable gestures are discovered . The study shows how the different gestures intertwine with each other and with other modes of communication as used by the interviewee in order to convey her messages.

2.1.2 Model of Analysis

Kendon's (2004), in his book *Visible Action as Utterance* , model of analysis concerning the use of gestures in communication is adopted by the researchers. (200-201).

All hand gestures are hand movements, but not all hand movements are gestures, it is useful to make some distinctions between types of hands The actions people make. Although the gesture type is In the literature, there is little consensus among researchers Necessary or useful distinction as follows a typology of gestures according to Kendon (2004)

- Adapters

At the culmination of consecutive lexical words, there is a hand movement that tends not to be regarded as a gesture. They consist of the manipulation of people or something (e.g., clothing, pencils, eyeglasses) (Ekman & Friesen, 1972:355)

- Symbolic gestures

At the contradictory end of the lexical variety are gestural signs—hand conformations and actions with precise, conventionalized connotations that we will call symbolic gestures (Ricci Bitti & Poggi, 1991: 435) .

- Conversational gestures

The characteristics of hand movements that fall at the two extremes of the continuum are relatively uncontroversial. However, there is great disagreement about the movements that occupy the middle part of the lexical continuum. These movements are neither as word-like as symbolic gestures nor as meaningless as the cohesive ones. One type of dialogue gesture consists of simple, repetitive, rhythmic movements that have no obvious relationship with the semantic content accompanying the speech (Ekman & Friesen, 1972:356)

2.1.3 Data Analysis

The data of the analysis consists of a 30 minute video recorded interview of Zuha Hadid. Hadid uses Illustrators, which are considered to be the most common type of gesture used to illustrate the verbal message they accompany. Illustrators do not typically have meaning on their own and are used more subconsciously. For example, she uses hand gestures to indicate the size or shape of an object. These largely involuntary and seemingly natural gestures flow from us as we speak but vary in terms of intensity and frequency based on context. This kind of gesture shown in a lot of spots during the study case interview

When the interview starts, the gestures of the one hand increases the speech with strength and confidence and enhances the position of the person who says and stresses her answers. It is accompanied with a flat circular movement of the hand, which indicates the smoothness of the answer in relation to the interview. These gestures are used in most answers to the questions that are asked by the interviewer . they are used to is to communicate the question to the recipient simply and smoothly in order to show the recipient the nature of the question and that it is a question that is free of ambiguity or bad behavior.

The gesture of spreading arms on both sides is the gesture that has one of the highest densities of the gestures in the speech. Altogether, there were very distinctive cases of

hand spreading and multiple other cases where the gesture took place of speech briefly as posture is more open, which is a sign of confidence and strength

When raising the hand, Hadid performs a pointing gesture many times in the traditional manner. Three specific gestures from the beginning of the interview until the end, the architect puts her hand on her head for the purpose of thinking before answering, which indicates her conservative personality that should be considered before she responds to a question with a depth of inquiry without prior study and this gesture acts as evidence of awareness and the necessary intuitive speed to give an explicit answer that is far from ambiguity, in order not to understand it in another way where the actor points at something physical e.g. where Hadid is talking "about her point of view about the failure of her architectural projects in the Arab world " Where she answered because most Arabs respect the Western man and the reason for the failure of these projects being an Arab woman.

So, instead of analyzing the familiar occurrences of pointing gestures, we will be analyzing the more performs. kinds of variations of extending the index finger are presented which is marked by an arrow in the figure three. All in all, he performs the gesture many times during the interview, which makes it one of the most recurrent gestures. This gesture is evidence of the correctness and evidence of excessive confidence and confidence in the answer, which supports her words about the impact of the current architecture in the future. Has her architectural work been misunderstood and not understood and rejected more than once because she is currently incomprehensible and her answer was "now it is the future" and she used a gesture The three fingers include thumbs and forefinger, which indicates full confidence in its answer and view of modern architecture.

Throughout the interview, Hadid sits with two crossed legs, which indicates her confident personality. By analyzing the body language, it turns out that the people who sit with crossed legs are introverted people, but they are creative as painters, sculptors, and poets. It turned out that who uses this gesture is a closed person and has a small circle of friends and is characterized by qualitative unilateralism.

Assuring hands 'assuring hands' gesture is a very specific gesture to discuss in the sense of it having a quite low quantity – only three times during the interview .

Nevertheless, the gesture changes the higher-level action of having the speech profoundly; thus, the modal concentration of the gesture is high. In addition, the purpose of the gesture is what covers the interview as a whole, for its purpose is to convey the attitudes and opinions of the control and personal fortitude and firmness.

Throughout the interview, the architect uses eye contact to communicate with the interviewee. Through the eyes, absolute confidence in the answer is revealed. They highlight the importance of the conversation, which indicate respect for the addressee, attention and focus.

In some of the questions that were asked, Hadid tilted her head back with a slight lifting of the eyebrow and the opening of the eyes, which indicates the depth of the question, the degree of suddenness of the questions and the tendency of her head to backward evidence of the realization of her architectural awareness. This also show her role as a successful Arab woman characterized by strength and this is what clear by asking her about the problems she faced in her career, before she answered "Amal's head back and answered that she is a woman".Arms are flexed during the gesture.

During the interview, some self-adaptors manifest internally, as coughs or throat clearing sounds ,also touching one's clothes as when Hadid does with her jacket; she touches it several times.

Chapter Three

3.1 Findings and Conclusions

A fundamental difference between speech and gesture is that their representational formats are different and, as a result, the two modalities are suited to expressing different kinds of information: speech is categorical and discrete, whereas gesture is gradient and analog. Speech is thus not well-equipped to encode visuo-spatial information, whereas gesture seems to be designed for this task.

Although, as just noted, the information conveyed in gesture can, at times, supplement the information conveyed in speech, there are many times when gesture and speech convey information that appears to be redundant: the gesture contributes information that is already fully specified in the speech. We might have imagined that speakers would use their gestures primarily to disambiguate ambiguities in the spoken language

The research concluded following points:

1. Many mistakenly believe that words and sentences represent the largest and fundamental part of the ways individuals communicate with each other, but can you believe that many research and studies indicate that words and sentences do not represent only 7% of the ways we communicate with our world, while it goes The bulk of our movements and gestures that translate into the minds of the recipients without awareness of them.
2. Although there are some common gestures, the body language differs from one person to another. Each body possesses its own language and is what is called the “standard” and it is simply the person’s natural condition which is away from any kind of pressure, fear, anxiety, Sadness and all the factors that might drive it to conceal a certain truth or feelings, and the process of analyzing body language is the process of comparing the rest of a person’s behavior with this criterion that we draw through our knowledge of the person, but if the person is stranger to us then our reading of the body language will continue by comparing gestures His

body is with the gestures that we expect him to have in that position by taking gender and external factors into consideration

3. Eye gestures are the most important thing experts rely on reading body language because it is difficult to control them voluntarily when the eyes meet directly, and the most important suggestions of the eyes:
 - If the pupil expands, this indicates the person's happiness with what he heard, and the opposite is true.
 - If a person's eyesight turns to his right (yours) during his event, then this suggests his sincerity in what he says, by remembering specific words, actions or feelings.
 - If the eyesight of the person you are talking to or watch is directed to his left (your own right), know that he is not sincere in what he says, but if he turns his eyesight to the left, staring at the ground, know that he is talking to himself.
 - Also, looking into the eyes directly during the handshake indicates confidence and your respect for the person standing in front of you
4. If you were interviewing a person and noticed that he rubbed his fingers or pinned them, know that he was uncomfortable, or tense, for any reason, and that he made this movement that is called psychology by self-touching to get some relief, but your taking this movement is evidence of your confusion, And you should avoid them, in situations that require self-confidence
5. In body language, a little bending of the head is an important sign of intimate relations between individuals, it indicates shyness and respect, but if it is accompanied by a smile or a laugh it indicates comfort and humor.
6. Hands are frequently used during the dialogue, and one of the most important gestures is the language of the hands:
 - The person placing one of his hands on his neck during the dialogue is evidence that the dialogue is open and that he has already begun to abandon his position and convince you of your words.

- The intersection of the arms is usually an indication of a person's influence, confidence and attitude.
 - But if the person is depressed, indifferent to what will happen, you will find that he puts his hands in his pockets with a head stool, and this may sometimes indicate remorse.
7. The movement and positioning of the arms is the key to easily understanding the person in front of you.
- Binding of arms: The movement of bending the arms of a person in a conversation with you is considered a defensive or negative position of your words, and it is also a sign of anxiety and fear.
 - Place hands on waist: a sign of confidence and control and is more used by men than by women.
 - Through the body language of the architect, Hadid, a tremendous personal strength resulted. The hand gestures accompanying speech and head gestures consent to each reaction.

Each one should pay attention to the way he walks, shakes hands, sits, tone of his voice, where to direct his gaze during the conversation, and to control his hand movements in an attempt to suppress gestures of fear or confusion such as rubbing the hands, and in return he should replace it with using hands to explain thoughts and indicate confidence.

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