

A. *Emblems*. These are nonverbal acts which have a direct verbal translation or dictionary definition—usually consisting of a word or two or a phrase. There is high agreement among members of a culture or subculture on the verbal definition. The gestures used to represent “A-OK” or “Peace” are examples of emblems for a large part of our culture. Toffler notes in his best-seller, *Future Shock*, that some emblems which were perceived as semiobscene are now becoming more respectable with changing sexual values. He uses the example of the upraised finger—designating “up yours.” Emblems are frequently used when verbal channels are blocked (or fail) and are usually used to communicate. The sign language of the deaf, nonverbal gestures used by television production personnel, signals used by two underwater swimmers, or motions made by two people who are too far apart to make audible signals practical—all these are emblems. Our own awareness of emblem usage is about the same as our awareness of word choice.

B. *Illustrators*. These are nonverbal acts which are directly tied to, or accompany, speech—serving to illustrate what is being said verbally. These may be movements which accent or emphasize a word or phrase; movements which sketch a path of thought; movements pointing to present objects; movements depicting a spatial relationship; or movements which depict a bodily action. Illustrators seem to be within our awareness, but not as explicitly as emblems. They are used intentionally to help communicate, but not as deliberately as emblems. They are probably learned by watching others.

C. *Affect Displays*. These are simply facial configurations which display affective states. They can repeat, augment, contradict, or be unrelated to, verbal affective statements. Once the display has occurred, there is usually a high degree of awareness, but it can occur without any awareness. Often, affect displays are not intended to communicate, but they can be intentional.

D. *Regulators*. These are nonverbal acts which maintain and regulate the back and forth nature of speaking and listening between two or more interactants. They tell the speaker to continue, repeat, elaborate, hurry up, become more interesting, give the other a chance to talk, etc. They consist mainly of head nods and eye movements, and there seem to be class and cultural differences in usage—improper usage connoting rudeness. These acts are not tied to specific spoken behavior. They seem to be on the periphery of our awareness and are generally difficult to in-

hibit. They are like overlearned habits and are almost involuntary, but we are very much aware of these signals sent by others. Probably the most familiar regulator is the head nod—the equivalent of the verbal mm-hmm.

E. *Adaptors*. These nonverbal behaviors are perhaps the most difficult to define and involve the most speculation. They are labeled adaptors because they are thought to develop in childhood as adaptive efforts to satisfy needs, perform actions, manage emotions, develop social contacts, or perform a host of other functions. They are not really coded; they are fragments of actual aggressive, sexual or intimate behavior and often reveal personal orientations or characteristics covered by verbal messages. Leg movements can often be adaptors, showing residues of kicking aggression, sexual invitation, or flight. Many of the restless movements of the hands and feet which have typically been considered indicators of anxiety may be residues of adaptors necessary for flight from the interaction. Adaptors are possibly triggered by verbal behavior in a given situation which is associated with conditions occurring when the adaptive habit was first learned. We are typically unaware of adaptors.

PHYSICAL CHARACTERISTICS

Whereas the previous section was concerned with movement and motion, this category covers things which remain relatively unchanged during the period of interaction. They are influential nonverbal cues which are not movement-bound. Included are such things as: physique or body shape, general attractiveness, body or breath odors, height, weight, hair, and skin color or tone.

TOUCHING BEHAVIOR

For some, kinesic study includes touch behavior; for others, however, actual physical contact constitutes a separate class of events. Some researchers are concerned with touching behavior as an important factor in the child's early development; some are concerned with adult touching behavior. Subcategories may include: stroking, hitting, greetings and farewells, holding, guiding another's movements, and other, more specific instances.

PARALANGUAGE

Simply put, paralinguage deals with how something is said and not what is said. It deals with the range of nonverbal vocal cues sur-