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THE ANALYSIS AND INTERPRETATION OF GREETING AND SMILING GESTURES IN COMMUNICATION

Effective communication is the combined harmony of verbal and nonverbal actions. Gestures and spoken language often go hand in hand. Usually a part of the meaning is expressed by a certain gesture. The meaning of a gesture has some variations depending on the strength of the handshake, its duration, a smile accompanied by other facial expressions such as eye movements, jaw-drop, the tense mouth which are accurately reflecting what's going on inside the speaker.

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Gestures and spoken language overlap in sign language; usually a part of the meaning in the sentence is a certain gesture.

We base our feelings and emotional responses not so much upon what another person says, but upon what another person does. When verbal and nonverbal expressions contradict, we tend to believe the nonverbal, as it seems to be more difficult to fake. Virtually, everything we use to discern if someone is laying comes from the nonverbal realm or the paralanguage realm.

Nonverbal communication is learned even earlier and less consciously than speech and seems as natural as breathing and seeing. Thus, nonverbal communication is perfectly natural, but not simple. Nonverbal cues can be sent by any arrangeable material and received by all five senses, they can be innate or learned, voluntary or involuntary, arbitrary or iconic, precise or ambiguous, universal or culture-bound, expressive or communicative, sincere or ironic, doubtful or trustworthy.

They can confirm, reinforce, repeat, contradict, or replace speech. They can punctuate conversation, control floor apportionment, show emotions, attitudes, or states of health, express wishes or opinions, and define the social relationship of senders and receivers being extremely context-sensitive. Like words, nonverbal cues are contextually bound, whereas out of a context they carry an absolutely denotative message (having general meanings). Moreover, in a particular context gestures may have a quite different meaning or even no meaning at all.

It is worth mentioning that nonverbal cues are continuous. It is possible to stop talking, but it is generally impossible to stop nonverbal cues. Also, spoken language has a structure that makes it easier to tell when a subject has changed, for instance, or to analyze its grammar. Nonverbal communication does not lend itself to this kind of analysis /Boyz, 2010/.

Let us first analyse greeting gestures. In fact, a greeting process includes the use of gestures, polite phrases such as "How do you do?" or "How are you doing?"

facial expressions and eye contact. Thus, direct eye contact, an open smile and a firm hand shake is a customary form of greeting. Moreover, the verbal part of the greeting is often omitted.

Let us illustrate the use of greeting gestures with examples taken from fictional literature:

Pickering - How do you do, Miss Doolittle?

Liza [shaking hands with him] - Colonel Pickering, is it not?

(B. Shaw, "Pygmalion", p.60)

In the given example **the greeting gesture** indicates the beginning of the conversation, and the willingness of the heroes to communicate.

Mrs. Hushabye [hospitably shaking hands]- How good of you to come, Mr. Dunn! You don't mind papa, do you? He is as mad as hatter, you know, but quite harmless and extremely clever. You will have some delightful talks with him.

(B. Shaw, "Heartbreak House ", p.130)

In fact the only thing that hints the reader about the greeting part of the conversation in the last example is the **handshake**, for no words of greeting or other gestures are present there.

Captain Shotover [to Mrs. Hushabye, introducing the newcomer] - Says his name is Mangan. Not able-bodied.

Mrs. Hushabye [graciously]-How do you do, Mr. Mangan? Mangan [shaking hands]- Very pleased.

(B. Shaw, "Heartbreak House", p.141)

In this passage the **hand shaking gesture** indicates not only the greeting part of the conversation, but it is aimed to smooth the somewhat impolite introduction of the newcomer.

Mrs. Hushabye - Of course, how stupid! Mr. Utterword, my sister's - Randall [shaking hands agreeably]-Her brother-in-law, Mr. Dunn. How do you do?

Mrs. Hushabye - This is my husband.

(B. Shaw, "Heartbreak House", p. 147)

The same **handshake gesture** can be used as a signal of the end of the communication as the intention to part.

Mrs. Higgins - Goodbye.

Liza - Goodbye, Colonel Pickering.

Pickering - Goodbye, Miss Doolittle. [they shake hands]

(B. Shaw, "Pygmalion", p.62)

Of course, the meaning of the gesture has some variations depending on **the strength of the handshake**, its duration and the difference in the manner of its usage by both sexes, but as a whole it is considered to be universal.

The posture of the lips has a profound effect upon the sound and meaning of the spoken message. In face to face confrontation **the posture** is, of course, startlingly more obvious and carries very important information. If the expression of the speaker's face contradicts the meaning of his words, we usually take the expression of his face to indicate the real feeling about what he is saying.

Writers, for instance, distinguish many sorts of **smile**, which express all sorts of attitudes. Here are some examples from literature, the analysis of which will show how a simple smile gives an additional coloring to the meaning conveyed.

"I have been told you once saw him for a moment, at the town residence of my sisters," replied Wharton with a lurking smile.

"Ah! I do remember me of such a youth; and does the most potent congress of these rebellious colonies intrust their soldiers to the leading of such a warrior!"

(J.F. Cooper, "The Spy ", p.101)

In this example the expression "**with a lurking smile**" adds some mysterious and breathtaking shade to the utterance. At the same time, the use of this particular sort of smile helps him to assure his interlocutor that he knows even more than he has just stated.

He listened to the warm reply of Captain Wharton with a supercilious smile, and then inquired, -"You would not have us retire, sir, before these boasted horse-men, without doing something that may deprive them of part of the glory which you appear to think they have gained!"

(J.F. Cooper, "The Spy ", p.101)

The sort of the **smile** in this example makes the reader understand without any additional remarks, that the warm reply of Wharton does not have any effect on the speaker, and thus, does not make any changes in his attitude towards him.

"Do you call the rout of these irregulars and those sluggish Hessians a deed to boast of?" said the other with the contemptuous smile.

(J.F.Cooper,"The Spy ", p.100)

Here the manner of smiling reveals the real scorn in the attitude of the speaker towards the person whom the question is addressed to.

"I'm getting a hundred dollars for doing nothing. If anybody gets conked, it ought to be me."

He frowned, and shook his head, but after quite a long time his face cleared slowly and he smiled.

"Very well," he said slowly. "I don't suppose it matters much..."

(R. Chandler, "Farewell, My Lovely", p.48)

In the passage above we can observe the whole inner process, which takes place in the mind of the hero, and the smile here, the type of it though verbally not

differentiated, indicates the end of the process. And what's more, the smile here shows the inner peace, as if an invisible struggle has led finally to its logical and, why not, a happy end.

"You've been at the side bay again," I said.

He smiled. His eyes measured me.

(R. Chandler, "Farewell, My Lovely ", p.94)

Here we can have two interpretations of the smile. At first sight, it can be viewed just as a neutral or even **friendly smile**. But the mentioning of the **measuring expression of eyes** contradicts the idea of friendliness, thus drawing us to the conclusion that the smile was just used to conceal the unfriendliness on the part of the speaker.

"Here is no bride, no rejoicing, nothing but woe!" cried Frances, in a manner but little less frantic than that of her sister. "Oh! May heaven restore you to us-to yourself!"

*"Peace, foolish young woman," said Sarah, **with a smile of affected pity**; "all cannot be happy at the same moment; perhaps you have no brother or husband to console you....."*

(J.F. Cooper, "The Spy", p.271)

The manner of smiling in this small passage shows the real emotional state of Sarah, for verbally she is really trying to calm down her interlocutor, but actually she has a firm belief that Frances does not have any need to be comforted. Of course, the author could have used more **nonverbal cues** to make the whole scene clear for us, but the word combination "**with a smile of affected pity**" speaks louder than any words could have done.

In fact, lips are our most emotionally expressive **body features**. **Lip and jaw tension clearly** reflects anxious feelings, nervousness, and emotional concern.

The tense mouth has been observed as a sign of anger, frustration, threat, or determination, sometimes of sympathy, and cognitive processing while thinking or feeling uncertain /Davis, 1974/.

*He stopped suddenly and his eyes got a glazed look. **He closed his mouth very slowly, very tight.** He had an idea. "Hijack", he said.*

I nodded. "I think that's an idea "

(R. Chandler, "Farewell, My Lovely", p.67)

In the above example, **the manner of closing his mouth** shows a tense process of thinking of the speaker.

Thus, smile has different functions. Sometimes it is intended to smooth over some social difficulty which might otherwise be created by what is said, or it is used to suggest a different attitude from the one implied by the speaker's words. But, in general, authors couple smiles mostly with more obvious attitudes, such as friendliness, kindness, happiness, triumph, and so on.

We can also come across one more **type of smile** that is **zygomatic smile**, which is hard to produce on demand. It is a true smile of happiness, gladness or joy. **The zygomatic smile** is a more accurate reflection of mood.

The jaw-drop is a reliable sign of surprise, puzzlement, or uncertainty. It's a nonverbal sign to mock, challenge, or confronts a foe.

I looked at the gun and the gun looked at me. Not too steadily. The hand behind began to shake, but the eyes still blazed. Saliva bubbled at the corner of her mouth.

"You and I could work together", I said.

*The gun and **the jaw dropped** at the same time.*

(R. Chandler, "Farewell, My Lovely", p.91)

In the example, the **jaw-drop** explains to the reader the unexpectedness of the statement for Saliva, and her reaction.

To sum up, it should be stressed that the verbal communication is only one part of communication between human beings which would be dull if it were all done with words. Greeting and smiling gestures like all other types of gestures are context bound. Their meanings are determined in the context.

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Ջ. ՏԵՐ-ՎՐԻՎՈՐՅԱՆ – Ողջուն և ժպիտ արտահայտող ժեստերի վերլուծությունը և մեկնաբանումը հաղորդակցության մեջ. – Արդյունավետ հաղորդակցությունը խոսքային և ոչ խոսքային ակտերի ներդաշնակությունն է: Ժեստերը և բանավոր խոսքը հաճախ են համընկնում: Սովորաբար մտքի մի մասը արտահայտվում է կոնկրետ ժեստերի միջոցով: Մույն հողվածի նպատակն է ցույց տալ ողջուն և ժպիտ արտահայտող ժեստերի իմաստը, որոնք տարբերակվում են ըստ իրավիճակի. համատեքստի և խոսողի: Միևնույն ժեստը տարբեր իրավիճակներում կարող է տարբեր ձևով ընկալվել:

Բանալի բառեր. ոչ խոսքային հաղորդակցություն, ժեստեր, ողջույնի ժեստեր, շուրթերի դիրք, ոչ խոսքային արտահայտություն, ոչ խոսքային ոլորտ, տեսողական շփում, ոչ խոսքային ազդանշաններ

Ջ. ԹԵՐ-ԳՐԻԳՐՅԱՆ – *Анализ и интерпретация жестов приветствия и улыбки в коммуникации.* – Эффективная коммуникация – это слаженность вербальных и невербальных актов. Жесты и устная речь часто совпадают. Часть мысли обычно выражается посредством конкретных жестов. Целью настоящей статьи является выявление смысла жестов, выражающих приветствие и улыбку. Эти жесты дифференцируются в зависимости от ситуации, контекста и индивида, которому они принадлежат. В разных ситуациях один и тот же жест может восприниматься по-разному.

Ключевые слова: невербальная коммуникация, жесты, жесты приветствия, положение губ, невербальное выражение, невербальная сфера, зрительный контакт, невербальные сигналы