

**A CROSS CULTURAL STUDY OF PARALANGUAGE IN WESTERN AND  
AFRICAN MOVIES: THE EXAMPLES OF *THE PROPOSAL* AND *KNOCKING ON  
HEAVENS DOOR***

**BY**

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NIGERIA**

**JULY, 2018**

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**DEPARTMENT OF ENGLISH AND LITERARY STUDIES  
FACULTY OF ARTS  
AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA  
NIGERIA**

**JULY, 2018**

## DECLARATION

I hereby declare that this dissertation titled A Cross Cultural Study of Paralanguage in Western and African Movies: The Examples of *The Proposal* and *Knocking on Heavens Door* has been written by me and that is a record of my own research work. It has not been presented in any previous application for a higher degree. All quotations are indicated and sources of information are specially acknowledged by means of references.

.....

Name of Student

.....

Signature

.....

Date

## CERTIFICATION

This dissertation entitled “*A Cross Cultural Study of Paralanguage in Western and African Movies: the Examples of “the Proposal and “Knocking on Heavens Door”*” by OLATIUNJI, Mary Bisola has met the standards and regulations governing the award of Master of Arts Degree in English in Ahmadu Bello University, Zaria, Nigeria. It is therefore approved for its contribution to knowledge and literary presentation.

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## **DEDICATION**

This dissertation is dedicated to God Almighty, Holy Trinity for the gift of life and His unending love and to my late father, Rev( Capt) Jerry Olatunji whose legacy still lives.

## ACKNOWLEDGEMENTS

I give all glory and adoration to the fountain of life, master of the Universe and the reason for my existence for the privilege to carry out this work, may his name be praised.

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## **ABSTRACT**

This study examines the use of paralanguage in western and African movies from a cross-cultural perspective. It focuses on the analysis of kinestics in movies using a pragmatic model; being the principal constituent of language as used nonverbally in movies. Features of forty randomly selected postures were extracted from the selected movies with a breakdown of twenty each from the Western and African movies respectively and the visual contents were pragmatically analysed with the aim of examining how paralanguage is deployed in movies. The aspects that were looked into are facial expression, body movement, gesture, silence and hand movement. The study adapts Austin's Speech Act Theory and Lawal's Aspects of Pragmatic Theory as the framework for the analysis, thus, making it eclectic. These theories helps in accounting for background information, Speech Acts, types and context/competencies in tabular form which are the bases for the analysis. The findings reveals that nonverbal communication does not impede meanings in movies but rather, helps in making verbal communication more explicit, it also shows how nonverbal communication plays numerous pragmatic roles in movies by performing various acts. The study further finds out that nonverbal communication is universal to some degree and cross-cultural though its usage is culture specific. The study concludes by underlying that meanings could be deficient with the absence of paralanguage.



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# CHAPTER ONE

## INTRODUCTION

### 1.0 Background to the Study

Paralanguage is an aspect of non-verbal communication that emphasises body language and voice nuances as a means of expressing thoughts and feelings. The use of paralanguage is rarely a conscious action; people express themselves in it each day more often than they care to remember. Body language often conveys meaning just as much as spoken words do. Good communicators also have the ability to gauge how their own paralanguage affects others. They also have the ability to alter it so as to gain the trust of others and project confidence (Paschalis 2013). Also, paralanguage varies depending on the context and there are significant differences across cultures in the way and extent to which people communicate through context. Context is important in communication, but it is relatively more important in some situations than others especially in relation to paralinguistic communication. Ignorance of context usually leads to misunderstanding and conflicts (Hall 2002).

There is something universal about the verbal expression of words across cultures but the gesture that follows an utterance might vary. For example, the meaning of the word 'go' in the English language is somewhat the same across continent of the world be it Europe, Asia or Africa without diverse interpretation. This shows that there is no alteration in the interpretation of verbal words across cultures. However, utterances are often accompanied by certain gestures that are not fixed. These gestures vary from one individual to another and they hold several levels of meaning which is what this research examines.

The ultimate aim of movies is to convey certain messages by stimulating reality in a manner that appeals to the viewer's sense of reality. This is why their labels and posters are imbued

with a great deal of suspense which highlights the viewer's curiosity. In essence, a movie should be able to clearly communicate messages across to its audience via verbal and non-verbal means.

Verderber et al. (2009), point out that the most important areas of non-verbal communication are three; namely: Body Language which is called the Kinesics Communication, characterized with using facial expressions, body movement and postures; Physical Environment which is also known as Proxemics Communication, aided with the usage of available space, distance or proximity to other people in the communication scenario and lastly Haptics which is a form of touch behaviour that come into play during interaction. These three areas of non-verbal communication cannot be overlooked especially in movies because they are vital in understanding the messages that movies intend to convey.

According to Mark (2006), Paralinguistics is the study of non-verbal elements of communication which puts across emotion and alters meaning. The question now is; should the definition of paralanguage refer to only elements such as tone and inflection or should it be extended to include other forms of non-verbal communication that only indirectly affect the meaning of spoken words than actual words? What is communicated by stress, rhythm, tone and quality of voice, by whispering, shouting, sighing, grunting, silence, etc.? However, this research focuses on Kinesics such as facial expression, body movement and postures being the focus of this research. The choice for this is informed by the fact that paralanguage is a broad field and as such, might be difficult to cover the whole aspect.

In view of the foregoing, Allen (1999) defines communication as the production of meaning through verbal words or non-verbal gestures. Hence, non-verbal communication sends meaning through some means other than words, such as; eye contact, body language, space and time usage (Knapp and Hall 2002). The term cross cultural communication means

comparing and contrasting groups of different cultural background (Nakene 2007:3). In movies, there is a frequent use of eye contact especially between people of both sexes. Emphasis is also placed on sitting positions and many other paralinguistic phenomena which this research examines. However, at times, a person's verbal and non-verbal message contradicts each other; for example, your roommate has been very quiet and reserved for a couple of days. Finally, you ask what is wrong. Your roommate replies with a long sigh and says, "Oh . . . nothing." Or someone who lost a loved one and tells you he/she is fine. In such situations, most people believe the non-verbal message because, unlike the verbal message, which requires conscious effort to encode, non-verbal messages are often less conscious and therefore are perceived as more honest.

A considerable form of non-verbal communication in terms of silence abounds in discourse: as a model of communication, silence has its source as well as its target or rather its transmitter as well as its receiver. It also has an organised system of encoding and decoding. Silence can be seen as a negative action, if taken to mean a forbearance of speech utterance, these actions include not only what is done, but also what is left undone. Therefore, not doing anything with words (paralanguage) is itself an act to which significance can be assigned; imagine walking into an office where the secretary and the receptionist are conversing, 'you' say 'hello' to them and they ignore you. Their refusal to respond to your greeting could be assigned some meaning. Outside the fact that it is embarrassing to the visitor, it can also signify negligence of duty on their part (Ugwu 2003).

In the Speech Act Theory, silence is regarded as the performative act of unspoken speech reaction in the course of a discourse transaction in Grice's maxim of conversation; silence may be seen as giving less or no information, which is a deliberate flouting of the maxims of quality. Johannesen (1974: 29) argues that "human silence is pregnant with meaning because of its assumption". That is, silence is rich in meaning. Therefore, without understanding these

paralinguistic phenomena and its meanings during conversation, there is a possibility for ambiguity and misinterpretation between speakers. After all, a woman's silence after a marriage proposal may be interpreted as acceptance by one person, but a rejection by another depending on the context (Nakene, 2007).

Verbal communication has a grammatical background that provides meaning to any spoken language, so also does paralanguage; having its own system of interpretation, that enable people know when they are welcomed, liked, embraced, warmly received and smiled to without a clear cut speech or verbal pronouncement. However, the typical nature of communication whether verbally or non-verbally, has the tendency of been misunderstood and possibly lacks clarity. This often results in theorization cause of communication noise. In the case of non-verbal communication, culturally bound subjectivity translates to interpreting non-verbal communication especially when it is communicated across cultures. This explains the fact that non-verbal communication is not uniform in interpretation but rather culturally biased and poses a great challenge between the parties involved because of the high tendency to be erroneously interpreted since the attracted interpretation and meaning to non-verbal communication is largely dependent on the culture and practice of the receiver of the message and the environment of the communication action (Andersen, 2007; Jain & Choudary, 2011).

Considering eye contact/gaze as paralinguistic phenomena; in the United States, eye contact is an indicator of honesty, attractiveness and interest, while people in some other societies like Hispanics, Asia, Middle East and particularly Africa believe that they should look down when talking to another person to indicate defence and respect. For such persons, direct eye contact might be considered offensive or disrespectful. More sensitive is the avoidance of eye contact with men by women because it is often taken as a sign of sexual interest. In gesture making, the uses of finger or hand indicating 'come here please' in the United States is acceptable for both humans and beckoning of dogs but in Africa and some other cultures, it is

very offensive. Also, pointing with one finger is also considered to be rude in Africa. Example can be seen in the diagram below



Extending palm upfront to the face is a gesture that symbolizes greeting in Asia. Same gesture in China, it signifies calling the attention of an audience. While for a Nigerian, such a gesture is considered abusive and offensive, it could also mean stop. The Americans consider patting a child's head as an affectionate gesture, but some cultures in Asian and Africa consider the head as a sacred part of the body and must be reserved for bodily hygiene with a prohibition of touching or transferring objects with. In Africa, the Yoruba culture to be specific, it is seen as trying to take the 'child's glory' example can be seen below:



Patting the kid's head in Thailand is considered offensive, in the United States, it is considered a friendly gesture whereas in Africa, it is sacred/ritual. Furthermore, touching the opposite sex in the Muslim culture is considered unlawful, while the stretching of one's five



fingers in China is a gesture that is used to call a crowd's attention but in Nigeria, the same gesture is considered an insult of one's parents. However, this research focuses on kinesics such as facial expression, body movement, hand movement and gestures of various postures since our interest is on these paralinguistic features and not their actual utterance.

## **1.2 Statement of Research Problem**

There is no denying of the synergy between verbal and non-verbal communication. However, there are arguments as to which of them is a more effective means of communication. In this regards, scholars are divided as to which is a more viable medium of communication. Guerrero (2008), avers that based on research, thirty five (35) percent of human communication is verbal whereas the remaining sixty five (65) percent of human communication is non-verbal.

It is also argued that non-verbal communication could to some degree impede communication in some cultural context. How this happens instead of the conventional belief that non-verbal communication helps to facilitate understanding of verbal messages interests this study. In line with the foregoing, several studies have been conducted to show the importance of non-verbal communication in several spheres of human endeavour. Scholars like Dawin (1872), and Hall (1976), Abdullahi (2004), Nicole 2010 are dominant voices in this regards. Despite the much attention received as regards non-verbal communication, to the best of the researcher's knowledge, no attention has been given to the use of non-verbal communication in movies. Despite the fact that the movie industry is an important aspect of the popular media that cannot be overlooked in the society because it is a unique means of passing embedded messages across to both the young and old members of society.

It is as a result of this that this work concentrates on carrying out a cross cultural study of the use of paralanguage in movies

### **1.3 Research Questions**

Having in mind that instances of non-verbal communication in movies are a situation of actual non-verbal communicative experiences, this research therefore sets out to address the following questions:

1. How does paralinguistic cut across cultures in movies?
2. To what extent do non-verbal communications impede or aid communication?
3. How effective can messages be conveyed non-verbally compared to verbal communication in movies?
4. To what extent are non-verbal forms of communication deployed in movies?

### **1.4 Aim and Objectives of the Study**

The study aims at carrying out a cross cultural study on the use of paralinguistic in movies.

The set objectives of this study are therefore to:

1. explain how paralinguistic communication cuts across cultures in movies;
2. examine the extent to which non-verbal communication impedes or aid communication;
3. analyse how messages conveyed non-verbally could be compared to verbal communication in movies
4. discuss the extent to which non-verbal communication is deployed in movies.

### **1.5 Scope and Delimitation of the Study**

The primary aim of every language is to communicate either verbally or non-verbally. Thus through a pragmatic analysis of pictures portraying gestures, expressions and other

paralinguistic features expressed in movies, this study examines how non-verbal communication cuts across cultures particularly with regards to (kinesics) gestures, facial expressions, hand movements, and body movements been a wide scope. Interest is also given to background information as a prerequisite for understanding instances of these non-verbal features as represented in the selected movies since the focus is not on the audio. The scope is limited to forty selected pictures from two movies: the Western movie titled *The Proposal* and the African movie titled *Knocking on Heavens Door* respectively. Twenty postures from the African movie and twenty postures from the Western movie. The reason for selecting this number is to ensure the work is limited to the scope. Hence, the pictures selected are limited to the mentioned movies.

### **1.6 Significance of the Study**

So many literature and works abound in the field of paralanguage and according to Wu (2003), paralanguage is not only used to express essential middle link of words but also is the same with the language communication and other non-language communications as it can transmit different semantic information. This study adopts a cross cultural study to validate the existence of communication by looking at its similarities, differences and how it cuts across cultures. Furthermore, the study may be used as an additional reference by other researchers who might want to conduct further research in other linguistic field. The general society will also benefit from this effort because it broadens their knowledge on the various cultural use of paralanguage. Furthermore, students of language and anthropology will also benefit from it as they will be made to know the consequences of violating the non-verbal communication rule of a culture. It also equips viewers mentally in taking cognisance of paralinguistic features in movies and to appropriately use them in real life situation.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

As a very important part of this work, this chapter basically gives a detailed review of existing researches on cross cultural study and paralanguage; it exhibits the different definitions of culture, paralanguage, the history of paralanguage and a cross cultural study. The review which is divided into three sections centres on the conceptual review of issues related to the present study such as Pragmatics and its theories; the second section focuses on the review of related studies on paralanguage, while the last part is concerned with the theoretical framework which the study adopts for the analysis of data and its suitability for same.

## **2.1 Conceptual Review**

This section reviews literature on concepts and topics that have bearing on the present study. Some of the topics reviewed range from culture, culture and non-verbal communication, cross cultural study and history, paralanguage and an over view of the movie industry.

### **2.1.1 Culture**

Man as a complex being has a very complex system of communication. Basically, he uses speech as a major means to communicate alongside gestures. When he says come, the tone used, the beckoning of the hand, the body movement, the facial expression, etc. tells that a lot has been communicated beyond the utterance i.e. the posture he assumes and the demonstrations made involving other parts of the body carry some message (Abdullahi Ahmed 2004). Paralanguage varies from culture to culture, i.e. it is culture specific. For instance in China, your five fingers is a signal used to call the attention of the audience but in Nigeria, when such signal is used, it is considered an insult directed at ones parents. In some parts of the north, it is a taboo for a male to shake hands with the female folks whereas it is not an issue in the western world. These differences can be attributed to the difference in religious beliefs.

In the definition of culture, the classical definition concentrates on a number of cultural features such as social heritage, beliefs, customs, morals, tradition and language instead of defining it substantively. Tylor (1871), states that culture is that complex whole which includes Knowledge, beliefs, arts, law, morals, customs, any other capabilities and habits acquired by man as a member of society. In spite of Tylor's wide study of culture as a sort of complex whole, he concentrates on the complexity rather than the wholeness. Since Tylor's definition of culture, it has continued to be defined in a variety of ways.

In contrast, Kroeber and Kluckhohn (1952:43) argue that "culture consists of patterns, explicit and implicit of behaviour acquired and transmitted by symbols constituting the distinctive achievement of human groups". This definition deserves commendation because the definition focuses on symbols which are the domain of paralanguage. Their contribution comes to surpass the dominant idea which advocates that culture is a learned behaviour. It shows that the definition should not be described as a set of manners and traits but it should rather refer to a form or a pattern which is abstracted.

In contrast, Hofstede (1980) famously defines culture as "the collective programming of the mind" that distinguishes the members of one group from others (p. 25). Similarly, Trompenaars (2012) claims that culture is "a shared system of meanings" which dictates what we pay attention to, how we act, and what we value (p.17). Both Hofstede and Trompenaars developed taxonomies that employed bi-polar dimensions, e.g., collectivism vs. individualism, universalism vs. particularism, to conceptualize national culture. This can be linked to movies which explain why we have some movies in Igbo, Hausa and others.

However, Sweeney (2002) argues that "extreme, singular, theories, such as Hofstede's model of national cultures are profoundly problematic" (p.113). In his work, Hofstede's model of national cultural differences and their consequences: A triumph of faith – a failure of

analysis, the plausibility of national cultures was critically questioned. He claims that Hofstede's analysis of data "relies on a number of profoundly flawed assumptions to measure the 'software of the mind'" and "Hofstede has not demonstrated that national culture is how we think" (Mc Sweeney, 2002, p.25). His conclusion was that instead of excessively focusing on national conformity, it is more important to "engage with and use theories of action which can cope with change, power, variety, multiple influences – including the non-national – and the complexity and situational variability of the individual subject" (Mc Sweeney, 2002, p.113).

Although Sweeney (2002) makes many important points relevant to the concept of national culture, it is still the case that this is the most accessible and used unit of measure of culture in the field. Subsequently, Sweeney's (2002) observations were accepted, the present study follows the convention and employs the concept of national culture because culture is a collective thing and paralanguage interpretation is culture dependent.

Allwood (1985) defines culture as "all the characteristics common to a particular group of people that are learned and not given by nature" (p.1) and introduced four primary dimensions for analysis – patterns of thought, patterns of behaviour, patterns of artefacts, and imprints in nature. This definition covers the lapses left by other definitions because it captures every face of life. Though most paralinguistic gestures are natural, patterns of thought that can be linked to psychology, patterns of behaviour are social, and patterns of artefacts are cultural.

In the same vein, Hall (1976) claims that culture is "the total communication framework: words, actions, postures, gestures, tones of voice, facial expressions, the way he handles time, space and materials, and the way he works, plays, makes love, and defends himself". He went on to explain that all those named above and more are "complete communication systems

with meanings that can be read correctly only if one is familiar with the behaviour in its historical, social, and cultural context” (p.42). Hall (1976) suggests that everything one is and does is modified by learning and thus is subject to change (p.42). However, those learned behaviours, responses, and ways of communication “sink below the surface of the mind” and “control from the depth”, which can be a reasonable explanation of the relation between “the mental programming” and “learned and not given by nature”. All the characteristics mentioned by hall can be seen in movies, thus making his claim relevant to the present research.

In the above definitions, they all see culture as that phenomenon which includes human behaviour habits, beliefs, customs, etc. However, culture can be defined as that way of life peculiar to a group of people who agree to do things their way, who share the same knowledge and belief, arts, customs etc., of a particular society, group, place or time. Growing up in a society, people informally learn how to use gestures, glances, slight changes in tone of voice, and other auxiliary communication devices to alter or emphasize what is said and how it is been said. One learns these highly culture bound technique over the years largely by observing and initiating them. Linguists refer to these auxiliary communication methods as paralanguage being a cross cultural study.

In this study, the definition by Hall is adapted because it gives room for every other neglected aspects by other definitions which can be argued, widely covers many of the definitions presented above despite some differences in detail. Additionally, Hall’s concept of culture is significant and relevant to the present investigation because it is connected with non-verbal communication culture because his work placed an emphasis on the non-verbal, unstated parts of a culture and on “the way things are actually put together than at theories” (Hall, 1976, p.16).



## **High- and Low-Context Cultures**

Hall developed the concept of high-context (HC) and low-context (LC) cultures in his work in the 1970s. For example, “a high context (HC) communication or message is one in which most of the information is either in the physical context or internalized in the person, while very little is in the coded, explicit, transmitted parts of the message” (Hall, 1976, p.91).

A low context (LC) communication, on the other hand, is quite the opposite; most of the information can be found in the explicit code itself. Hall (1976) gave twins and two lawyers as one of the examples of high- and low-context communication –the communication between twins who have grown up together is more economical (HC) than the communication between two lawyers in a courtroom during a trial (LC). While Hall (1976) applied high- and low-context communication to culture, Lustig and Koester (2010) exemplified with non-verbal communication explaining that high-context cultures put a large emphasis on non-verbal codes (p.109). It is difficult to draw a strict line between high- and low-context cultures. Hall (1976) argues that “although no culture exists exclusively at the end of the scale, some are high while others are low” (p.91). This classification can be seen in movies where the use of non-verbal features can be attributed to relationship.

### **2.1.2 Culture and Non-verbal Communication**

Cultural variations can affect the way people communicate non-verbally. Actions that are not seen as offensive in your home country may be deemed so in another foreign country. As with other aspect of communication, norms for paralinguistic communication vary from country to country and also among cultures within a particular country. Some paralinguistic communication behaviours appear to be somewhat innate because they are universally

recognised. Two of such universal signals are the “eyebrow flash” of recognition when we see someone we know and the open hand and the palm up gesture that signals a person would like something or need help (Judith and Thomas 2010). Smiling is also a universal non-verbal behaviour, but what triggers a smile varies from culture to culture. The expansion of media, particularly from the United States and other Western countries around the world, is leading to more non-verbal similarities among cultures, but the biggest cultural differences in paralinguistic communication occur within the categories of eye contact, touch, and personal space Allen and Barbara (2004). Being a cross cultural study, this work is therefore relevant to the present study.

## **Haptics**

One form of non-verbal communication that is widely used is haptics which differs greatly throughout the world. For example, in Spanish-speaking countries in Latin America, people greet each other with one kiss on the cheek. In Spain, however, people greet each other with two kisses on the cheek. In some parts of Africa, people greet kneeling down. Peradventure you greet while standing, you will be tagged disrespectful though this is mostly found among the Yoruba’s. Also, within the Yoruba culture, it is unacceptable for a young person to shake hands with an elderly person. In contrast, shaking of hands is a typical touch greeting which varies from culture to culture in the United States. Touch behaviours are important during initial interactions, and cultural differences in these non-verbal practices can lead to miscommunication and misunderstanding. It is customary for British, Australian, German, and US American colleagues to shake hands when seeing each other for the first time and then to shake again when departing company. An example can be seen below:



Touching/expanding left hands in Africa is inappropriate with particular reference to the Muslims whereas other culture consider it appropriate. In the United States, colleagues do not normally shake hands again if they see each other again later in the day, but European colleagues may shake hands with each other several times a day. Once a certain level of familiarity and closeness is reached, American colleagues will likely not even shake hands daily unless engaging in some formal interaction, but many European colleagues will continue to shake each time they see each other (Allan and Barbara 2004).

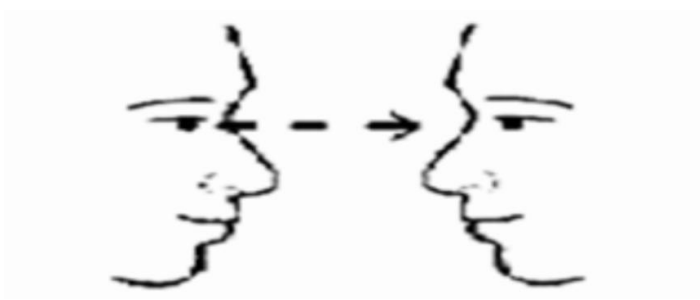
Some French business people have been known to spend up to thirty minutes in a day shaking hands. The squeezes up and down shakes used during handshakes are often called “pumps,” and a number of pumps used in a handshake also vary among cultures. Although the Germans and French shake hands more often than not throughout the day, they typically only give one or more pumps and then hold the shake for a couple of seconds before letting go. Brits tend to give three to five pumps, and Americans tend to give five to seven pumps. This can be humorous to watch at multinational business event, but it also affects the initial impressions people make of each other. An American may think that a German is being unfriendly or distant because of his or her single hand pump, while a German may think that an American is overdoing with seven, but long handshakes in Africa particularly with the opposite sex passes a message of interest. In most western movies, when someone is hurt, in pain, happy, they hug that person to show their concern and most times, to make him/her feel better

depending on the mood, whereas in Nigerian movies, hugs are more often than not an expression of deep emotional feelings.

### **Eye Contact**

In some cultures, avoiding eye contact is considered a sign of respect. Such eye contact aversion, however, could be seen as a sign that the other person is being descriptive, is bored, or is being rude. Consider the diagram below:

### **Diagram Two**



**Eye Contact in the United States means Attentiveness while eye contact in Africa is rude particularly when talking to an elder.**

Some Native Americans teach that people should avoid eye contact with elders, teachers and other people with status. This can create issues in classroom when teachers are unaware of this norm and may consider a Native American student's lack of eye contact as a sign of insubordination or lack of engagement, this could lead to a false impressions conclusions. A teacher may assume that the student is a troublemaker or less intelligent. In some cultures, eye contact means total attention is given to the speaker, whereas in some situation, it could mean you are asking for a kiss especially when the opposite sex is involved and this of cause is common in movies.

## **Head Movement**

Bowing is a non-verbal greeting ritual that is more common in Asian cultures than Western cultures, but the head nod, which is a common form of acknowledgement in many cultures, is actually an abbreviated bow. Japan is considered a noncontact culture, which refers to cultural groups in which people stand farther apart while talking, make less eye contact, and touch less during regular interactions. Because of this, bowing is the preferred non-verbal greeting over handshaking. Bows vary based on status, with higher status people bowing the least. For example, in order to indicate the status of another person, a Japanese business person may bow deeply. An interesting ritual associated with the bow is the exchange of business cards when greeting someone in Japan. This exchange allows each person to view the other's occupation and title, which provides useful information about the other's status and determines who should bow more. Since bowing gives each person a good view of the other person's shoes, it is very important to have clean shoes that are in good condition, since they play an important part of initial impression formation

## **Chronemics**

Another part of non-verbal communication that depends on the area and its people is chronemics. Chronemics is how time is perceived and used to define identities. The island countries have a vastly different concept of time than Americans. For example, the island countries do not concern themselves with being somewhere on time. They do not rush from place to place as Americans do. Americans seem to always be in a hurry. The United States and many Northern and Western European countries have a monochromic orientation to time, meaning time is seen as a commodity that can be budgeted, saved, spent, and wasted.

Events are to be scheduled in advance and have set beginning and ending times. Countries like Spain and Mexico have a polychromic orientation to time. Appointments may be

scheduled at overlapping times, making an “orderly” schedule impossible. People may also miss appointments or deadlines without offering an apology, which would be considered very rude by a person with a monochromic orientation to time. People from cultures with a monochromic orientation to time are frustrated when people from polychromic cultures cancel appointments or close businesses for family obligations. Conversely, people from polychromic cultures feel that Americans, for example, follow their schedules at the expense of personal relationships (Judith and Thomas 2010).

In addition to chronemics, environmental factors and haptics, artefacts have symbolic significance of personal identities, territories and personal environments. Like the other forms of non-verbal communication, artefacts and their significance differ from culture to culture. For example, the American flag only symbolizes America to other countries, but in America it can symbolize freedom and prosperity. Another example is Egyptian hieroglyphics. These hieroglyphics mean several things to Egyptians, but to foreigners, they may just look like a bunch of symbols and have no meaning at all. There are several different artefacts that may have great spiritual value to some cultures; while in others are a symbol of anger, hatred and other feelings which affect how these two cultures would communicate with each other. Another artefact that symbolizes different things to different people within the United States is military symbols on uniforms. Depending on the symbol, a soldier would have to change the way he is communicating with that person. For example, if he were talking to a fellow soldier who has few, if any, symbols, he would have little concern. On the other hand, if he were talking to a general or someone of higher rank who has more symbols, he would have to choose his words and actions carefully. Different artefacts can have a number of different meanings to different cultures which this research intends to study.

## **Proxemics**

Proxemics is another form of non-verbal communication which is how space is perceived and used. proxemics is the study of the nature, degree and effect of the spatial separation individuals naturally maintain and how this separation relates to environmental and cultural factors. The concept of personal space differs from culture to culture. For example, in Island countries, people have no problem getting close to each other. They have no qualms about walking right up to someone and striking up a conversation. For example, when tourists come on to the island, they will walk right up, sometimes touching the tourists, and try and sell something. They do not have issues with personal space, unlike America. In America, people are disturbed and sometimes offended when someone gets too close; they think of it as invading their personal space. The concept of space differs from culture to culture as with paralanguage.

Paralanguage is vocal communication that does not include words. It includes sounds such as murmurs and gasps. It is much like the other forms of non-verbal communication and it differs from culture to culture. For example, a tisktisk in America expresses disappointment, but the sound in some cultures can be an expression of fatigue. Paralanguage, like the other forms of non-verbal communication discussed, means different things to different cultures. Every culture has its attraction to someone else. There are other sounds that can mean the same thing in other cultures. For example, a gasp expresses shock or surprise while a sigh typically expresses disappointment or own customs which implies that each culture has different ways of communicating non-verbally. Haptics, environmental factors, chronemics, artefacts, proxemics and paralanguage are all examples of how cultures across the world differ from one another. All these features are seen in movies which make the research more relevant.

### **2.1.3 Cross Cultural Study**

Cross-cultural studies, sometimes called holocultural studies or comparative studies, is a specialization in anthropology and sister sciences (Sociology, Psychology, Economics, Political Science) that uses field data from many societies to examine the scope of human behaviour and test hypotheses about human behaviour and culture. Cross-cultural studies are the third form of cross-cultural comparisons. The first is comparison of case studies, the second is controlled comparison among variants of a common derivation [clarification needed], and the third is comparison within a sample of cases. Unlike comparative studies, which examines similar characteristics of a few societies, cross-cultural studies uses a sufficiently large sample so that statistical analysis can be made to show relationships or lack of relationships between the traits in question. These studies are surveys of ethnographic data. Cross-cultural studies are applied widely in the social sciences, particularly in cultural anthropology and psychology. It is relevant to this research because the use of non-verbal communication will be studied in both Western and African culture as such making the cross cultural study relevant.

#### **2.1.4 History of Cross Cultural Study**

The first cross-cultural studies were carried out by 19th-century anthropologists such as Edward Burnett Tylor and Lewis H. Morgan. One of Edward Tylor's first studies gave rise to the central statistical issue of cross-cultural studies: Galton's problem. In the recent decade historians and particularly historians of science started looking at the mechanism and networks by which knowledge, ideas, skills, instruments and books moved across cultures, generating new and fresh concepts concerning the order of things in nature. In *Cross-Cultural Scientific Exchanges in the Eastern Mediterranean 1560–1660* Avner Ben-Zaken argues that cross-cultural exchanges take place at a cultural hazy locus where the margins of one culture overlaps the other, creating a "mutually embraced zone" where exchanges take place on mundane ways. From such a stimulating zone, ideas, styles, instruments and practices move



onward to the cultural centres, urging them to renew and update cultural notions. This review is relevant to this present study since movies are intercultural.

### **2.1.5 Cross Cultural Non-verbal Communication**

Cross-cultural non-verbal communication can be difficult in some countries because what is acceptable in one culture may be unacceptable in another. When people are immersed in an environment where facial expressions such as eye contact and body gestures are alien to their own experience, they may suffer from disorientation and frustration. Therefore, it is significant to learn the body language of different cultures.

Facial expression is the most important source of non-verbal communication in all cultures. However, sometimes, it can be hard to interpret the meaning through facial cues. Since there are many facial expressions, such as those for happiness, sadness, fear, and anger, it may be hard to distinguish which expression the person is trying to convey. According to Carey (1998:350), “facial expressions [are the most obvious ones that] can be very misleading, because most people are pretty good at conveying a lie”. In North America, people pay much attention to facial expressions during interactions because it helps them to understand what the other person is trying to convey.

Eye contact is a crucial aspect of communication, and it is a valuable source of information in many cultures. Levin and Adelman (1998:346) state that, “In a conversation, too little eye contact may be seen negatively because it conveys lack of interest, intension or even mistrust”. For instance, in the United States, eye contact is the basic and expected form of non-verbal communication as is a firm handshake. In France, people do not toast without eye contact because it is considered a symbol of politeness and respect. In contrast, this may not be true in some parts of the world such as Asia, Latin America and Africa. People avoid direct eye contact as a sign of respect.

Body expression is another form of non-verbal communication used daily. Examples of body gestures include instinctively beckoning to a waiter, and initiating a business presentation with visual signals to greet people. In Thailand, people snap their fingers to call a waiter over, to request for the bill whereas Americans walk to the counter to receive the bill. In Africa, it is wrong to receive something with the left hand from an elderly person whereas in some western world, it is normal. Mc Shane (2004:336) mentions that Westerners tend to appreciate a firm handshake as a sign of strength and warmth in friendship or business relationship. In contrast, they greet one another by putting their hands together just as we pay respect to the lord. Moreover in some cultures, people say good-bye by waving their hands while others embrace one another. In Bulgaria, when people nod their heads, it means “no,” but in other parts of the world, nodding their heads means “yes.”

During conversation, people use not only verbal communication but also non-verbal communication consciously or unconsciously to express their emotions. It is clear that non-verbal communication can be specific to a particular culture and may not have the same meaning in other cultures. Thus, non-verbal communication can lead to misunderstandings. Therefore, it is important to learn the non-verbal expressions of other cultures in order to have a smooth cross cultural communication thus making this review relevant to the present study.

### **2.1.6 Paralanguage**

Paralinguistics is the study of vocal and sometimes non vocal signals beyond the basis of verbal message or speech. Paralanguage includes pitch, loudness rate and fluency. “We speak with our vocal organs but we converse with our entire body. Paralinguistic phenomena occur alongside spoken language; we all interact with it, and produce together with it a total system

of communication. The study of paralinguistic behaviour is part of the study of conversation. The conversational use of spoken language cannot be properly understood unless pragmatic elements are taken into account” Abercrombie (1968).

According to Wu (2003), paralinguistics is a very important aspect in human language communication. It expresses the significance and essential middle link of words as it can transmit different semantic information; express various words significance, and has the special communicative function and value. Paralinguistics must be used appropriately in communication. Paralinguistics is concerned with how words are spoken, i.e. the volume, the intonation, the speed, etc. for example the notion that Americans talk “too loud” is often interpreted in Europe as aggressive behaviour or can be seen as a sign of being uncultured or tactless behaviour. Paralinguistics refers to the non-verbal elements of communication used to modify meaning and convey emotion. Paralinguistics may be expressed consciously or unconsciously and it includes the pitch, volume, and in some cases, intonation of speech. Sometimes, the definition is restricted to vocally produced sounds. The study of paralinguistics is known as paralinguistics (Mark 2006). This is important to this present study because paralinguistics is a major variable in research as it explores how it works in movies.

According to (Reichmann 2010), Paralinguistics refers to all non-verbal communicative actions (Kinesics and Proxemics) which include facial expressions, tones of voice, gestures, eye contact, spatial arrangements, and patterns of touch, expressive movements and silence. This study will however adopt this definition being a broad field; we might not be able to cover all aspects of paralinguistics as such this research focuses on the variables captured by Reichmann’s definition. Paralinguistics also includes intentional and unintentional non-verbal messages. It may be: complementary, unconscious, learned. The term paralinguistics is sometimes used as a cover term for body language, which is not necessarily tied to speech, and paralinguistic phenomena in speech. The latter are phenomena that can be observed in

speech (Saussure's parole) but that does not belong to arbitrary conventional code of language (Saussure's language). This is relevant as it gives a better understanding on the non-verbal communication features.

Paschalis (2013), observes paralinguistics is an area of non-verbal communication that emphasises body language and voice nuances as means of expressing thoughts and feeling. People normally use paralinguistics multiple times per day and are sometimes not even aware they are doing so. The ability to interpret this kind of human communication correctly is considered an important competence in both personal and professional settings. Body language often conveys just as much meaning as spoken words. Good communicators also have the ability to gauge how their own paralinguistics affects others and to alter it so as to gain the trust of others and to protect the confidence of others. Various aspects of paralinguistics include posture, eye contact, hand gestures and tone of voice. Vocal qualities such as volume and tempo are also part of non-verbal communication. If a speaker changes even one of these aspects, the resulting meaning can be quite different to listeners making it relevant to the study.

In relation to the features of paralinguistics, Abercrombie, a linguist once said that "we speak with our vocal organs, but we converse with our entire bodies. The conversational use of spoken language cannot be properly understood unless paralinguistic elements are taken into account" (Key 1975). Paralinguistics is a very important aspect in human language communication. In the process of communication, paralinguistics is not only important in expressing significance or the essential middle link of words but it is equally essential in language communications in general and other non-language communications. It can transmit the different semantic information; express various words significance and at the same time express a special communicative function and value. Paralinguistics makes language communication more accurate, vivid and full of expressive force. It plays the role that helps

determine the significance, beauty, and depth of a word. This explains how effective non-verbal messages are especially in relation to the questions that this study proceeds to answer.

### **2.1.7 History of Paralanguage**

Paralinguistics means ‘alongside linguistics’ (from the Greek preposition *παρά*). Since it first came into use, in the middle of the last century, it has been confined to the realm of human communication, but with a broad and a narrow meaning. Crystal (1974) excludes visual communication and the like from the subject area and restricts the scope of the term to “vocal factors involved in paralanguage.” Abercrombie (1968) gave a definition along similar lines. “Vocal factor”, however, in itself is not well-defined. Thus, paralanguage is a component of meta-communication that may modify or nuance meaning, or convey emotion, such as prosody, pitch, volume, intonation, etc. It is sometimes defined as relating to non-phonemic properties only.

The study of paralanguage is known as paralinguistics and was introduced by George L Trager in the 1950s, while he was working at the Foreign Service Institute of the department of state. His colleagues at the time included Henry Lee Smith, Charles F Hockett (working with him on using descriptive linguistics as a model for paralanguage). Edward T. Hall developing proxemics and Ray .A. Birdwhistell developing Kinesics. Trager published his conclusions in 1955, 1960 and 1961. His work has served as a basis for all later research, especially those investigating the relationship between paralanguage and culture (since paralanguage is learned, it differs by language and culture).The earliest use of the term paralinguistic was by Welmers (1954). He spelled it thus “para-linguistic” to cover the non-linguistic as well as the linguistic function of pitch, intensity and duration. However, in the middle of the last century, linguists and phoneticians began to express interest.

In all the phenomena mentioned by Bloomfield (1933) and Pike (1945), i.e., it is a broader conceptualisation of semiotics, dealing with *connotation* (e.g., affective/emotive aspects) as well. Terms such as ‘extralinguistic’, ‘paralanguage’, and ‘paralinguistics’ were introduced by Trager(1958), and later expounded upon by Crystal (1963, 1966, 1974). Since some of these non-verbal cues are learned, this review is thus, relevant.

### **2.1.8 Aspects of Paralanguage**

Aspects of non-verbal communication include the following: Kinesics behaviour, paralanguage, proximity, physical characteristics, touching behaviour, artefacts and environmental factors.

#### **Kinesics**

The word kinesics comes from the root word kinesis, which means “movement,” and refers to the study of hand, arm, and face movement. It can be deduced that all these are features of non-verbal communication and they function in diverse ways in communication.

**Gestures:** gesture is the movement of the body (especially of your hands and arms) that shows or emphasizes an idea or a feeling. There are three main types of gestures; adaptors, emblems, and illustrators. All these types can be found in movies.

**Emblems** are non-verbal signals that can generally be translated directly into words. Most people within a culture or group agree on their meaning. A good example is the "OK" symbol made with the thumb and forefinger. Because these gestures can be directly translated into words, they are quick to use and unambiguous communication. However, as we noted earlier, culture quickly comes into play when you move outside of your "home" culture. For instance, in many parts of the world this gesture is directly translated as "OK", but in other places it might be translated as "Zero" or "None" i.e meaningless. To some, it is even understood to

represent an obscene gesture representing a body orifice. Quite a different interpretation than being OK! Consider the example below:



It's OK with fingers

Asian: OK and fine

Others: meaningless

**Illustrators:** are movements that complement verbal communication by describing or accenting or reinforcing what the speaker is saying. For instance in movies, when a word is uttered, it is accompanied by some gestures. Gestures are more difficult to fake than words. People use illustrators to indicate the size of an object or to draw a picture in the air or to emphasize a key word in what they are saying. These might include pointing to an object in the room or pounding on the table. The frequency of use of illustrators may vary by culture, but they are used widely. Use of illustrators can help indicate interest, efforts to be clear or enthusiasm for the topic being discussed making it relevant to the study.

**Adaptors:** are forms of non-verbal communication that often occur at a low level of personal awareness. They can be thought of as behaviours that are done to meet a personal need as one adapts to the specific communication situation. They include behaviours like twisting your hair, tapping your pen, scratching, tugging on your ear, pushing your glasses up your nose,

holding yourself, swinging your legs, etc. Given the low level of awareness of these behaviours by the person doing them, the observer is sometimes more aware of the behaviours than the doer of them. Adaptors may thus serve unintentionally as clues to how a person is feeling. Adaptors are not intended for use in communication, but rather may represent behaviours learned early in life that are somehow cued by the current situation and which may be increased when the level of anxiety goes up in the situation. Instances can be seen in movies when actors are tensed, even when a viewer is engrossed in the movie, they unintentionally exhibit these features.

### **Paralinguistics**

Paralinguistics refers to vocal communication that is separate from actual language. This includes factors such as tone of voice, loudness, inflection, and pitch. Consider the powerful effect that tone of voice can have on the meaning of a sentence. When utterances are made in a strong tone of voice, listeners might interpret it as approval and enthusiasm. The same words said in a hesitant tone of voice might convey disapproval and a lack of interest.

### **Rate-speed**

The speed at which people speak varies from individual to individual. An individual will also vary his speech rate from situation to situation and this could happen based on the context, his mood at that particular time, his interest in the topic or relationship with the listener, etc. when a speaker uses a faster rate they may be seen as more competent.

### **Pitch**

Pitch refers to the highness or lowness of voice or ones speech. Speakers are seen more competent if they use a higher and more varied pitch of voice. We associate low pitch voices with strength, sexiness and maturity while high pitches are associated with tenseness,



helplessness, & nervousness. In a movie, when an actor wants to get the attention of a man, that character uses a different pitch. In other words, the scene is determined by the pitch used

### **Volume**

This is how loudly we speak. Loud people are usually perceived as aggressive or overbearing whereas soft spoken voices are perceived as timid or polite.

### **Proxemics**

Proxemics refers to the non-verbal study of how space and distance influence communication. For instance, when attracted to someone, we say we are “close” to him or her but then we lose connection with someone, we may say he or she is “distant” in general space influences how people communicate and behave non-verbally.

### **2.1.9 Pragmatics**

Pragmatics generally can be defined as a study of how an utterance has meanings in particular situations. A speaker, when delivering his or her message to the hearer, has some intended meanings. These intended meanings sometimes are not expressed directly, but implicitly for a certain purpose. As stated by Yule, Pragmatics studies how people convey their intended meanings, assumptions, purposes or goal when they speak (1996: 4). Thus, Pragmatics focused on what is not explicitly stated in the utterances and how people interpret those utterances based on situational contexts. Being a cross cultural study, there is the tendency of being misinterpreted if not appropriately used within the right context, this review is therefore relevant.

Yule (1996:3) also adds four definitions of Pragmatics. First, Pragmatics is the study of a speaker’s utterances and the effort of the hearer to interpret those utterances. Second, Pragmatics is “a study of a contextual meaning”. This definition concerns the interpretation

of the speaker's utterance each utterance related to a particular context and how the context influences what the speaker said. In this case, both of the speaker and the hearer have to be aware of the context that follows the speaker's utterance. Thirdly, Pragmatics is a study that explores how the unsaid is recognized as a part of what is communicated. It explores how a hearer can make an assumption on the speaker's utterances in order to gain at a correct interpretation. Pragmatics is a study of the relationship between linguistic forms and the uses of those forms. From those definitions, Pragmatics is a study of how people use language in communication. It deals with the meaning which is communicated by a speaker or writer and is interpreted by the hearer or reader in relation to context.

Yule (1996) has coined the expression Pragmatics as a Wastebasket to refer to the fact that for a long period of time in the study of language, Pragmatics had been neglected by the linguists. There has been a very strong interest in formal systems of analysis often derived from Mathematics and Logic. By then, the traditional concern of linguistic analysis has been the construction of appropriate and acceptable sentences. The focus has been on the abstract principles that form the core of language. Mey (2001) asserts that in the mid-fifties when Noam Chomsky developed his famous theory of "generative-transformational grammar" he was aware that much of what he said the grammar could do was valid only for a limited subset of the language, with all the fringes cut off.

But the past three decades have been fruitful because Pragmatics has developed into a well-established discipline. Levinson (2002) affirms that the modern usage of the term Pragmatics is attributable to the philosopher Charles Morris (1938) who was concerned to outline the general shape of a science of signs or Semiotics. Within Semiotics, Morris distinguished three distinct branches of inquiry. Syntactic (or Syntax), being the study of "the formal relation of signs to one another". Semantics is the study of "the relations of signs to the

objects to which the signs are applicable” (their designate), and Pragmatics, the study of “the relation of signs to interpreters”. (1938:6).

Since then, there have been seven international conferences as attested by Mey (2001). The International Pragmatics Association, IPRA, has been in existence for more than fifteen years, two international journals (the *Journal of Pragmatics* since 1977; *Pragmatics* since 1991) are currently publishing between the two of them, close to 3,000 yearly pages (in thirteen, respectively four issues). Many other official and unofficial publications, newsletters and many others have seen the light; add to this an un-established number of working papers, theses, dissertations, book series and books on Pragmatics topics (among the latter, at least six major reference works and textbooks as well as a concise *Encyclopaedia of Pragmatics* 1998) and the picture is complete (Mey 2001:3). In addition to these is the influence of Austin (1962), Searle (1969) and Grice (1975) also have lasting impression on Pragmatics and can even be termed the actual foundation for modern Pragmatics.

This present study employs pragmatic analysis because a Pragmatic study explores how the unsaid is recognized in communication, paralanguage as well deals with gesture, expression and body language accompanies an utterance. On this note, analysing the unsaid through images is the major focus of this research.

### **2.1.10 The Speech Act Theory**

According to J. L Austin (1962), in every utterance, a person performs an act such as stating a fact, stating an opinion, confirming or denying something, making a prediction or request, asking a question or issuing an order, giving a permission, giving a piece of advice, making an offer, making a promise, thanking somebody or condoling somebody. All these are speech

acts in other words; we can then say any communicative utterance is a Speech Act. Speech Act is a technical term in Linguistics and the Philosophy of Language. Speech Acts can be analysed on three levels: locutionary act, the performance of an utterance: the actual utterance and its ostensible meaning, comprising phonetic, phatic and rhetic acts corresponding to the verbal, syntactic and semantic aspects of any meaningful utterance; an illocutionary act: the semantic 'illocutionary force' of the utterance, thus its real, intended meaning ; and in certain cases a further perlocutionary act: its actual effect, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something, whether intended or not (Austin, 1975:3).

Many scholars identify 'Speech Acts' with illocutionary acts, rather than locutionary or perlocutionary acts. As with the notion of illocutionary acts, there are different opinions on the nature of Speech Acts. We perform Speech Acts when we offer an apology, greeting, request, complaint, invitation, compliment, or refusal. A speech act is an utterance that serves a function in communication. A Speech Act might contain just one word, as in "Sorry!" to perform an apology, or several words or sentences: 'I'm very sorry that I caused her to faint,' said Charles Darnay (Dickens, 1979:26). Austin in Saeed (1997:211) proposed that communicating a speech act consists of three elements: the speaker says something, the speaker signals an associated speech act, and the speech act causes an effect on her listeners or the participants.

**Locutionary Act:** This is the act of saying something that makes sense in a language, i.e. follows the rules of pronunciation and grammar, producing meaningful sounds, words with certain reference. According to Austin (1975:92) a locutionary act has three components- phonemic component (phonological), phatic component (syntactic) and rhetic component (meaningful, both sense and denotation). Locutionary act therefore refers to formal and literal meaning of an utterance.

**Illocutionary Act:** This is the action intended by the speaker, or the uses to which language can be put in society. It can be said to be a non-linguistic act performed through linguistic or formation can be speaker to be doing certain things with the utterance. His intension is reflected in the utterance. The speaker might be asserting, denying, predicting, questioning, etc hence in making an utterance; a speaker is seen to have performed an act. This act is an Illocutionary Act and a force usually accompanies the act, which is called Illocutionary Force.

**Perlocutionary Act:** This is the act that brings about effects on the audience by means of uttering something. It is concerned with what follows an utterance: the effect or ‘take-up’ of an illocutionary act.

### **2.1.11 Context**

Context is the information surrounding a piece of work. Without context, information can be misinterpreted; without context, information can be misunderstood. For example, if it is written on a library wall; ‘silence please’, one can deduce and understand the meaning of silence in that context because of the surrounding information around the word which is known as the context. If one should say just say: “silence” without any surrounding words, then the word will be misinterpreted. By giving a word a befitting background, you are making the word easily understood by others.

Contexts help readers to understand what they otherwise wouldn’t be able to comprehend. Context is a much needed assistant, helping readers define unknown words and make sense of outside information. In communication, context refers to the surrounding physical environment and the framework of related facts and events within which a communication takes place. These contextual factors affect the perception of a person which in turn influences the way a message is decoded and understood by the recipients.

Context refers to the situation, within which language functions. It may be physical/social/institutional situation including events, time, culture or social convention that can influence language use.

Since the research is on movies, context is relevant to this research because no interview will be conducted, neither questionnaires taken, the movies will only be seen by a few persons and as such there is a need to provide background information to avoid ambiguity or misinterpretation and meaning will be deduced based on context.

### **2.1.12 Lawal's Aspect of Pragmatic Theory**

In his contribution to pragmatics generally, and context specifically, Lawal (1995:54), using pragmatic mappings proposes that in order to derive meaning from an utterance, the following can serve as sources of information:

- a. general factual knowledge;
- b. socio- cultural knowledge;
- c. knowledge of context.

As he explains, the type of meaning a user of a language say English is able to encode or decode would depend on factors such as:

His communicative mode (including both his linguistic and situational competencies) his knowledge of the world (including his world view and socio cultural background) and his Anticipatory Psychological Interpretation state including his mind and attitude towards the topic, the communicative context and his co-participants in the communicative event ( Lawal 1995:158)

He presents a model he tags 'The Aspect of Pragmatic Theory,' he states six hierarchical context of an utterance which are; sociological, cosmological, social, Psychological, situational and linguistic contexts. The linguistic context is the most fundamental and it has as its component, phonological, lexical and syntactic structure of the sentence. This is followed by the situational context which has to do with discourse and the factors of physical events with the inclusion of concrete objects, persons and locations. The Psychological context as readapted as Anticipatory Psychological Interpretation includes the mood, attitude and personal beliefs and the state of mind of the language user. Following the Psychological level is the social context which deals with interpersonal relation among interlocutors. In the sociological context, the socio-cultural and historical setting is described while cosmological context concerns the language users' world view.

The model is also a hierarchical organisation of the Speech Acts and they are somewhat related to context and competencies that produce them. Among the speech acts, the locutionary acts which are referred to as surface structures, from the speakers overt. An illocutionary act is based on levels which are direct or indirect, intended or unintended and conventional or unconventional with regards to highly variable context of communication. Perlocutionary acts which situate at the highest level of the speech acts are the conventional or unconventional, intended or unintended consequences of utterances.

### **2.1.13 Overview of the Film Industry**

The origin of the film industry dates back to the first public demonstrations in 1891 of Thomas Edison's Kinetoscope, a "peep" cabinet in which the viewer saw moving images generated from a continuous roll of celluloid film. Three years later the industry began in Texas. In its earliest stages the activity of making films in Texas was not so much an industry

as an entrepreneurial phenomenon. Individuals and small companies were involved in introducing a new medium to an audience unfamiliar with cinema. One of the state's first Kinetoscope parlours opened in Austin on November 10, 1894. Between that date and 1900, technical improvements made possible the projection of film onto a screen or wall, transforming it into a mass medium.

Interest in the new medium spread quickly; the first public screenings of projected film in the southern United States were held in Virginia and Atlanta, Georgia, in 1895 and in New Orleans in 1896. Although the fact cannot be definitively established, public demonstrations of Thomas Edison's Vitascope in Dallas on February 1 and 2, 1897, were probably the first instances of projected film in Texas. The program at the Dallas Opera House consisted of scenes of a Mexican duel, a lynching, a fire rescue, and Niagara Falls. In Austin, projected film debuted at a tent show on January 10, 1900.

The first motion pictures made in Texas did not tell stories, but documented events and simple activities. The earliest documented and extant moving film shot in Texas is of the aftermath of the Galveston hurricane of 1900. Cameraman G. W. "Billy" Bitzer of the New York-based Biography Company arrived at Texas City on September 13, and in the following days shot eight scenes of the destruction. Other short scenes made in Texas at that time, probably by Bitzer, include a passing train and oil wells at Beaumont. Excluding entities that did not apply for incorporation through the office of the Texas secretary of state, the earliest documentable company established in Texas for the purposes of making and distributing motion pictures was the Wheelan-Loper Film Company of Dallas and San Antonio, incorporated on July 18, 1908, as the J. D. Wheelan Film Company.

The enterprise was started by John D. Wheelan, exclusive Texas representative of the monopolistic Motion Picture Patents Company and, later, the General Film Company and the



Mutual Film Corporation of Texas. Although, the enterprise was formed primarily to distribute the films of a number of domestic and foreign companies, part of the capital stock is listed in the company's charter records in terms of equipment and supplies, including cameras, lighting apparatus, and reels of unexposed film stock. The Wheelan-Loper Film Company ceased doing business after the teens and was declared inactive and dissolved on May 19, 1950. Another early film production company, and the earliest non-Texas production company to operate in Texas, was Star-Film, established in early 1910 in San Antonio and operated by Gaston Méliès, brother of pioneer French filmmaker Georges Méliès. Méliès's choice of Texas, based upon its favourable climate, variety of geographical settings, and history, is an early example of outside interest in the state's unique qualities for filmmaking.

At the Star Film Ranch, Méliès made approximately seventy titles before moving operations to California in May 1911. Also in 1910, brothers Paul W. and Wesley Hope Tilley started the Satex Film Company in San Antonio. The business was moved to Austin in 1911 and produced several features and shorts, some released nationally. Production ceased in July 1913. Other studios operated briefly in the San Antonio area. Patrick Sylvester Mc Geeney (lawman, Western genre novelist, and actor) organized the Lone Star Company on September 2, 1915, and produced several films.

The company was abandoned briefly, then reorganized in May 1917 as the Shamrock Photo play Corporation. It produced numerous feature films and serials, many of which achieved national distribution. Its production facilities were also leased to out-of-state companies conducting on-location shoots in San Antonio. Production ceased in early fall 1923. Also operating for a brief period in San Antonio was the Neal Hart Production Company (1921–22) and the Sunset Corporation, a studio and processing laboratory branch of a New York-based company. Other attempts at establishing studios in Texas included one by character

actor and San Antonio native Maclyn Arbuckle, financed by William Clifford Hogg, and National Pictures' Kier-Phillips Productions, which produced numerous features between 1926 and 1956.

The Jamieson Film Company was founded in Dallas in 1916 and became an established film-production company in the Southwest. In 1972, the company was absorbed into the Masters Film Company of Houston, Sack Amusement Enterprises of San Antonio and later, Dallas was formed in 1920 by Alfred N. Sack. The business, a combination theatre chain and production company, was a major producer and distributor of features and short subjects starring and produced for African Americans between 1937 and 1945. Sack Amusement Enterprises was declared an inactive corporation in 1979.

Despite fitful but encouraging beginnings, Texas could not compete as a base of film production with the East and West coasts. By the middle teens, centres of film production had become firmly established in the Hollywood-Los Angeles area in California, and in the New York-New Jersey area on the East Coast, thus lessening the likelihood of studios establishing permanent residence in Texas. Instead, the film industry of the state for many years consisted of Hollywood and East Coast-based companies using various Texas locales for location shootings. This trend began in Spring (1918), when Samuel Goldwyn filmed *Heart of the Sunset* in the San Antonio area for the Rex Beach Pictures Company of New York. Much more publicized was a larger production in November 1923, when the Fox Film Company shot exteriors for *The Warrens of Virginia*, also in San Antonio. Clever use of existing sites and structures, natural surroundings, and local extras reduced production costs for the studios and encouraged several to film in the state. Since our focus is on non-verbal communication in movies, this review is thus relevant to the study.

#### **2.1.14 African Movie Industry**

The rise of the African film industry can be traced back to the colonization period of the continent. Despite the prior existence of such an industry under foreign rule, the African film industry did not reflect an accurate portrayal of the cultures it was intended to represent. Instead, the film industry was permeated by stereotypes and Africa was utilized merely as an “exotic” background for Western cinema. However, this underwent a significant change during the 1960s, when numerous African countries obtained their independence. This is especially true of the former French colonies, whose local filmmakers received technical and financial support from the French Ministry of Cooperation.

Spearheaded by individuals such as François Mitterrand, efforts to encourage the integration of African film production as a part of the cultural, political and economic development of the continent were further strengthened in the 1980s. Also, as the vast majority of films made before the countries’ decolonization were explicitly racist, many African directors who gained prominence during the post-independence period, such as Ousmane Sembene and Oumarou Ganda, used the art of filmmaking as a political instrument in order to rightly restore their image which had been wrongly depicted by Westerners. Thus, African cinema came to strongly feature social and political themes and the neo-colonial condition. However, Africa is a vast continent and its countries and cultures have their own specific cultural, political and geographical backgrounds and elements that are uniquely expressed in a myriad of manners in their films. Thus, shows the relevance.

### **2.1.15 Western Movie Industry**

The symbiosis of movies and westerns actually began not in Hollywood but in New Jersey and New York, where Edwin S. Porter's "Great Train Robbery" was made in 1903. This 10-minute, one-reel film, with its sequential plot, multiple locations and climactic gunfight, set the standard for both the western and narrative filmmaking. The popularity and physical

requirements of the genre, especially locations, were key reasons for the industry's migration to Hollywood after 1910. By the mid-1920s, maybe half of Universe's annual outputs of 60 or so feature films were westerns, most of them low-cost "oaters" starring Hoot Gibson. Running a strong but distant second among the studios was Fox Film Corporation, but its westerns, starring Buck Jones and Tom Mix, had Universally distributed its films in small-towns and rural markets, where demand for westerns was consistently strong and undiscerning — hence its heavy emphasis on low-cost, formulaic plots. Fox, however, owned a theatre chain as well as a distribution arm. Most of its theatres were located west of the Rockies, where westerns were especially popular, and many of its theatres were in major urban markets that played only top features for a wide range of audiences. This explains why Fox made fewer westerns but of greater quality, and why it risked an occasional big-budget western like "The Iron Horse" (1924), an epic directed by John Ford, who began by directing two-reel westerns at Universal.

Though high-end Hollywood westerns all disappeared during the early 1930s — following the failure of several big-budget epics in 1930-31, just as the costly conversion to "talkies" and the full impact of the depression hit the industry the genre still flourished with low-budget series and serial production clichés of cheaper westerns (including John Wayne's cowboy persona). In fact, TV played a crucial role in transforming Hollywood's western film production. On the one hand, the studios favoured widescreen Technicolor westerns like "Shane" and "The Searchers" because they were readily distinguishable from TV shows. On the other hand, the studios soon realized, by taking a cue from lesser western stars like William Boyd (Hopalong Cassidy), Gene Autry and Roy Rogers, that they could reactivate their moribund B-movie divisions to produce TV series.

That was the last gasp of the westerns as Hollywood production staple, however. By the 1960s, the western had peaked both as a viable Hollywood commodity and as a national myth

to ease America's rural-urban transformation, in part brought low by a combination of market saturation and generic exhaustion. The form has endured, of course, but primarily via isolated exercises in nostalgia or parody or art-film revisionism. There have been occasional signs of life — in Clint Eastwood masterworks like "The Outlaw Josie Wales" and "Unforgiving," for instance, and in the current spate of westerns like "3:10 to Yuma" and "The Assassination of Jesse James by the Coward Robert Ford." But these are mere relics of what the western once meant to Hollywood and to the movie going public production values. \$151 million was earned in gross sales for film and tape-related businesses in the state. This is important to this study because the study focuses on the western movies as well.

## **2.2 Review of Previous Studies**

Most of the studies done on paralinguistic communication in the earlier times have been from a general perspective, by taking some components of non-verbal communication and applying them to some cultures. Some of these works are those of Hall (1959, 1966, and 1976). He is one of the first researchers to point out the difficulties encountered during interactions between members of different cultures. Such difficulties can be accounted for by the inquisitions and implicit assumptions people make when they try to interpret the behaviours of others, whether the latter is from their own or from a different culture. Hall's verdict is that non-verbal communications is pervasive, and has implications across cultures. This is relevant to this present study as it gave the need to study non-verbal communication across cultures using movies as case studies.

Similar to this, is the work of Samovar and Porter (1991) who focus their attention on the cultural differences in non-verbal codes and behaviours of varied people. In addition, their works focus on gender communication. Other scholars whose work touch non-verbal communication are Harrison (1974), Argyle and Cook (1976), Axtell (1991).

However, some scholars are of the opinion that non-verbal behaviours should not be studied in isolation, but in relationship to verbal communication. In the forefront of this advocacy was Burgoon (1985). He was interested in the relationship between verbal and non-verbal codes, citing the work and concern of Key (1980) as having influenced his stand. Key is a linguist who advocates for the study of both verbal and non-verbal communication together, as he believes that breaking from traditional approaches to communication and language studies would bring about a better understanding of language and communication behaviour. This is relevant to this research because being a cross cultural study; it will help us study the nonverbal cues in the movies with the help of background information.

Charles Darwin (1872) in his book, “The Expression of the Emotions in Man and Animals”, looks at how our emotions express our feelings and thoughts. Through his many studies, Darwin was able to prove that our expressions of emotions portray more than words. Darwin studies the eyes, nose, arms, voice and many other body features in order to verify a correlation between body language and others perceptions. Often, our facial features correlate with our tone of voice in order to express a certain feeling, “The pitch of the voice bears some relation to certain states of feeling is tolerably clear” (Darwin, 1872, p.303). This being true, one can easily sense another emotion, such as high spirits, by simply focusing on the unspoken word. Darwin claims that our emotions are intricately intertwined with whole body. Our emotions, mind, and body work as one to send signals to other people. This research is relevant to this study as it helps the researcher with the interpretation of the pictorials.

Similarly, Abdulahi (2004) in his study on the “Paralinguistic Phenomena in Igala Communication Patterns” reveals that among very close ones like friends, team members, couples, relationship fall apart because the friction in their relationship is occasioned by communication breakdown. In an attempt to bridge the communication gap, some branches might resurface due to the negligence of some important but rarely noticeable non-verbal

communication cues. In view of this, he carried out his research to know the importance of communication in human interaction and also to know the important role paralinguistic phenomena occupy in Igala communication patterns. Using an ethnolinguistic method, he discovered that paralinguistic variables such as voice volume or pitch, gesture touch, etc come into play during face to face interaction among Igala people of Kogi State. This study is relevant to the present because the researcher was able to point out certain linguistic features in Igala however, the research did not discuss the universality of non-verbal communication and how it cut across cultures because the researcher limited his research only to Igala communicators.

However, Ogala (2007) in his book titled “Sociolinguistic Study of the Effects of Non-verbal Behaviours on the Verbal Communication of Igala people” investigates the roles non-verbal behaviours, that accompany verbal communication, play in the overall understanding of the communicative event among Igala people and concludes that non-verbal behaviour is acknowledged, as an important ingredient in any communicative event, it also contributes to the overall understanding of verbal communication, there is no formal consciousness of its usage among the Igala people; they are in most cases used unconsciously even when nobody seems to be watching. This study of cause is relevant to the present study.

Nicole Ann (2010) in her work “Paralinguistic and Non-verbal Behaviour in Social Interaction” is of the view that peoples paralinguistic characters and non-verbal behaviours play an important role in conveying information about their personal traits. This prompted the researcher to investigate how dominance and affiliation are conveyed through paralingstic and non-verbal behaviours. The researcher therefore discovered that observers use mainly paralinguistic behaviour to infer dominance and mainly non-verbal behaviours to infer affiliation. In comparison to observers’ perception, there were fewer significant relations between individual’s self-reported trait dominance and affiliation and the non-verbal and

paralinguistic behaviours they expressed during the interaction. This suggests that people may have limited consciousness awareness of how this behaviour conveys information about their trait dominance and affiliation. This however, is relevant to this study as the researcher was able to view non-verbal communication from the sociological view. The researcher however limited the study to social interactions.

In the work of (Ugwu 2012), who carried out a research on “Silence as a Communicative Discourse Act”, she observes that silence projects extra meanings that are culturally and socially significant. Ugwu looked at how silence is used in discourse. A commendable feature of Ugwu’s research is that she looked at how silence as a complete language of its own systems of encoding and decoding of a message from a sender to the receiver in an immediate context of situation. She further explored the functional analysis of various types of silence as illocutionary acts and perlocutionary acts. The finding shows that silence can be used in many ways as a communicative discourse acts. The study therefore concludes that the use of silence is interpreted based on the context of situation and also the psyche of the sender and the receiver of the silence. This is relevant to this study because Silence is an aspect of paralanguage

Ahmed (2013) in a journal “A Study of Pragmatic Function of Silence in Colloquial Jordanian Arabic” looked at the perception and practice of silence in casual conversation Jordanian society. In his study, he adopted Volosinov’s notion of “multi-accentuality.” The major aim of his study is to know how speakers of Jordanian practice silence and to investigate its effect in the mainstream of communication. Through his studies, he was able to prove that silence can be tolerated and even preferred in the Jordanian society because it represents wisdom and maturity to them especially, the older generation. He concluded that silence is employed in order to exhibit politeness as one of the non-verbal communications cues, this is relevant to the present study as it emphasizes the importance of silence in conversation.



Similar to the discourse of non-verbal communication is the work of (Park 2014,) in his research titled “A Cross Cultural Study on Interpretation of Clothing as a Non-verbal Signal” he states that it is crucial to pay attention to non-verbal communication signals in order to understand human social behaviours. He argues that cloths are closely related to self-representation and can be used to make a desired impression since cloths are part of culture, each culture develops his own fashion of appearance and symbols of agreed meaning, his mission was to investigate how people from high and low cultural context interpret and decode messages communicated through clothing. His findings indicate that both Chinese and Swedish groups have the ability for interpreting cloths as non-verbal signals and attach meaning to them thus relevant to the present study.

On a different view, Charles (2015) in his work “A pragmatic Analysis of Visual Message Contents as used in New Media Advertisements” believes that verbal message carry less than 35 percent of the social meaning while non-verbal carry more than 65 percent. He argues that visual advertisement substitute for verbal aspect by saying what has been left “unsaid” by the verbal message but has received very little attention. He tried to investigate if visual advertisements play pragmatic role and to know the various interpretations that can be inferred from visual content as used in adverts. In his findings, he discovered that visuals play up to four roles in the language of advertisement out of the six roles given by Pearson (2003) and concluded that the visual content in advertisements is a potent component in the language of advertisement as they help play potent pragmatic roles in their design to complement their verbal messages. Although Charles’s work is on advertisements, it has helped the present study with its analysis based on the fact that it involves the use of visuals. However, our focus is not on advertisement but on the use of paralanguage in movies.

### **2.3 Theoretical Framework**

This study adapts an eclectic approach for the analysis of the research data. This is because no single theory will be adequate for this research. It adapts The Speech Act Theory as advanced by J. L. Austin (1962) categorising the acts into locutionary, illocutionary and perlocutionary. The reason for taking part is because, since our focus is on images and not the actual utterance, the locutionary is considered irrelevant to the interest of this research. It also adopts Searle's (1970) view who distinguishes five types of Speech Acts performed via speech: assertive, directive, commissive, expressive and declaratives.

It also adapts part of Lawal's Model of Aspect of Pragmatic Theory. This theory has been modified by the researcher to suit the research as the Psychological context will be Anticipatory Psychological Interpretation. The reason for taking part of this model is because not all the linguistic levels are necessary for the analysis of this research even though it provides six different important levels of context, viz; linguistic, situational, Psychological, social, sociological and cosmological. The researcher only adapts the situational, Anticipatory Psychological Interpretation, social and socio-cultural context. This theory gives room for background information and also explains different speech act with product of context and competences required of language users to interpret and decode utterances. Thus, it provides the researcher an opportunity to explain in clear terms the position of each of the context and place of background knowledge in understanding non-verbal communication in movies.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This chapter accounts for the sources of data collection, the choice of data, which is paralanguage in movies, the procedure for data presentation analysis and a sample analysis of the research work.

#### **3.1 Sources of Data Collection**

There are two sources of data for this study. These are the primary and secondary sources. The primary sources of data for this research are from the selected movies “*The Proposal*” and “*Knocking on Heaven’s Door*”. These movies were viewed severally, screen grabbed and

sent to a mobile phone. The mobile phone was used directly in order to be able to screen grab the desired postures for the analysis of data. The secondary sources on the other hand are the text books and other relevant materials that have been written by various authors on non-verbal communication.

### **3.2 The Choice of Movies**

The choice of movies is informed by the fact that its aim is to reach out to the society. Movies allow people to witness the life of others which was experienced by them in real life at some point in time. Movie is seen as the social medium in this 21<sup>st</sup> century which is extremely evident as a powerful form of communication through sound and images, film make use of technical symbolic and written codes to convey strong messages which are portrayed in all kinds of medium. Every story, every image, every sound has an impact on the society either visually or emotionally. Through movies, ideas, morals, ethics, facts, events etc are effectively communicated.

A movie is a reflection of our society both present and past. Movies at times lead the society, tells viewers the present state of the society and what it has done. Movies educate and expose viewers to things not known. In other words, movies give way to explore the past, the present and the future which provides this research a fertile area of study. This is so as movies perform all these through the use of language and paralanguage which is the focus of this study.

### **3.3 Sampling Technique**

The sampling technique used for this research is the purposive sampling technique. This is a sample that is selected based on the characteristics of a population and the objective of the

study. Since the data is on paralinguistic variables in movies, it is therefore, considered relevant to this research.

### **3.4 Transcription of Data**

Reichmann (2010) defines paralanguage as all non-verbal communication actions (kinesics and Proxemics) which include facial expressions, tones of voice, gestures, eye contact, spatial arrangements, and patterns of touch, expressive movements and silence. This study is basically inclined to focus its analysis on facial expressions, gestures and silence respectively as aspects of paralanguage being a broad field of study. The movies were played repeatedly to obtain complete and accurate transcription of data. Attention in the transcription of the data is centred on how best facial expression, gestures, and silence as contained in the movies could be captured. Consequently, there was a deliberate neglect of the supra-segmental aspects of speech in the process which should ordinarily be a part of any transcription involving aspect of language study. This is because emphasis is only given to non-verbal features.

### **3.5 Analytical Procedure**

The analytical procedure adapted for this research is Austin's Speech Act (1962) and Lawal's Aspect of Pragmatic Theory (1997). The term Speech Act comprises three Acts: the locutionary, illocutionary and perlocutionary. "Speech Act" means that language users make utterances in order to perform certain actions. When an utterance is made, it is accompanied by certain actions; this action is the concern of this study despite the fact that there are certain conditions one needs to fulfil. It is important to note that this work used the illocutionary and perlocutionary Act because the focus is on the images (non-verbal communication) and not utterances. It is therefore considered that the locutionary Act is not relevant to the interest of this research work.

The illocutionary Act is the intended action to be performed by a speaker in uttering a linguistic expression, by virtue of the conventional force associated with it, either explicitly or implicitly. Since every utterance is produced with a force, it is obvious that the force is followed by certain effect, which is reflected in the perlocutionary act (Austin 1962). Perlocutionary Act on the other hand is the bringing about of consequences or effects on the audience through the uttering of a linguistic expression, such consequences or effects being special to the circumstances of instance and is therefore not conventionally achieved just by uttering that particular utterance whose effect can either be intended and unintended. According to Yule (1996: 47) the term Speech Act is generally interpreted quite narrowly to mean only the illocutionary force of an utterance. In agreement with Austin (1962), Searle (1969) distinguishes five types of Acts performed via speech; these will be reframed by the researcher to Acts performed through images which are:

- Assertives tell what the actor believes to be the truth or lie. In other words, they are the state of affairs of the world which reflects facts about what the characters understands it to be.
- Directives show the characters need for change in an attempt to bring out some effect through the action of the hearer or viewer. It embodies an effort on the part of the actor to get to the audience to do something and perform the changes in the audience
- Commissives reflect a character being committed to some future actions such as promising which can be beneficial. The actor operates a change in the world by means of creating an obligation such as promise. This Act is likely to be frequent in this work.

- Expressives reflect the inner state of mind of the character where the actor expresses certain type of attitude such as, sympathising, acknowledging, congratulating, praising blaming. It tells the way they feel, their pain and pleasure, their likes and dislike. The expression is subjective and tells us nothing about the world but the character only. Since non-verbal communication uses facial expression to communicate, expressive acts are likely to be frequent in this work.
- Declaratives are special type of visual acts, whose force is valid especially when the character has the competence to change the world via his acts. Declaratives changes the state of affairs of the world with respect to the bridge. What earlier was a not –yet opened bridge now becomes an opened bridge they may include christening, resigning.

This is a restructuring of the Speech Act Theory by the researcher to suit the data that have been sourced, to establish the fact that since we can do things with words, we can also do things non-verbally. This study also extends its approach to some aspect of Bayo Lawal's model of Aspect of Pragmatic Theory (1997). The model which considers six hierarchical contexts of utterances as identified viz:

- **Linguistic Context** is the most fundamental and of cause deals with language itself at a sentential level. Every communication is language either verbal or non-verbal.
- **Situational Context** which has to do with the topic of discourse and other factors of the physical event with the inclusion of concrete objects, persons and locations. This study will dwell more on the situational since it deals with visuals and images, the situational context can help us explain it better.

- **Psychological Context** is connected to the background of the mood, attitude and personal beliefs of a language user. There will be room for background information which will enable readers to understand the pictures
- **Social Context** concerns itself with interpersonal relations among interlocutors. For non-verbal communication to effectively take place there must be a mutual understanding among interlocutors.
- **Sociological Context** describes socio-cultural and historical settings. The sociological context will also be dominant since it is a cross cultural study, it will help us understand how dominant non-verbal communications are in the various culture.
- **Cosmological Context** is the language user's world view, references to the world or an aspect of it and to certain universally established facts.

The model helps in accounting for context, competencies, background information and speech acts in a tabular form. Although, there are several hierarchies but only the ones relevant to this research will be used. The researcher was able to apply these methods by taking a picture from the selected posture accompanied by a table which gives room for background information about a character in the posture, preceded by the illocutionary acts and its type. There is also a place for context and competencies as all these were bases for the interpretation of the postures. The researcher was able to provide a general discussion for the interpretation of each table.



## **CHAPTER FOUR**

### **PRESENTATION OF DATA, ANALYSIS, INTERPRETATION AND DISCUSSIONS**

#### **4.1 Introduction**

Paralanguage in this study means body movements, facial expressions, gestures, hand movements and silence respectively. This segment therefore, captures paralanguage in terms of facial expressions, gestures, body movement, hand movement and silence. Each of the postures is explained in the tables below under background information. The crux of this chapter is on presentation, analysis and discussion of the data collected for the research. In order to achieve this, analytical tools have been adapted from Lawal and Austin's theories by the researcher to explain extensively the place of paralanguage communication in these movies thereby interpreting the 'unsaid' which are portrayed via discussions.

## 4.2 Presentation of Data and Analysis

This segment highlights and focuses on the analysis of the data collected from the selected movies which is going to be in two segments: the first segments focuses on African movie titled *Knocking on Heavens Door* by Emem Isong and the second focuses on Western movie titled *The Proposal* by Anne Fletcher. A Coloured graphic presentation of the images are presented, and followed by a tabular analysis of the image content only with background information. This is to establish how much meaning images contribute to the overall message, and how they perform action and communicate just like and even more than words in the world of pragmatic meaning and interpretation.

### Analysis of African Movies

#### Image 1



**Table One**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>This is a couple who went out for a friend's housewarming party. He has always felt unsecured with other men around his wife. His mood and attention changed when Thomas (his rival arrived).</p>	<p><b>Illocutionary Act</b> Expressive</p>	<p><b>A. Situational:</b> The man and the lady are out on a date to a friend's housewarming party and the other is distracted by a situation.</p>
	<p>(<i>anger and jealousy</i>)</p>	<p><b>B. Anticipatory Psychological Interpretation:</b> Both of them are having a nice time as they celebrate with their friend but the man is preoccupied with some thought and seems not to have the lady's time</p>
	<p>Directive (<i>imagining</i>)</p>	<p><b>C. Social:</b> The relationship between the both of them is a romantic one (they are a couple).</p>
		<p><b>D. Socio-cultural:</b> For two people to go out on a date, it means love exists between them though not in all cases, but in this movie, that is the case. Men naturally are extremely jealous lovers especially when they notice their woman is being admired by other men.</p>

The information or message conveyed by this picture above substitutes its verbal equivalence as the message is clear and unambiguous even without words. It could be deduced that the man's attention seems distracted from the lady as he did not return her kind gesture. The acts performed are expressive which illustrates the state of mind of the man and directive by drawing the attention of the audience to the scene which is the centre of attraction. In addition, the context conspicuously shows that the lady is the one initiating the advances instead of the male as it is obtained in Africa. The paralanguage used here is that of silence and facial expression as his face tells a lot about what he thinks. The ability to arrive at this interpretation is an indication that non-verbal communication is an effective means of conveying messages particularly in movies.

**Image Two**



**Table 2**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>Thomas is a handsome and rich guy who is every lady's dream. As a result of this, ladies look for every opportunity to be around him. This lady tried to find her way but was ridiculed and embarrassed by Thomas.</p>	<p>Illocutionary Acts</p>	<p><b>A. Situational:</b> The lady came to the Thomas's house to seduce him but was angered by his reaction as he threw her out of the house.</p>
	<p><i>Expressive (anger)</i></p>	<p><b>B. Anticipatory Psychological Interpretation:</b> Thomas did not only turn down her cheerful offer, he threw her out of the house and wondered what lie she told security). She became furious although her voice did not speak it, but she could not fake the expression on her face.</p>
	<p><i>Directive (requesting)</i></p>	<p><b>C. Social:</b> They do not have any relationship although the lady has always longed for a friendship with him.</p>
	<p><i>Assertive (stating)</i></p>	<p><b>D. Socio-cultural:</b> Unlike those days when ladies are ready to endure with a man, most of them are no longer willing to. They want an already made man. Even if he doesn't asked them out, they will</p>

	find a way of getting him to their bed.
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This posture is a complete substitute for any verbal message as the Nollywood star actress Ini Edo expresses her anger before a man who does not want to accept her advances. This is glaring in her facial expression. The acts for this expression are expressive as it portrays anger and hatred towards the man, directive as she is requesting the guy to dance to her tune without other party involved and assertive as she clearly states her intension to him through her attitude. The situational context explains Thom's disappointment at her advances while the Anticipatory Psychological Interpretation reflects her anger towards him as he declined her offer. She is furious because her expectations have not been meet. Their social record shows they have no cordial relationship. The paralanguage used in this image is gesture and facial expression conveying the effectiveness of non-verbal messages in movies

### Image 3



**Table Three**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>This is a man who beats his wife at every slight opportunity he gets. They had a little argument but this time, she passed out (fainted) and they sent for their family doctor.</p>	<p>Illocutionary Acts <i>Expressive (sympathising)</i></p>	<p><b>A. Situational:</b> The husband is anxiously waiting for his wife to wake up not knowing what the medical result will say.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> The man is deep in thought and regretful of hurting his wife at the same time scared if the wife will tell he friend he has been abusing her via domestic violence also deep in thought if his wife would forgive him this time.</p>
		<p><b>Social:</b> Their relationship is intimate as they are both husband and wife.</p>
		<p><b>D. Socio-cultural:</b> Ninety-nine percent of Nigerian men believe they have total control over their wives and there is a little to which they can say. Coupled with the fact that bible says women should submit themselves to their husband.</p>

Dave grew up into a family and knew his father as wife barterer. He practically learnt to do same to his wife and feels sober after performing the act. The image shows a worried man who is deep in his thoughts and remorseful of something he did thereby performing the illocutionary act of being expressive whereby he regrets and sympathises with his wife. The situation context is terrible as he anxiously waits for the doctor to tell him her state and of cause his Psychological state of mind is regrets his earlier action. The paralanguage used in this image is facial expression as well as hand movement portraying the extent at which non-verbal communication is used in movies compared to real life.

**Image Four**



**Table 4**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>Dave and Debby had a fight and she passed out as a result of the slap she received from her husband. After she gained consciousness, he came begging on his knees asking for forgiveness from her which she is not ready to give. This can be seen from the picture.</p>	<p>Illocutionary Acts  <i>Expressive (acknowledging)</i>  <i>Commissive (promising)</i></p>	<p><b>A. Situational:</b> The man is kneeling in front of a lady trying to ask for forgiveness but obviously she is not interested in whatever he has to say.</p> <p><b>B. Anticipatory Psychological Interpretation:</b> the lady is bettered towards the man as she turns her back on him and the man on the other hand is sorry.</p> <p><b>C. Social:</b> The relationship between them is husband and wife. (A romantic relationship).</p> <p><b>D. Socio-cultural:</b> In the Nigerian context, ladies are known to kneel as a sign of respect. It is difficult to see a man kneel before a lady. The only time they kneel is when they want to propose marriage. This was the case with Mark who goes on his knees at any available opportunity but that does not stop him from still doing his wicked act.</p>

Here is a picture of a man kneeling in front of a lady asking for forgiveness from her. This posture likewise is a complete substitute for verbal message as meaning can be deduced from

the image. The acts performed are expressive and commissive. Expressive because he acknowledged the fact that he is at fault and the only way he could show that was by kneeling down and commissive by promising that such will not repeat itself again which can be seen by the position of his hand in the picture. The situation is not pleasing to the lady as the Anticipatory Psychological Interpretation effect made her turn her back on him which shows her lack of interest in whatever he might have to say. The paralinguage used in this image is facial expression and gesture reflecting the extent at which non-verbal communication cut across cultures.

### **Image five**





**Table 5**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>This lady was supposed to go for a 10million naira music deal. Having discussed it with her husband, he agreed she should go but unfortunately for her, she woke up the next morning and realized all her cloths have been soaked into the bathing basin by her husband as a means of telling her not to go.</p>	<p>Illocutionary Acts</p> <p><i>Expressive ( Wickedness)</i></p> <p><i>Indirect (rejection)</i></p>	<p><b>A. Situational:</b> The lady woke up to dress for her contract and realized her cloths are not in the wardrobe. She went to the bathroom to and realized her cloths have been soaked.</p> <p><b>B. Anticipatory Psychological Interpretation:</b> The lady is surprised and could not even picture how her cloths got there and why because before they slept, they both were okay.</p> <p><b>C. Social:</b> She was to go for a business deal.</p> <p><b>D. Socio-cultural:</b> in many Nigerian cultures, especially the Hausas, they don't like it when their women work under someone and there are certain things one can't really tell someone directly probably because you love and respect that person, or maybe scared of that person but the best way to pass such message is non-verbally. That was the case with Debby. Her husband feels unsecured and that she might be exposed to other men if she works. He also did not know how to tell her not to go for the deal as it might cause another fight between them. So he chooses to communicate via his actions.</p>

Debby woke up with the excitement of going for her ten million dollar music deal but was shocked and speechless when she realized all her cloths have been soaked in water by her husband. The lady is depicted with her mouth opened and looking at the soaked cloths with her expression suggesting her disappointment in her husband. Due to this, the illocutionary act used is expressive which portrays the act of wickedness from the husband as a way of stopping his wife from going for the business deal and indirect because he could not say no to her but did that with her cloths. The situation is pathetic as she is psychologically affected by her husband's betrayal which can be seen from her expression. Other paralanguage that can be deduced from the image is silence and gesture.

**Image Six**



**Table 6**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>Thomas advised his friend to kill her husband with the aim of achieving an effect on Debby as that is the only solution to domestic violence. Debby being shocked and surprised by what he said, having gotten his desired reaction from the lady, he busted into a corning laugh i.e it is not real.</p>	<p>Illocutionary Acts Expressive (excited a kind of teasing laugh)</p>	<p><b>A. Situational:</b> Thomas picked Debby on the road and brought her to his house after been kicked out by her husband from his car. To make her laugh and forget her sorrows, he suggested killing her husband is the only way out to her predicament. Having seen her reaction, he busted into laugh so s to tease her.</p> <p><b>B. Anticipatory Psychological Interpretation:</b> He is happy because he was able to achieve his aim of making Debby tell him what her problem has been.</p> <p><b>C. Social:</b> The relationship that exists between them is friendship although he feels differently towards her.</p> <p><b>D. Socio-cultural:</b> There is this natural thing what</p>

		when couples fight, they tend to pretend to be okay when there is a third party so as to protect their little secrets but that was not what happened in this case.
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The young man Thomas whose facial expression shows excitement and fulfillment laughed in a sarcastic way when he achieved his aim on Debby by advising her to kill her husband to get her freedom. He offered to help her by taking her home after being embarrassed by her husband. This image performs the illocutionary act expressive as his face tells that the laughter is not an ordinary one suggesting that something must have provoked it. The situational context is to make his friend forget her sorrow thus, the Psychological intension of shock was achieved on her as a result; the paralanguage used is facial expression as smile is a universal non-verbal communication.

**Image Seven**



**Table 7**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
This man's wife is inside with the doctor trying to revive her after she passed out. He decides to take a drink to cool off his tension and looking outside to while away time.	Illocutionary Acts <i>Expressive (Remorseful)</i>	<b>A. Situational:</b> The man is tensed and deep in thought about his wife. He feels the drink will help him cool off for a while.
		<b>B. Anticipatory Psychological Interpretation:</b> A lot is going through his mind while looking outside and taking his drink. Dave is bordered because her condition is bad this time around compared to other days.
		<b>C. Social:</b> At this point. The relationship is broken
		<b>D. Socio-cultural:</b> There is this general assumption that most men go for a drink to cool off or make them forget their problem for a while and some do what they like most at that point of confusion though this is determined by the individual. In the case of Dave, he had to take a drink while he anxiously awaits to her the doctor's report about his wife.

Dave while waiting for the doctor to give a report of what happened to his wife decides to cool off due to tension by staring outside through the window as a way of clearing his confused mind. With a cup of drink in his hand, he puts his left hand on the wall and seems lost in his thought. The illocutionary act performed is expressive by showing his present state of mind which can be seen through the image. He feels awful as he steers helplessly gazing at the window in anticipation for good news. The situation is not pleasant as he is filled with regrets which had a bad Psychological effect on him. The paralanguage used in this image is complete silence and hand movement. This non-verbal communication action is universal to some degree because we all have different ways of easing our tension, some resort to drinking, while others might resort to critical writing, others transfer the aggression to the next available person.

### **Image Eight**



**Table 8**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>Mark having beaten his wife and is ashamed of facing her prepares a special meal for her with a rose and a card beside it as his way of saying sorry. He feels his non-verbal ability will say more than his verbal skill.</p>	<p>Illocutionary Acts</p>	<p><b>A. Situational:</b> The husband has prepared a delicious meal for her before she wakes up, set the table and decorated it with a rose and a card. Just to make her forgive him for hitting her.</p>
	<p><i>Expressive (Requesting)</i></p>	<p><b>B. Anticipatory Psychological Interpretation:</b> The lady is not happy because the husband has promised and failed severally. She feels she is been taken for granted and fears that he will still do such again.</p>
	<p><i>Indirect (asking)</i></p>	<p><b>C. Social:</b> They both have a romantic relationship</p>
		<p><b>Socio-cultural:</b> Men generally have this ego of not admitting to their faults and will never say sorry especially to their wives because they believe their saying sorry will make her feel important. Though they have other ways of making it up them which can be showering her with gifts, flowers, extra care e.t.c.</p>

The image shows a lady standing in front of a table set with food and also a jug of water with cups. On the covered food is a white enveloped and right beside the tray is a red rose which symbolises a gesture of love. Dave having tried all means to apologise to his wife severally and failed, decided to use a different approach since he could not confront her. As a result of this gesture, two acts are performed which is expressive by requesting forgiveness from his wife and indirect because he used the white card and the red rose to seek for forgiveness. The situational context explains how he prepared a meal for her before going out to make up for his deeds. The Psychological effect on Debby is lack of trust as she could not bring herself to trust him again, in this light; the paralanguage performed is complete silence, and facial expression. The ability to arrive at this interpretation gives indication of the extent at which non-verbal communication is deployed in movies and its effectiveness across cultures.

### **Image Nine**



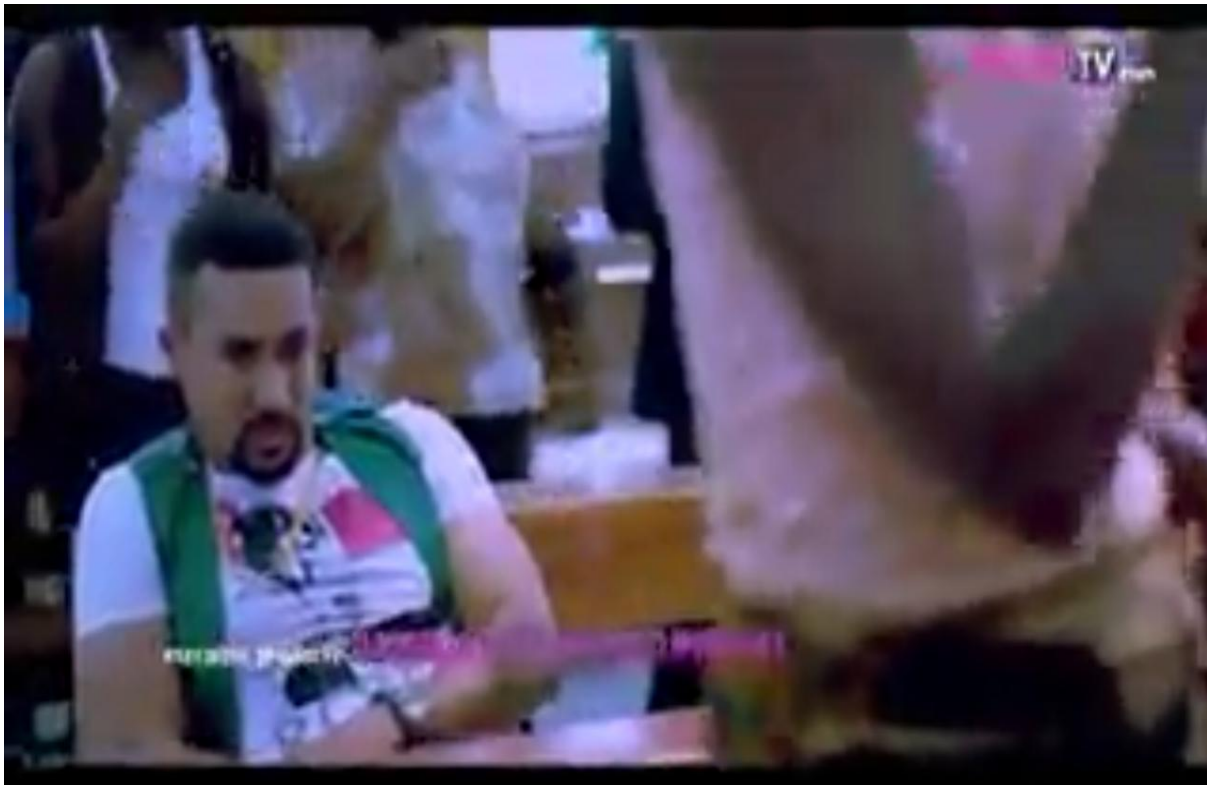
**Table 9**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>This lady while rushing to serve her husband before he leaves for work mistakenly poured coffee on him; in return, he collected the remaining coffee and poured it back on her head. Her facial expression reflects her displeasure in what her husband did and why he could not understand that it was a mere accident. The image shows she is not happy and feels embarrassed.</p>	<p>Illocutionary Acts</p>	<p><b>A. Situational:</b> The lady was about to serve the man when they bumped to each other and spilled coffee of the man. But the man being the arrogant man he has always been, picked offence and poured it back on her head.</p>
	<p><i>Directive (Teaching)</i></p>	<p><b>B. Anticipatory Psychological Interpretation:</b> The lady being affected by the monster her man has suddenly become is sad and surprised why he will do such.</p>
	<p><i>Expressive (Retaliating)</i></p>	<p><b>C. Social:</b> The relationship between the both is that of man and wife.</p>
	<p><i>Declarative</i></p>	<p><b>Socio-cultural:</b> Biblically, it is wrong for someone to pay evil for evil but in this case, the man retaliated because of his arrogance and probably because he had an issue with his wife.</p>

This beautiful lady unconsciously bumped into her husband who was ready to go to work and by mistake, poured tea on him. The husband in turn, considers it a serious crime due to lack of love and he retaliated. Her appearance shows it was not a deliberate act by her. The illocutionary acts performed are directive and expressive as the image reflects her state of mind which can be seen from her expression and communicates the act of retaliation by the husband. The situational context is clear as the man is aware it was a mistake on her path but because his Psychological state is tuned to fighting at every available opportunity, made him to over react. The paralanguage performed here is facial expression, gesture body movement.



**Image Ten**



**Table 10**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>In a congregation, a man is sitting and watching while church service is going on. Probably because he is not enjoying the service or he is deep in thoughts or has his personal problem. No one can predict.</p>	<p><b>Illocutionary Acts</b></p> <p>Expressive (<i>Observing</i>)</p>	<p><b>A. Situational:</b> Thomas is carried away by the attention of the lady singing aside the fact that he comes to church to fulfil all righteousness; he is the only one that is not participating like the others.</p> <p><b>B. Anticipatory Psychological Interpretation:</b> Thomas is a social man that does his thing differently from others. He is observing the atmosphere of the church while real service is on. He does not seem to be in a good mood.</p> <p><b>Social. C:</b> Thomas is a highly social man although he smokes, humanises, and drinks, but he never misses church.</p> <p><b>Socio-cultural:</b> Whenever service is going on, particularly when singing, it is expected of the congregation to stand and participate so as to flow with the spirit because there is power in worship, and for genuine Christians, they believe the</p>

		presence of God there is liberty and joy forever more. Thomas on the other hand
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Thomas has this believe that there is no God somewhere, not because he has bitter experiences, in fact he is very rich and comfortable. He believes life is all about clubbing smoking and messing around with ladies. He finds Debby attractive and feels the only way to get her was to start going to church since she so much believe is going to church. While the congregation were dancing and enjoying the ministrations alongside the flow of the spirit, Thomas seems not to flow along with them. He seems to have a different idea of it all as he sits and poses his arm. Thus, performing the illocutionary expressive act as it reflects his inner state of mind through his gesture of sitting with his folded arms while others are enjoying the flow. The situational context reflects a lady caught his attention while the Psychological tell his mood which is not that cheerful. The paralanguage used is facial expression conveying the effectiveness of non-verbal communication as regards that posture.

### **Image Eleven**



**Table 11**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Ini Edo visited her ex Dave with the hope of bringing back old memory when she realised his wife moved out of the house because there was a fight. As they were together with him in the house dancing and partying, he saw his wife's picture and he suddenly asked her to leave, while trying to force her out of his house, she pushed him and he slumped which lead to his death.</p>	<p>Illocutionary Acts  <i>Expressive (surprised and shocked )</i></p>	<p><b>A. Situational:</b> The lady is an ex-girlfriend of Dave. She uses any opportunity to get close to him but unfortunately for her, he is married. He had a misunderstanding with his wife and she used the medium to get close, while trying to seduce him, he rejected her offer she pushed him and he slumped then died.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> She is completely confused and sad as it is clearly shown in her expression. She is not certain if he is dead since he has refused to wake up after their fight.</p>
		<p><b>C. Social:</b> The relationship between the both of them is platonic.</p>
		<p><b>D. Socio-cultural:</b> There is this saying that he who kills by the sword must die by the sword. Since she was last seen with him, she is seen as a suspect for his death and she is scared not knowing what the outcome will be.</p>

Ini Edo once dated Dave and was treated badly by him. She had always envied his new relationship with Debby as they always look good on the outside not knowing it was the same with her. When she learnt his wife left the house because of a fight, she was shocked as she felt her case was different in terms of domestic violence not knowing he does that to her too. Ini Edo came to his house being Dave's ex to console him when she realized his wife was no longer with him. She decides to keep him company with the hope of bringing back old memories. He turned down her offer, unfortunately for her she pushed him and he hit his head on the wall and he died. Her body language and facial expression reflects shock and

grief when she realized he had passed on as a result of the push she gave him. The illocutionary act performed is expressive as it reflects the shock and fear that came upon her when she realised he was dead. The ability to arrive at this interpretation is an indication that non-verbal communication is an effective means of conveying messages with particular reference with movies.

**Image 12**



**Table 12**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
Thomas has been a rival of Dave ever since he noticed his sudden interest in his wife. Although Thomas knows she is married but has always felt something special for her especially when he noticed she was	Illocutionary Acts  <i>Expressive (shocking and frightening)</i>	<b>A. Situational:</b> Thomas found himself in Mark's house after he received a mysterious call and to his greatest surprise, he found him dead on the floor.
		<b>B. Anticipatory Psychological Interpretation:</b> Despite the fact that they are not good friends, it was shocking and surprising to see him lying dead and helpless on the floor. Also disturbed

<p>having little marital challenge. Debby moved to Thom's house when they had their usual fight with her husband. While Thom and Debby were together, she received a mysterious call to come pick her credentials in the house or else, the house will be on flame. Thom decided to go on her behalf but he saw Dave lying dead on the floor.</p>	<p>and scared of not been accused as the murderer since he is the only one with him and also because his wife has been staying with him for a while now.</p>
	<p><b>C. Social:</b> The relationship between Thom and the deceased is not mutual.</p>
	<p><b>D. Socio-cultural:</b> There is an adage which says 'the fact that you are fighting with someone does not mean you want that person dead' despite the fact that Thom and Mark has never been good friends, his facial expression tells it all that his death was a shock to him.</p>

Thomas decides to go to Debby's house after receiving a mysterious call from an unknown caller requesting him to go to Debby's house within thirty minutes or else the house will be on fire and every of her valuable documents will be burnt alongside. He was dumfounded when he saw David lying dead on the floor when he got there. He searched the house to know if someone was there but found none. The illocutionary act performed is expressive which reflects his state of mind of being shocked and frightened which can be seen from his body language. The situation to him is surprising which had a Psychological effect on his mood imagining what becomes of him if the police come in since he is the last person seen with him. The paralanguage used is complete silence and facial expression the ability to arrive at this interpretation is an indication that non-verbal communication is an effective means of conveying messages particularly as regards movies.

**Image Thirteen**



**Table 13**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Ini Edo by mistake pushed a man in order to revenge the slap given to her earlier by him while fighting. As a result of that, he hit his head on the wall and died. Because she was scared of going to jail, she set a trap for another person who was wrongly accused the murderer. After thorough investigation, she was found guilty and jailed of the crime</p>	<p>Illocutionary Acts <i>Expressive (Regretting)</i></p>	<p><b>A. Situational:</b> Ini Edo was jailed after being able to establish the fact that she was guilty of the crime she committed. The truth was revealed of the lie and false accusation against Thom.</p> <p><b>B. Anticipatory Psychological Interpretation:</b> having being jailed, she is filled with regret imagining how long she will have to stay in jail, what will happen to her career as a journalist, will she be able to live the kind of life she use to live, series of thought came to her mind as it affects her thinking.</p> <p><b>C. Social:</b> Her social life is now bad because she will be locked in prison for a very long time.</p> <p><b>D. Socio-cultural:</b> Staying in jail in Nigeria is like going to hell unlike the Western world where you will be comfortable to an extent and they see</p>

she committed.		it as a rehabilitation centre. To her, it was the end of the world as she has lost all hope.
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The image reflects a lady in tears and appears unkempt. She committed a crime of murder and set a trap for an innocent person. That only lasted for a while after which the truth was revealed and the authorities realised she is the culprit and she is made to pay for her crime. As a result of this, the expressive act is performed which tells her state of mind as her appearance reflects regrets and anguish. Her Anticipatory Psychological state of mind is not sound and seems deep in thought based on the situation. The paralanguage used is facial expression which shows grief. This is an indication that non-verbal communication is culture specific for example Africans express their grief openly while Westerners do that in a coded manner.

#### **Image Fourteen**



**Table 14**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Context/ Competencies</b>
<p>This lady was beaten by her husband because they had a little misunderstanding. He feeling remorseful and regretful is asking for her forgiveness.</p>	<p><b>Illocutionary Acts</b> <i>Commissive (promising)</i></p>	<p><b>A. Situational:</b> A man kneeling in front of his woman with a hug but the lady in turn is not reciprocating the hug.</p>
	<p><i>Directive (requesting)</i></p>	<p><b>B. Anticipatory Psychological Interpretation:</b> The lady is sceptical about accepting his apology because he has apologised on many occasion and still repeats it. Although she allowed him to hug her, but deep inside of her, she is still not very convinced.</p>
	<p><i>Expressive (regretful)</i></p>	<p><b>C. Social:</b> The relationship between them is close</p>
		<p><b>D. Socio-cultural:</b> Hugs are generally given to show love, care, sympathy, assurance e.t.c. When you hug someone, it is expected that that person returns it too. But in this case, the man is the one doing the hugging while the lady is not reciprocating.</p>

This image is of a young couple in a legal relationship trying to make up after a little misunderstanding between them. Having tried all means to apologise to his wife, she decides to forgive him to stop being stocked around by the husband. He request for a hug as a sign of forgiveness but it is obvious the lady is still angry within her as she did not reciprocate the hug. In this light, the illocutionary acts performed are commissive, directive and expressive. Commissive by making a promise via his kneels; directive as he makes a request on his knees and expressive because his soberness shows he regrets what he did. The situational context is sad as the Psychological effect on the lady is negative as she is not duly convinced that such will not happen again. The paralanguage performed is, gesture and body movement. This conveys the universality of hugs as a non-verbal communication which is rampant in both Western and African movies.



**Image Fifteen**



**Table 15**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Ini Edo the journalist decided to pay Thomas a visit but to her surprise, she met Debby the choir leader and a married woman in his house. Her paralinguistic expression tells it all because the last person she expected was Debby knowing the kind of man Thom is. Aside the fact that she is a music minister, she wondered what a</p>	<p>Illocutionary Acts <i>Expressive (Shocked)</i></p>	<p><b>A. Situational:</b> Debby has been with Thomas ever since she ran out of the house because her husband made her loose a contract. Unknown to the journalist, she came to Thom the player’s house and found her there.</p>
	<p><i>Assertive (Stating)</i></p>	<p><b>B. Anticipatory Psychological Interpretation:</b> The last person she expected to see was Debby. Knowing fully well her roles towards church activity coupled with the fact that she is married. Surprised because she was wondering what a married woman is doing in a single guy’s house.</p>
		<p><b>C. Social:</b> The relationship between them is that of a church member.</p>
		<p><b>D. Socio-cultural:</b> In Nigeria, it is a taboo for a married woman to be seen in another man’s house. They also have this mentality that pastors, music</p>

<p>married woman could be doing in a young man's house at that time.</p>		<p>ministers' e.t.c. are not to be found in an ungodly place due to their reputation. She was so shocked to see Debby in a man's house while she is still married.</p>
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Ini Edo knows Debby and Thom are good friends, so she decides to go pay Thom a visit when Dave called her earlier on to know if his wife was with her. Surprisingly, she found Debby in his place and wondered what she was doing there. The acts performed are expressive which reflects her inner state of mind through her facial expression and assertive by helping to communicate fact to Debby knowing it was wrong for her to be in Thom's house. The situation to her is surprising and pleasant as she imagined the Psychological effect it will have on her fans when published since they are both public figures.

**Image Sixteen**



**Table 16**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Thomas has always felt within him that Debby was having some emotional problems. Debby is having some marital problems and feels sharing with Thom will help relief her a bit not knowing she is adding to the problem. They are both attracted to one another emotionally.</p>	<p>Illocutionary Acts</p> <p><i>Expressive (Acknowledging)</i></p> <p><i>Assertive (Declaring )</i></p>	<p><b>A. Situational:</b> After an argument from the both of them, they realised they are attracted to each other as they passionately look into each other’s eyes. But the lady is trying to hold back based on the fact that she is married and she feels it is not right</p> <p><b>B. Anticipatory Psychological Interpretation:</b> The man draws the lady close to make her feel he will always be there for her. But she feels it’s not right and what will people say when they get to know.</p> <p><b>C. Social:</b> The relationship between them is just friendship which is about to be taken to another level.</p> <p><b>D. Socio-cultural:</b> There is this saying that one can’t come between a husband and his wife. That was the case with Debby despite the fact that he beats and abuses her, she still has this soft spot for him and that explains why she could not give in to Thom easily</p>

Debby found herself in Thomas hands looking into each other’s eye with fondness and anticipation to express his emotion but her gaze is not convincing enough as she tries to withdraw back having realised it’s not right since she is still married to another man. Illocutionary acts performed in this posture are expressive and assertive as their expression reflect their state of mind by acknowledging their thoughts and communicates the fact about his feeling for her. The situational context was an argument which psychologically reflects their emotional feelings for each other. The paralanguage feature used in this posture is hand movement, body movement, and facial expression. The ability to give this interpretation conveys the effectiveness of non-verbal cues in movies

**Image Seventeen**



**Table 17**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Mark called Ini Edo to know if his wife was with her after she ran away from the house. She was surprised and wondered where she could be. She used to think they don't have issues but come to realise</p>	<p>Illocutionary Acts <i>Assertive (Asserting)</i></p>	<p><b>A. Situational:</b> After receiving the call from Mark, she pondered within her what the problem could be between them and where his wife could be since her friend travelled out of the country.</p>
	<p><i>Expressive (Acknowledging)</i></p>	<p><b>B. Psychology:</b> She feels happy though because they once dated before he married another girl her confusion is where the married woman could be.</p>
		<p><b>C. Social:</b> Ini Edo and Mark once had a romantic relationship.</p>
		<p><b>D. Socio-cultural:</b> When people see couples looking cute and attractive out there, they tend to believe they don't have issues and even most times pray</p>

they fight on regular basis.		their relationship will be like. That was the case with her she had always thought they were cool but was shocked when the husband called her to ask after his wife.
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Ini Edo wondered where Debby could be after she received a call from her husband requesting she gives the phone to his wife. Her only friend travelled out of the country for vacation so she knew her place was not an option. The illocutionary act performed in this posture are assertive and expressive as the posture reflects her present state of mind of imagining where and what Debby could be doing if she is not in her husband's place and it confirm the fact about her suspicions of her. The situational context explains her thoughts after the call while the Psychological context explains how happy she was to know his wife left the house. The paralanguage used in this posture facial expression. On the basics that certain cues are universal such as gaze etc.

**Image Eighteen**



**Table 18**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Thomas and Debby were discussing in his house. He has always admired her and wanted her to do a record for him being a very good singer but each time she turns him down since she is a gospel artist, she can't do</p>	<p>Illocutionary Acts</p>	<p>A. Situational: Thomas is trying to convince Debby to produce a song with him. Not only because he knows it will sell but because he has this soft spot for her as a well-known gospel artist.</p>
	<p><i>Expressive (rejection)</i></p>	<p>B. Anticipatory Psychological Interpretation: Debby knew she could have nothing to do with Thom because he is not born again she also considered what people might say when they hear a gospel artist going circular.</p>
	<p><i>Declarative (Declining)</i></p>	<p>C. Social: The relationship they share is that of friends and church member</p>
		<p>Socio-Cultural: The place of gospel artist and circular artist are different worldwide. Particularly in</p>

<p>a secular song. Her hand gesture and a face tells it all which indicates a no to his proposal</p>		<p>the church, they have this discrimination and mentality that whoever you work with affect you as the bible says do not be unequally yoked with unbelievers even though circular music sell more. Debby was not ready to trade her religion and personality for money as she seems contended with where she is and all she has achieved so far.</p>
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While Thomas was trying to convince Debby to be the lead vocalist he has been looking for, she made him realise she is a gospel artist and cant go into circular because of money. Her body language using her hand was a capital no to his proposal. In this light, two illocutionary acts were empolyed, Expressive as it relects her state of mind of bluntly rejecting his kind offer of them working together to produce a recoed and declarative as she totally declined. The situational context did not even make her have a second thought on it although Psychologically she would have loved to. The paralangue used in the posture are facial expression and hand movement. The ability to inbterprete this posture is an indication that convey the effectiveness of non-verbal messages as well as verbal messages.

**Image Ninteen**



**Table 19**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>After David stopped his wife from going for the ten million dollar contract, she packed out of his house and all efforts by him to make her come back has been fruitless. He realised how much he has missed his wife. He picked a picture of theirs and stares into it as a way of consoling himself from the pain and guilt in his heart.</p>	<p><b>Illocutionary Acts</b></p> <p><i>Expressive (grief and pain)</i></p>	<p><b>A. Situational:</b> Dave called his wife severally to apologize for his animalistic behaviour and to back to the house but all efforts to reach her were fruitless. He feels alone and abandoned and remorseful for his unruly behaviour as he steers sorrowfully at her picture.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> He feels so bad about how badly he has treated her. He fears if the marriage will ever work out again since they have never had a fight as serious as the last. He wondered what becomes of him if she refuses to come back as his face tells he grief and regrets about the situation.</p>
		<p><b>C. Social:</b> The relationship they share is at the edge of dying which he cannot seem to fix.</p>
		<p><b>D. Socio-cultural:</b> A lot of character people portray is determined by their family background. Most people grew home in a home where violence is the order of the day and some grew up being loved. This immediate experiences around has its own way of ruling us. That was the case with Dave, he grew up with the mentality that women are to be beaten and maltreated despite his efforts to work on his temperament, and he still finds himself doing it over and over again.</p>

Reality dawned on David as Debby refused to come to the house this time unlike every other quarrel they have had. He had the assurance that she will come back home again as usual. But this time around, he had no idea of her whereabouts and all efforts to reach her were fruitless. He came back from work one day and he picked a picture of her with a frame in his hand as he emotionally steers at it with much pain and regret knowing deep in his heart that he has lost her forever. He is engrossed in the picture and regretful which can be seen from his facial expression. The illocutionary act performed in this posture is expressive as it creates a



stimulus by reflecting his state of mind over the situation the paralanguae used in this posture is complete silence and facial expression reflecting sorrow.

**Image Twenty**



**Table 20**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Debby was summoned by her pastor after It was published in the magazine that she now lives with Thomas. Her pastor was disappointed in her and asked her to step down from the choir. The anger in her increased when she saw her</p>	<p><b>Illocutionary Acts</b> <i>Expressive (Anger and Hatred)</i></p>	<p><b>A. Situational:</b> while Debby was leaving the church, she saw her husband waiting for her and her anger increased as she saw him. Her facial expression tells that she is furious with the man.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> Her mood was sad and changed immediately she saw him. Her thoughts were he brought the shame on her and he is the reason why she is been suspended because if they had not had a serious fight, she wouldn't have packed out of the house in the first place.</p>
		<p><b>C. Social:</b> The relationship they have with the pastor is a good one.</p>
		<p><b>D. Socio-cultural:</b> When you have high expectation</p>

husband.		on something and it's not forth coming, you tend to lose hope and interest in that thing. That was the case with Debby. She has forgiven him times without number and got tired of hearing the same thing. After her discussion with the pastor and saw her husband, her hatred for him grew more.
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The pastor summoned Debby as the news reached him that she was living with another man. He confirmed it when he saw her picture and Thom's on the front page of the magazine. He expressed his disappointment in her since he could not send her out of the church, he asked her to step down from the choir for now while she tries to fix her problems with her husband so as not to tarnish the image of the church. The illocutionary act used is expressive as it shows the anger and hatred she has towards him the moment she sighted him from afar. Not minding the situation, she shouted at him in front of the choir members as she walked out on him. The Psychological tells her mood and countenance changed the moment she saw him. The paralanguage used in this posture are silence and facial expression.

### Analysis of Western Movie

#### Image Twenty One



**Table 21**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
Margret is a lady who has built her career in New York and is about to be deported due to some paper work she did not fill. Andrew on the other hand is her secretary who was shocked when she announced their engagement to her boss as the only saving option of being deported. He threatened to back out from the deal if she refuses to propose to him normally.	<b>Illocutionary Acts</b>	<b>A. Situational:</b> Here is a lady in front of a man on her kneels in a public place. Andrew requested her to do it the proper way since he is the one rendering her help and threatened to back out if she does not concur.
	<i>Expressive (requesting)</i>	<b>B. Anticipatory Psychological Interpretation:</b> She was reluctant initially but had to swallow her pride and Andrew on the other hand was thinking of he stands to benefit if he cooperates with her.
	<i>Directive (asking)</i>	<b>C. Social:</b> The relationship between them is boss and employee
		<b>D. Socio-cultural:</b> When a woman kneels in front of a man, much importance is attached to it particularly in Africa but in the western world, they don't kneel to greet, neither do they kneel to apologise. In the case of Margret, her kneeling down is to propose to Andrew.

Margret made an announcement of her marriage with Andrew without his consent. He decides to play along but when they went to see the judge that will join them as couple, after been told the consequences and the jail terms involved if they realised the marriage was fake, he threatened Margret to promote him and also request that she should properly ask him to marry her in public. She had no choice than to grant his request as she publicly asked for his hand in marriage which can be seen from the picture as he holds the lady's hand while she kneels in front of him in public thereby performing the illocutionary act expressive and directive. Expressive as it shows her gesture of making a request to the man and directive by complementing his request of her asking him to marry her. The situational context requires

her to formally make her intentions known, she felt embarrassed initially but she had to do it to save her career. The ability to arrive at this interpretation is an indication that non-verbal communication is culture specific.

**Image Twenty Two**



**Table 22**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
Margret was summoned by her boss into his office to inform her that she will be deported back to where she came from in few months because of some paper work she did not fill out in time. Having heard that, she quickly lied that she and her secretary will be getting married his	<p><b>Illocutionary Acts</b></p> <p><i>Expressive (Uncertain)</i></p> <p><i>Assertive (Stating)</i></p>	<p><b>A. Situational:</b> He called in his employee to tell her the news of being deported as a result of uncompleted paperwork she did not finish. He was surprised when she told him she will be getting married soon of which marriage is the only option to make her stay.</p> <p><b>B. Anticipatory Psychological Interpretation:</b> He knew she has always been a strict boss and knew she was always feared by her workers so he doubted if it really is true and actually feels confused of the whole thing</p> <p><b>C. Social:</b> The relationship between them is not</p>

paralinguistic feature shows his uncertainty about the idea.	casual.
	<b>D. Socio-cultural:</b> His paralinguistic gesture is that which signifies doubt and uncertainty.

When the judge summoned Margret to his office to inform her of her deportation, she immediately told him she will be married to Andrew soon. He wondered how possible it is for a female boss to marry her junior colleague which can be observed from his body language which reflects uncertainty. He was speechless when she reminded him that his present wife used to be his secretary thereby performing the expressive illocutionary act by revealing his state of mind over the new development he just heard. The situational context explains the boss's reason for summoning her to his office while the Psychological effect caused her to remind him of his behaviour years back. The paralanguage performed is facial expression and gesture.

**Image Twenty Three**



**Table 23**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>While she was having a meeting with her boss, Andrew opened the door to deliver a message to her, she saw it as a great opportunity to use him as a backup, in order for them not to code what she was saying, she used her facial signal to invite him in</p>	<p><b>Illocutionary Acts</b> <i>Expressive (requesting)</i></p>	<p><b>A. Situational:</b> Margret is faced with the option of leaving the country while discussing with her boss, saw Andrew as a good opportunity to help fix the problem.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> She was shocked when she first received the news that she will be deported, while thinking of what to do, Andrew came in and she quickly used the initiative to invite him in.</p>
		<p><b>C. Social:</b> The relationship they have is of boss and colleague</p>
		<p><b>D. Socio-cultural:</b> Many a times when one needs to pass across an important message without the involvement of the third party body language plays a vital role in such situation. That was what Margret did to Andrew in front of her boss that can be seen from her facial expression of trying to communicate using her eye brow.</p>

Margret was with the judge in his office while Andrew opened the door to pass her pieces of information to her. She paused for few minutes as she feels he can be an instrument over their present discussion. Suddenly, she thought he can be useful based on their topic of discuss as she communicates to him with her face. In this vain the illocutionary act performed is expressive which illustrates the inner state of her mind as she requests he comes in through her face. The situational context explains how she took advantage of her secretary’s presence while Psychological reflects her mood when she heard the career she has built all her life will soon be destroyed. The paralanguage used in this posture is facial expression and gesture.

**Image Twenty Four**



**Table 24**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Margret fired one of her employees on the bases that he is incompetent. He could not hide his feelings and then decides to talk back at her and to embarrass her in the presence of others. Despite the fact that he said hurtful things, her facial expression tells she is not affected by his</p>	<p>Illocutionary Acts <i>Expressive (Attentiveness)</i></p>	<p><b>A. Situational:</b> This man felt insulted after being fired by the boss not minding the effort he has put in all these years. He decides to talk back at her in order to embarrass her in front of her superior to prove he is not scared of her since no one can face her.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> despite the fact that he said un pleasant things to her, her paralinguistic signal tells that she is not affected.</p>
		<p><b>C. Social:</b> They both work in the same office. From the background, we can see other peoples expression</p>
		<p><b>D. Socio-cultural:</b> When you really do what pleases you, there is this feeling you have not minding</p>

insult achieved intensions.	having her	whatever people say or the consequences. This was the case with Margret she was not affected by him having achieved what she wanted to.
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The image is of a lady standing at akimbo in front of a man smiling with a cup of coffee as other employee looks at them. Bob angrily talked back at his boss because she just fired him so as to embarrass her in the presence of other employee. The illocutionary act performed is expressive which reflects her state of mind as she expresses a particular attitude. Her smile, silence and attentiveness imply you can leave when you are done ranting. The situational context explains anger towards his boss after being sacked by her which have no Psychological effect on her rather she was happy she fired him through her facial expression. The paralanguage used here is silence, gesture, hand movement and facial expression.

**Image Twenty Five**





**Table 25**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Andrew has been working with Margret as her secretary for a while. He was shocked when Margret told their boss that they will be getting married knowing the kind of person she is and knowing also that they do not have any close relationship coupled with the fact that she does not get along with her workers.</p>	<p>Illocutionary Acts</p> <p>Expressive (Surprised)</p>	<p><b>A. Situational:</b> Andrew’s boss told her superior that she and Andrew will be getting married without his knowledge. The news came to him as a surprise because he never expected it.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> He wondered what could have lead her into fabricating such lie and also imagined how he will put up with such terrible character of hers if eventually they got married like she stipulated.</p>
		<p><b>C. Social:</b> The relationship they share is not close</p>
		<p><b>D. Socio-cultural:</b> When you hear something you are not supposed to, there is this feeling you have and this expression you wear. That was what happened with Andrew when he heard the unexpected, he was astonished.</p>

Andrew has been Margret’s secretary for many years and as such, she entrusted a lot under his care. He came in to pass a message to her while she was with the judge. She quickly thought within her that it will be a good opportunity to use Andrew so as to save her job. She signalled him to come and as she announced their engagement to him, the expression on his face shows shock because he has never asked her out and they hardly get along. The posture performs the expressive illocutionary act as it reflects his expression and mood towards the boss due to the unexpected proposal. The situational context explains how she announced their engagement as the Psychological effect made him think deep on why she would fabricate such lie. The paralanguage used in this posture is facial expression and silence.

**Image Twenty Six**



**Table 26**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Margret Fired Bob who has been working with her for the past thirteen years on the note that he is not competent. His facial expression shows he is very furious with her for not appreciating his effort all the while.</p>	<p>Illocutionary Acts</p> <p><i>Expressive (displeased and arrogant)</i></p>	<p><b>A. Situational:</b> Bob cannot accept the fact that he has been fired and decides to talk back at her in order to embarrass her in front of other workers but he could not say anything as she threatened to throw him out if he utters a word although his facial gesture shows his dissatisfaction with her.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> He is so sad and furious with his boss but could not do anything in return. He wondered why she had to sack him after working with her for thirteen years.</p>
		<p><b>C. Social:</b> The relationship they share is not good</p>
		<p><b>D.Socio-cultural:</b> When you work with someone for years and suddenly realises you are not good enough for them or decides to sack you without notification there is every tendency of losing once patience. That was the case with Bob, he realised he has been fired and don't want her to go free and to make her feel guilty but obviously his expression tells he was not able to achieve his aim.</p>

Margret suddenly realized Bob is not competent after working with her for many years of which she decides to sack him on the basics that he is not competent and he cheats on his wife. His expression shows his bitterness and anger towards her. The situational context tells his dissatisfaction with the situation while his Psychological reflects how furious and sad he is. As a result, the illocutionary act used is expressive which reflects his state of mind as he feels betrayed and angry. The paralinguage use in this posture is silence and facial expression.

### Image Twenty Seven



Table 27

Background Information	Illocutionary Acts	Contexts/Competencies
Andrew's grandmother and mother went to	Illocutionary Acts Expressive	<b>A. Situational:</b> Andrew's parents went to pick them from the airport and being the first time of seeing Margret, she offered to hug her but being the snub

bring them from the airport on their arrival. Out of excitement of meeting her son's wife to be, she proposed to hug her but Margret rather gave her a hand shake which explains she does not want the hug.	(requesting)	she has been politely offers a hand shake.
	Declarative (Offering)	<b>B. Anticipatory Psychological Interpretation:</b> Margret decides go for a hand shake because she feels Andrew is poor and so his parents, she didn't want to be stained by hugging. They were excited their son is back and came with his fiancé and she did not feel offended even after refusing to hug them.
		<b>C. Social:</b> The relationship they have is a boss and colleague
		<b>D. Socio-cultural:</b> Hugs are generally given to show love and affection. It is also given to show how much you miss a loved one and to welcome someone. Andrew's mum decides to hug him to show she is happy to have her around but Margret was offended and offers her hand instead.

Margret has always had this mentality that no one is above her. She decides to go see Andrew and his parents to save her career. Out of excitement, Andrew's parents waited for them in the airport to bid them proper welcome after seeing their son in many years. Margret found it offensive and belittling for her to hug Andrew's parents when they offered to give her a hug as a sign of love. She politely offered a hand shake in return which his mum gladly accepted. The illocutionary act used for this posture is expressive as it reflects her state of mind of requesting for a handshake rather than a hug. The paralinguistics used in this posture is body movement, hand movement, gesture, silence and facial expression.

**Image Twenty Eight**



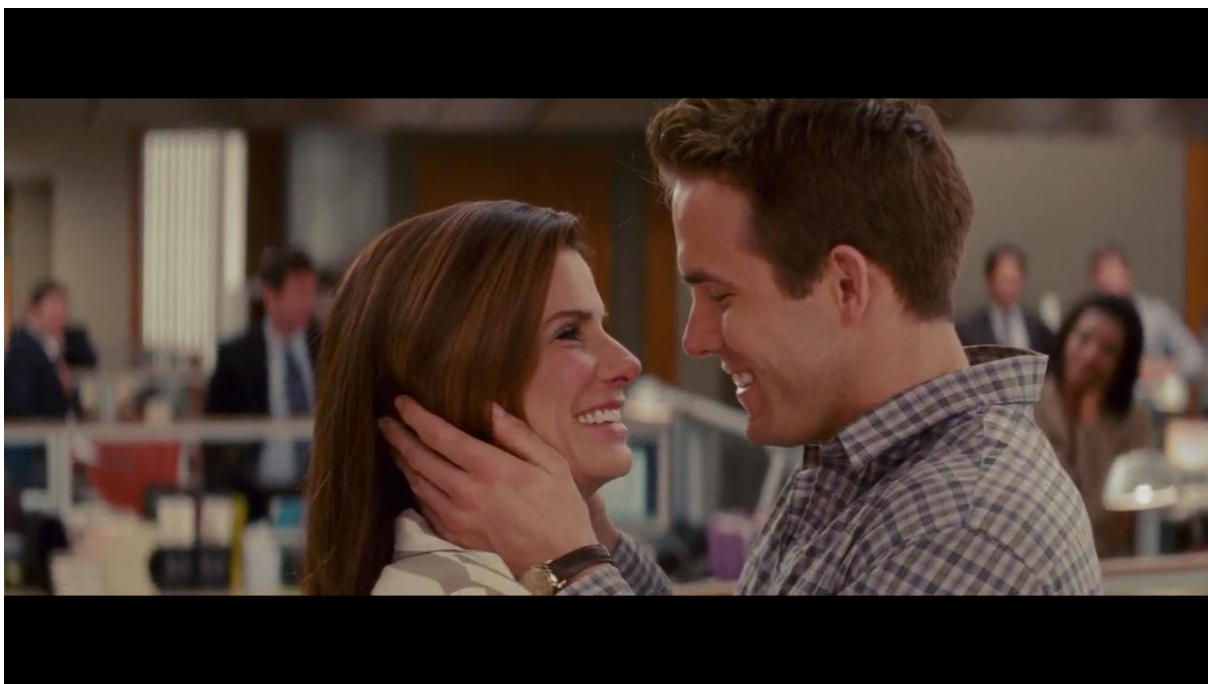
**Table 28**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Margret is a lady who has built her career in New York city who is about to be deported because of some paper work she did not fill. The judge summoned her to his office to inform her he just spoke to the immigration authority. Unfortunately for her, she just fired</p>	<p>Illocutionary Act</p> <p>Expressive (surprised, shocked)</p>	<p><b>A. Situational:</b> The lady is faced with the problem of been deported from where she works but was shocked when she realised the only person that can help her was fired by her earlier on.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> She is surprised with the fact that the country she built her career denied her visa due to her carelessness and imagines how she will leave all she has worked for all her life and her career.</p>
		<p><b>C. Social:</b> The relationship they share is casual</p>
		<p><b>D. Socio-cultural:</b> It is natural for people to lie on marital ground to get a visa. Probably because it difficult to get. In the case of Margret, she did that to save her job since she was informed of being</p>

the only person who can assist her.		deported.
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Margret’s boss received a letter from the immigration about her status of being deported. Unfortunately, she recently fired the person who can help her with the paper work. The expressive illocutionary act was used as it reflects her inner state of mind of been shocked and confused. The situational context explains her status of been deported as Psychological explains her thought of leaving her career behind due to some unfinished paper work. The facial expression used is hand movement, silence and facial expression.

**Image Twenty Nine**



**Table 29**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
After Margret called off the wedding on the	<b>Illocutionary Acts</b>	<b>A. Situational:</b> Margret was parking her things already from the office where she has built her career, when Andrew suddenly showed up and told

<p>note that she could not lie to those who showed her love she has never felt before, she left Sitka and came to park her things from the office, not knowing that Andrew took the next available flight to follow her and for him to confess his true love for her which he did and they both started on a good note.</p>	<p><i>Expressive (Happiness, excitement)</i></p>	<p>her how he felt, and would like them to start on a neutral ground.</p>
	<p><i>Commissive (promising)</i></p>	<p><b>B. Anticipatory Psychological Interpretation:</b> They both are happy they confessed to each other how they both feel. Her workers were happy and surprised that their difficult boss could actually fall in love with her secretary.</p>
	<p><i>Assertive (Stating)</i></p>	<p><b>C. Social:</b> The relationship they share has metamorphosed from friendship to a romantic relationship.</p>
		<p><b>D. Socio-cultural:</b> When you get to settle a fight between you and your friend, there is this fresh reunion you feel. That's the case with Margret and Andrew and their expression tells it all. The joy and excitement they feel.</p>

After Margret told Andrew and his family that she could not push through with the wedding because of guilt, she came back to New York to park her things from the office, while packing Andrew came and expressed his true feeling for her and properly asked for her hand in marriage. This posture performs an expressive, commissive and assertive illocutionary act. Expressive by illustrating their state of mind which is of happiness and fulfilment, commissive by making a promise there by committing themselves to some future actions and assertive by revealing the true feelings they have for one another through their expression. The situational context tells she was parking her things already which means she has given up on her career. The Psychological reflects their happiness having confessed how they both feel. This can be seen from their facial expression.

**Image Thirty**



**Table 30**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Andrew’s parents came to tell him that they will like them to get married on his grandma’s birthday which was tomorrow. He felt guilty because he only lied to them and now they are taking it seriously. He wondered what will happen if they eventually find out that they told a lie, from the picture we can see that the lady is trying to</p>	<p><b>Illocutionary Act</b></p> <p><i>Expressive (Worried)</i></p> <p><i>Commissive (Assuring)</i></p>	<p><b>A. Situational:</b> Andrew and Margret only came to stay for two weeks but now his parents wants them to get married before they go back which is the wish of his grandmother. It appears he is not ready for that as they are not even soul mates in the first place.</p> <p><b>B. Anticipatory Psychological Interpretation:</b> he is not happy with the recent development of his parents wanting them to get married before they go back. He is filled with guilt and could not say no to his grandma.</p> <p><b>C. Social:</b> The relationship they have is a plain one</p> <p><b>D. Socio-cultural:</b> When a man is bordered, a woman is always there to calm him down, assure him and make him feel things will be better. That was the case with Margret, despite the fact that they are not soul mates, she assumed the role of a woman</p>



assure him that all will be fine.		and assured him not to worry this can be seen from her paralinguistic gesture as she paths his back.
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Andrew felt guilty when his parents told him they will like them to get married before going back to New York which is the wish of his grand-mother for her birthday. He felt so bad because he knew toying with their emotion especially that of his grand-mother could be heartbroken. Margret paths his back to assure him all will be well and also to remind him that the deal will be over in days. The illocutionary act performed is expressive as it reflects his state of mind of been worried and commissive by assuring him that all will be well. The situational context reflects they only plan to stay for few weeks and how his parents want him committed. The Psychological effect explains his state of mind as the paralanguage used in the posture is gesture, hand movement, facial expression and silence.

### **Image Thirty One**



**Table 31**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Andrew was so excited when he saw his Ex-girlfriend after a long time as the both of them could not hide their feelings and excitement. They happily gave each other a warm hug.</p>	<p><b>Illocutionary Act</b>  <i>Expressive (happiness)</i></p>	<p><b>A. Situational:</b> There was a little party to welcome Andrew and his fiancé. While the party was on, Andrew’s former girlfriend came in and they welcomed each other with a warm hug.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> The both of them were happy seeing each other again after a long time and admired how big and matured they have both become.</p>
		<p><b>C. Social:</b> The relationship they share is a good and close one.</p>
		<p><b>D. Socio-cultural:</b> Hugs are usually given to show love, console e.t.c. It is a very good non-verbal communication which communicates more than verbal language. In the western world, hug is part of their greeting but in Africa, people tend to read meaning to it especially when it is coming from an Ex like the case of Andrew and his Ex, his girlfriend was there and did not see anything bad in it.</p>

Andrew did not expect he was going to see his ex-girlfriend after a very long time even though they were no longer sweethearts, they were still good friends. While the party was going on, she came to welcome him as they hugged each other out of excitement which tells they were happy seeing again. Though she came to see if they could pick up old times but did not know he came with his wife to be. The illocutionary act used is expressive which is portrayed by their actions to reflect their state of mind as it reflects happiness, closeness and cordial relationship. The situational context reflects she came in while the party was on as the Anticipatory Psychological Interpretation process explains how excited they were seeing each other. The paralanguage used in this posture is gesture, body movement, silence and facial expression.

**Image Thirty Two**



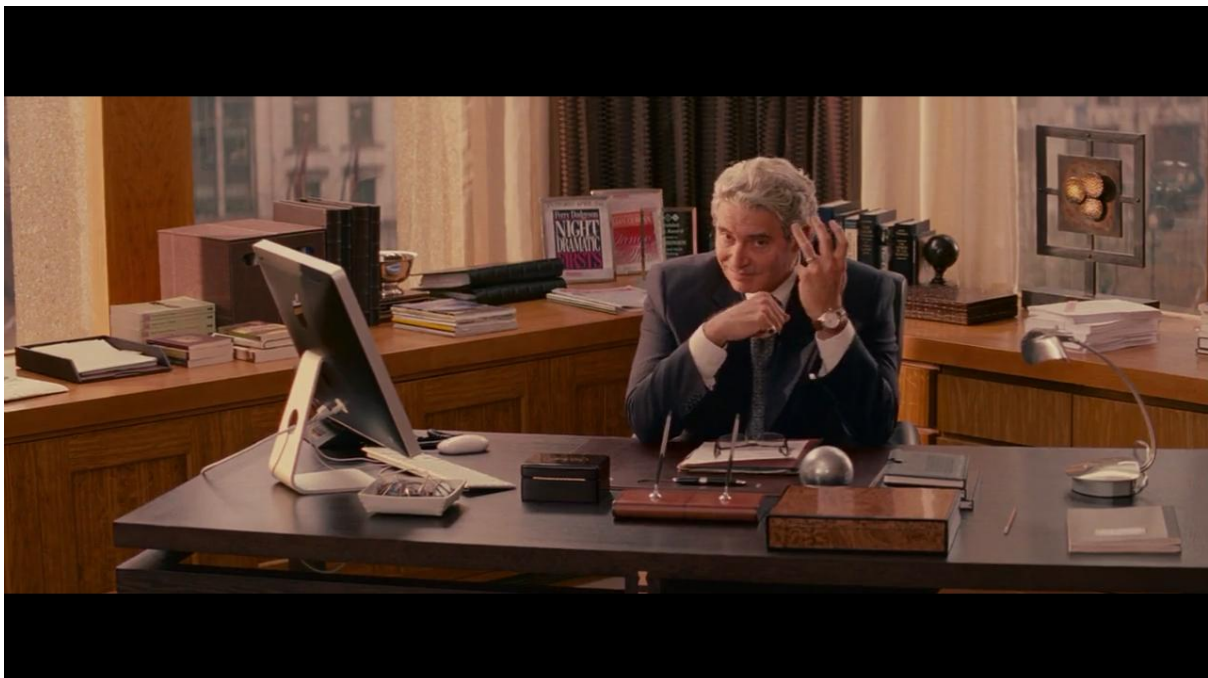
**Table 32**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Andrews Mother and grandmother have been bordering him for a long time to give them grandchildren. They took it upon themselves to organise the wedding within two weeks when he introduced Margret as his wife to be. Their facial expression tells it all which tells they are scared of something and not</p>	<p>Illocutionary Act  <i>Expressive (disappointed and sad)</i></p>	<p><b>A. Situational:</b> They are in a church there their children are about to be joined as husband and wife when Margret suddenly raised her hand when the priest asked if there is anyone who has something to say before the joining</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> The mother and grandmother were scared that she might say she is no longer interested, they wondered what she wanted to say by raising her hand and also imagined the embarrassment they will face if she eventually did call off the wedding.</p>
		<p><b>C. Social:</b> They were all in a happy mood and the congregation are earnestly expecting to rejoice with them.</p>
		<p><b>D. Socio-cultural:</b> There is this excitement on parents faces when their children are about to get married and at the same time scared at a point when a question is raised by the priest or judge. That was</p>

happy.		the case with these women as their expression tells it all.
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Gammy who happen to be Andrew's grandmother and his mother was disappointed when Margret raised her hand in the middle of the wedding. Andrew and Margret were about to be joined as man and wife when she told the priest she cannot marry him any longer due to the guilt she felt inside. Which pretty much explain the bitterness in his parent's eye and that of his well-wishers. The illocutionary act used is as expressive as it reflects the state of mind of the people, sorrow, disappointed and embarrassment he caused the entire family. The situational context is pathetic as his parents were scared of what she might say, the Psychological reflects how they will face the embarrassment their son has caused them. The paralanguage used in this posture is hand movement, total silence and facial expression.

### **Image Thirty Three**



**Table 33**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Mr Brown a legal practitioner and a boss to Margret tried communicating via his finger when she told him herself and Andrew will be getting married. He advised them that they should try and make it legal showing her his forth finger indicating he is married.</p>	<p>Illocutionary Act</p>	<p><b>A. Situational:</b> Margret and Andrew came to his office to make their intention known and he communicated via his facial and hand gesture to make it legal.</p>
	<p><i>Expressive (Advising)</i></p>	<p><b>B. Anticipatory Psychological Interpretation:</b> He wondered what kind of relationship could exist between a boss and his worker as their mood and expression did not portray what they told him. The news came to him as a surprise and wondered why it had to come after telling her she will be deported which gave reason why he advised they legalise the relationship they claim to share.</p>
	<p><i>Commissive (Promising)</i></p>	<p><b>C. Social:</b> The relationship they share is casual</p>
	<p><i>Directive (requesting)</i></p>	<p><b>D. Socio-cultural:</b> There is these believe people have that one is not responsible until he or she is married. That was why he advised her to make their relationship legal to help her keep her reputation.</p>

Margret came in to discuss with her boss of her engagement to Andrew. She saw her threat of been deported as an opportunity to officially announce her relationship with Andrew. Margret's boss advised her to make her marriage legal if she wants to maintain her good reputation based on the ground that Andrew is her secretary and it will be disastrous for her if they separate. The illocutionary acts used are commissive which reflects the speaker's intension of making them commit to some future actions which will be beneficial to them. The second act is expressive as it reflects his state of mind by advising them, to make their relationship legal. The situational context explains how he used his hand to give the advice while the Psychological explained their mood. The paralanguage used in this posture is gesture, facial expression and hand movement.

**Image Thirty Four**



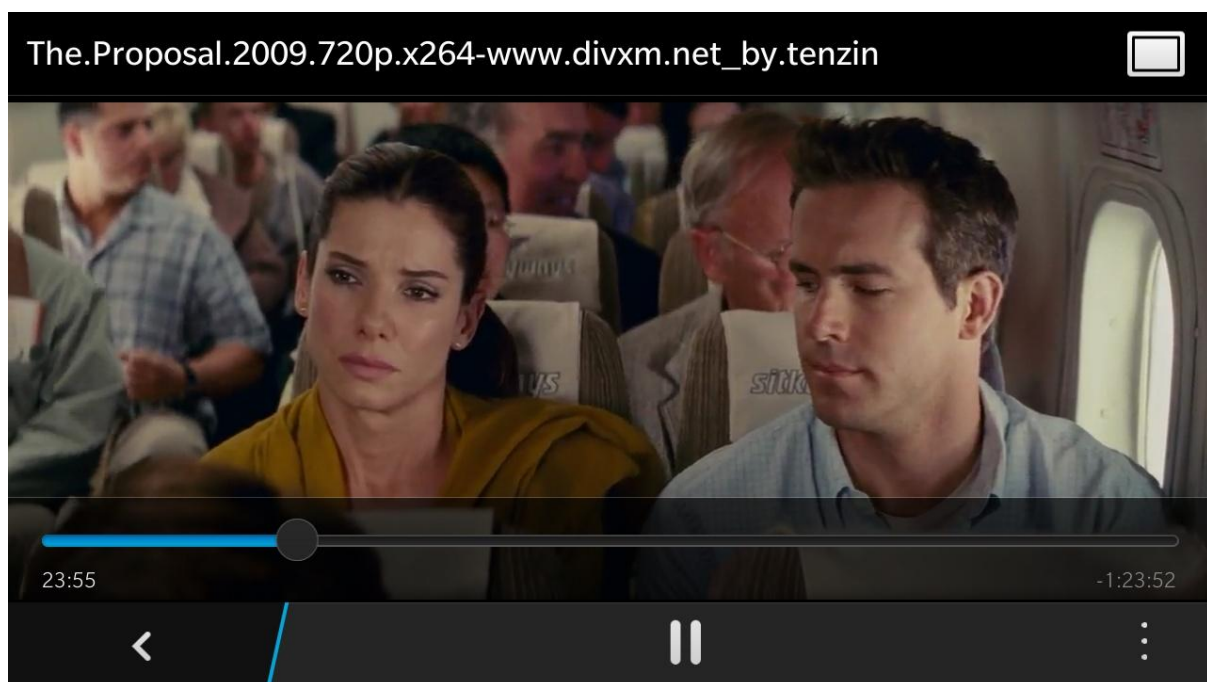
**Table 34**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Andrew decides to go home after a very long period. Out of excitement, his mum decides to organise a welcome home party for him and invited some of his childhood friends. The expression on his face shows he is surprised. Not because he is not happy but because his mum had to go</p>	<p><b>Illocutionary Acts</b></p>	<p><b>A. Situational:</b> Andrew just came back from a journey and saw a lot of people in his house from afar. He wondered what could be happening though he knew it's nothing bad but just baffled because he knows his mother is behind the organisation of the party.</p>
	<p>Expressive (surprised)</p>	<p><b>B. Anticipatory Psychological Interpretation:</b> He was not too pleased with the fact that his mum organised a party for him. He thought of the argument he will have with his father based on his stands of him coming back to stay in the house.</p>
	<p>Directive (Observing)</p>	<p>C. Social: The relationship he shared with his mother is a good one being the only son of the family</p>
		<p>D. Socio-cultural: When a child has been away from his parents for a while and decides to come back,</p>

through that stress of inviting people for his sake.		there is this excitement the parents feel especially mothers. The feelings of how big has he grown, I can't wait to hold him in my arms etc. That was why Andrew's mother organised a party for him to welcome him back home after a long while though his expressions shows he did not expect it.
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Andrew's mother could not hide the excitement of seeing her son back home again after a long period of which she organised a welcome surprise party for him and Margret. Approaching the house, he cited from a far which was a surprise to him though he is not really pleased with the fact that his mum stressed herself to organise the party. The illocutionary acts performed by this image is expressive as it reflects his state of mind of been surprised through his facial expression and appearance. Directive by observing what is happening in the house from afar. The situational context reflects his mum was the organiser of the party while the Psychological tells he was not too pleased and seems surprised. The paralanguage used in this posture is silence and facial expression.

### Image Thirty Five



**Table 35**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Margret and Andrew are in a plane travelling to Sitka to see his parents as agreed by the both of them as part of the things they need to fulfil for her not to be deported. The look on Margret is not a good one as she seems deep in thought and sad at the same time.</p>	<p>Illocutionary Act</p>	<p><b>A. Situational:</b> Margret in her desperation of not losing her job decided to marry her superior employee and agrees to go for a weekend visit as part of the prerequisite for their marriage for her to be granted citizenship.</p>
	<p>Expressive (Sad)</p>	<p><b>B. Anticipatory Psychological Interpretation:</b> She has this mentality that she is above everyone and has always treated Andrew without prejudice. Her facial expression shows she is bordered not knowing how the environment of where she is going to looks since she has always seen Andrew as a poor man.</p>
	<p>Directive (sympathy)</p>	<p><b>C. Social:</b> They have a good working relationship which is about to be established</p>
		<p><b>D. Socio-cultural:</b> When you are going to a place you have never been before, there is this feelings have either been accepted or rejected. In Margret's case, she grew up without having a parent to love her which pretty much explains her hostility towards people. Deep inside of her, she feels they may not be as comfortable as she is, what if they don't like her, what if they discover the marriage was a contract.</p>

The only reason for Margret not to be deported is on marital ground. She decides to follow Andrew to see his parents to know each other better so they will be able to answer whatever question they will ask before granting them visa on marital ground since Andrew is a citizen. Andrew told Margret about his family as part of the basics for being married and to know each other better. When he asked her about hers, she said nothing. He got that reaction when he pressed further to ask about hers. She agreed to propose to him of her own selfish interest. The situational context explains her reason for proposing which is based on desperation while



the Psychological context explains her reservations of following him to see his family not knowing what the environment looks like. The paralanguage used in this posture are silence and facial expression.

**Image Thirty Six**



**Table 36**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
Andrew’s father has always wanted him to come to Sitka and control his business for him but Andrew on the other hand wanted to work hard to acquire his health without relying on his father. On this note, he hardly	Illocutionary Acts	<b>A. Situational:</b> Andrew’s father tried convincing him to quit his present job and join manage his own since he eventually will be the one to inherit it but he was not pleased with the response his son gave him which can be deduced from his facial expression.
	<i>Expressive (Sad)</i>	<b>B. Anticipatory Psychological Interpretation:</b> The father is affected by the fact that his son rejected his offer and is bothered of what will become of his investment if peradventure he passes away.
	<i>Directive (Rejection)</i>	<b>C. Social:</b> The relationship they have is of father and son
		<b>D. Socio-cultural:</b> Most parents always want their

comes home because he knows his father will always refer back to him taking over the business.		children to take over their investments from them especially the rich ones. But in Andrew's case, he has always wanted to be independent with having to rely on anyone.
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Andrew's father realised there is nothing he can tell his son that will make him quit his job even though he is aware of how bad his boss treats him, he feels bad because his son is not willing to accept his own offer and at the same time worried of what becomes his property if he finally pass on since his only son is not ready to keep the legacy. The illocutionary acts are expressive as it reflects his feelings and mood of being sad which can be seen from his facial expression and directive as he feels rejected by his own blood. The situational context explain the father's good intension for his son while the Psychological reflects the feeling of been rejected. The paralanguage used in this posture is facial expression and absolute silence.

**Image Thirty Seven**



**Table 37**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>When Margret explained to her boss their plans of getting married after being told that she might be deported, they went to see a judge who told them the consequences if they discovered the marriage was fake, but they were able to convince him that they are in for real. He wished them luck via his hand while leaving his office which can be seen from the picture.</p>	<p><b>Illocutionary Acts</b> <i>Expressive (congratulating)</i></p>	<p><b>A. Situational:</b> They both came to the boss to make their intension known to him and to be sure if they are really prepared for what they are about to do, to register in their heart the implications and consequences if failed.</p>
		<p><b>B. Anticipatory Psychological Interpretation:</b> After been told the number of years they will spend in jail if they find out their marriage was fake, they still insisted on going ahead which pretty much explains why he wished them luck.</p>
		<p><b>C. Social:</b> The relationship they have is judge and client.</p>
		<p><b>D. Socio-cultural:</b> Generally when one used his first finger to signal to someone it means (tombs up, nice one, good luck). In this case, he used the non-verbal posture to wish them luck in their discussion. Inferring I have given my advice the rest is left to you.</p>

Margret’s boss sent them to go and see a judge to establish their relationship as part of the requirement for them to be married and to inform him of her going to see Andrew’s parents the weekend. He showed them examples of people who lied on marital terms and are in prison. While leaving his office, he wished them luck and encouraged them to think through thoroughly as he used his tomb to show his gesture. The illocutionary act performed in this posture is expressive by illustrating his state of mind towards their decision which is evident from his pose and his body language (his left hand at akimbo and his left tomb). The paralanguage used in this posture include complete silence, hand movement and body movement.

**Image Thirty Eight**



**Table 38**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Andrew and his father don't always get along whenever he is around. They tried to have a father and son conversation which led to their fight as usual. In order to pour out his anger and avoid insulting the father, he decides do that to a plank with ear piece and his music loud so he will not have to hear anything from anyone.</p>	<p><b>Illocutionary Acts</b> <i>Expressive (Furious)</i></p>	<p><b>A. Situational:</b> Andrew being angered by his father after having a brief chat decides to pour them out by listening to music and breaking a firewood</p> <p><b>B. Anticipatory Psychological Interpretation:</b> He feels the only way to make him pour his frustration without being rude to his father was to engage in the activity.</p> <p><b>C. Social:</b> The relationship they share is That of father and son.</p> <p><b>D. Socio-cultural:</b> The truth they say is always bitter. Everyone generally has his way of cooling off to ease their tension, some do what they like best, some drink to forget their sorrow, some will leave the scene for a while to allow it calm a little, some scatter and destroy whatever they see at that moment etc. but in Andrew's case, the only way to do that was to pour it out on the tree.</p>

Andrew and his father don't always get along. His father has always wanted him to be dependent on him and his son in contrary wants to make it on his own without him. His father suspected a dual play between him and his boss and decides to question his relationship with his boss while his wife and mother went out with Margret and asked his decision about him coming to settle down in Sitka so as to take over his business. He felt insulted and got angry while discussing which he had to take out on the woods to relief him of his anger. Illocutionary act used is expressive which reflects his displeasure and anger towards something. The situational context explains the argument happened after he had a chat with his dad while Psychological explains the manner. The paralanguage used in the posture include silence, facial expression, body movement and hand movement.

### **Image Thirty Nine**



**Table 39**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Andrew and Margret are to be joined as husband and wife. The bride to be was the first to indicate when the priest asked the congregation if there is anyone who does not want the both of them to be joined together should indicate.</p>	<p>Illocutionary Acts</p>	<p><b>A. Situational:</b> The congregation is anxiously waiting to celebrate with these couple who is about to take their wedding vows. They really don't look excited as expected on the other hand the bride has something to say as she rise up her hand as an indication.</p>
	<p><i>Expressive (requesting)</i></p>	<p><b>B. Anticipatory Psychological Interpretation:</b> The groom is terrified already looking at his brides face, he knows that is not a goods one, probably she is n longer ready to take the vows or she wants everybody to know their reason for the wedding.</p>
	<p><i>Assertive (stating)</i></p>	<p><b>C. Social:</b> Their in a church with the priest about to take their wedding vows.</p>
		<p><b>D. Socio-cultural:</b> When one is about to be married, there is this mixed feelings of happiness and sorrow they have. Happy because they will have someone they call their one and sad because what if someone opposes the wedding. But in the case of Margret she was sad because she lied.</p>

Margret and Andrew were getting along beyond their expectation. She was showered love and affection by Andrew's parent whom on the contrary she never got from her own parents growing up. She started feeling guilty but did not know how to go about it. As they were about to get married, few minutes to the joining, the bride to be raised her hand using the situation as an opportunity to tell her reservations about the wedding. The groom looked at her in fear of being embarrassed in front of everyone knowing the basics of their wedding in the first place. The illocutionary acts used are expressive as it reflects his state of mind and her making request and assertive by stating her reservation about it. The situational context explains the mood of the congregation as they anxiously wait to hear what she has to say

while the Psychological reflects the expression of the groom. The paralanguage used in this posture include facial expression, hand movement and silence

**Image Forty**



**Table 40**

<b>Background Information</b>	<b>Illocutionary Acts</b>	<b>Contexts/Competencies</b>
<p>Andrew’s parents organised a welcome home party for their son and his fiancé, while the party was going on, Andrew announced his engagement to Margret in the presence of family and friends. He was asked to narrate how he</p>	<p><b>Illocutionary Acts</b> <i>Expressive (Angry)</i></p>	<p><b>A. Situational:</b> When Margret proposed to Andrew, he told her he will announce the engagement when he wants it and how he wants it of which he decided to announce it during their welcome party in Sitka. It came as a surprise to Margret which explains the reaction on her face</p>
		<p><b>B: Anticipatory Psychological Interpretation:</b> Though Andrew told her he will announce his own way but she did not know it will be so soon and even in the presence of his friends. Her expression shows she is not really pleased with the announcement</p>
		<p><b>C. Social:</b> They all have a good relationship as they all gather to celebrate with their friend</p>

<p>proposed, while narrating the story, he said something to tease Margret so as to get back at her.</p>		<p><b>D. Socio-cultural:</b> Generally, ladies are always very excited when preparing for marriage especially the first few weeks of been proposed to. Instead of being happy, she was rather angry because he did not do it her own way since she is used to bossing people around.</p>
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Andrew and Margret came to Sitka for holiday and to get to know each other well. While the welcome party was on and as they celebrate their engagement, they were asked to tell how he proposed and since Margret was the one that proposed to him, he asked her to go ahead since she loves telling stories which pretty more explains the expression on her face. One illocutionary act is used which is expressive as it reflects her anger towards him. The situational context reflects it came as a surprise to her while the Psychological explains how she feels about his decision at that particular point in time. The paralanguage used in this posture are facial expression and gesture.

### 4.3 General Discussion

From the above analysis of both African and Western movies, facial expressions are central to non-verbal communication because in all the images selected and analysed above from the movies, facial expression occurs at a higher frequency than other aspects especially as it relates to most African and Western cultures. Facial expression cuts across both movies at almost the same frequency. Where the difference lies is that what is seen as polite in the western movie is considered rude in the African movie. Since users have this knowledge of what is obtained in both cultures, it helps communication more explicit and precise.

The study further identified that of all the five acts used, non-verbal communication performs more comfortably though at different frequency. The most performed Acts is the expressive as gestures and facial expressions most times convey the real feelings which have the power



to attract the listener and most times, this is done unconsciously or subconsciously. In the Western movie, Margret was able to Signal Andrew to come to her rescue when she needed one as the same was observed in the African movie. The difference is that Africans are more polite in their non-verbal communication than the Westerners. On this note, one can say non-verbal communication is equally as effective as verbal communication.

From the data analyzed, image twenty seven for example explains Andrew's mother was not offended when a hand shake was offered her by her daughter-in-law to be countering her own initial offer of a hug but rather she understood the body language passed. But in Africa, such act is considered a rude gesture especially when such is coming from a daughter in-law or when done to an elder. Cultural differences can be based on how people handle time (chronemics) because Americans value time whereas Africans go by African time. The pointing of a finger (Gesture) or hand to indicate "please come" in Western world is polite but considered rude in Africa. In Africa, people express their (emotions) grief openly morning out loud but in the Western world, they show their grief in a coded manner. Eye contact in Western culture is interpreted attentiveness and honesty where as in Arica, it is interpreted disrespectful or rude and many others. In this regard, one can deduce that paralanguage cuts across cultures though its difference is based on preferences for the mode of communication.,

The paralinguistic features in the movies analyzed are similar, as such, silence, facial expression, hand movement and others cut across both movies, where the difference lies is in its perception. What a culture sees as being offensive, the other sees it as being polite. To a very large extent, non-verbal communication is understood with the help of context and the ability to interpret information received. Research has shown that what people say could act very different from what they are thinking or feeling as such, words cannot be relied on since one can be untrue and insincere with words. Non-verbal communication fills the gap words

have created as it helps us understand words beyond what has been said. The fact cannot be denied that verbal and non-verbal communication go hand in hand as words are associated with visuals, at the same time meaning could be deficient with the absence of visuals.

#### **4.4 Discussions of Findings**

##### **According to Hall (1959):**

There are some difficulties encountered during interactions between members of different cultures. Such difficulties can be encountered by the inquisition and complicit assumptions people make when they try to interpret the behaviours of others whether the latter is from their own or from a different culture.

This authenticates one of the findings from the study which emphasizes the fact that paralanguage is universal to some degree as it cuts across culture even though its usage is culture specific. This also confirms the argument of Adulahi (2004) which states that:

Non-verbal communication is subject to different interpretations in different cultural climates. A particular gesture that does not carry much or no meaning at all in one part of the world could bring dire consequences to the gesture in another area

The study also finds out that non-verbal communication does not impede meanings but rather makes verbal communication more meaningful. The researcher was able to interpret the images based on their posture and expression without the use of the audio and was able to get the supposed meaning as well as provide background information.

One of the findings of the study also includes the fact that non-verbal communication communicates more than verbal words as one can hardly hide his or her paralinguistic character as one can easily do with words. This is confirmed by the view given by Charles (1872), he explains that;

Our expression of emotions portray more than words. The eyes, nose, arms, voice and many other body features have a correlation between body language and that our facial gestures correlate with our tone of voice in order to express certain feelings which make our emotions, mind and body work as one to send signal to the other people.

The study also finds out that as far one can do things with words, it is also possible to do things non-verbally and effectively pass the intended message across. This confirms J.L Austin's "Doing Things with Words" as readapted by the researcher into "Doing Things with Visuals via the Postures". Austin's measure was used to analyze the images and the researcher discovered that non-verbal communications are well understood. It reveals that of the five act types, it can perform four conveniently though at various frequencies. It can therefore be stated that non-verbal language performs acts that verbal message perform.

#### **4.5 Findings**

Following the content analysis of the postures in the movies, the following were obtained:

- i. Paralanguage is universal to some degree as it cuts across culture though its usage is culture specific.
- ii. Non-verbal communication does not impede communication but rather help in making the verbal communication more explicit.
- iii. Non-verbal communication communicates more than verbal words as one can hardly hide his or her paralinguistic character as one can do with words.
- iv. Non-verbal communication is core in movies.
- v. Language users can do things with paralanguage either with words or alone and such can also mean between interactants.

## CHAPTER FIVE

### SUMMARY AND CONCLUSION

#### 5.1 Summary

This study is a cross cultural analysis of the use of paralanguage in movies. Forty images were analyzed from the selected movies with a breakdown of twenty each from the Western and African movies respectively. The aim of the study is to examine how paralanguage is deployed across cultures in movies. The literature review is divided into the conceptual and authorial review. In the conceptual review, studies on Culture, Culture and Non-verbal Communication, Cross Cultural Study and History, Concept of Paralanguage, History of Paralanguage, Silence as Non-verbal Communication, the Concept of Pragmatics, and History of the Movie Industry, while the authorial review focuses on the works of other authors in the field of non-verbal communication and related fields.

The study adapts an eclectic framework that is, the use of two theories: J.L Austin's Speech Act and Lawal's Model of Aspect of Pragmatic Theory to analyse its findings. These movies were critically watched by the researcher, and instances of paralanguage were extracted from these selected movies. The study explains the picture in a tabula form giving background information to explain each of the images. The analyses of the movies selected comprise of two segments; the African and Western were each of the variety was discussed separately, after which a general discussion was given to show their similarities. A summary frequency table was also given to show the use of facial expression, gesture, silence, body language and head movements. The study establishes the fact that paralanguage is acknowledged as an important ingredient in any communicative event and that it contributes to the general understanding of verbal communication even beyond what is said.

## **5.2 Conclusion**

The study has examined the cross cultural study of non-verbal communication using movies as a case study. The study finds out that non-verbal communication does not impede communication but rather it is a major ingredient in verbal communication. It was discovered that language users can hardly be deceived with non-verbal gestures as they can with words. The analysis presented in the study shows how the Western and African culture perceive non-verbal communication, as such telling the similarities and the differences between both cultures. Also, the study finds out that non-verbal communication performs more of expressive act from the five act types. The research also establishes the fact that non-verbal communication cuts across cultures to some degree as its interpretation is culture specific. The study concludes by underlying the fact that, non-verbal communication plays a big role in verbal communication as meaning could be deficient with the absence of paralanguage.

## **5.3 Contribution to Knowledge**

This study has been able to establish the fact that beyond verbal communication of words, non-verbal communication is a vital part of the communicative process. The study therefore provides instances of the importance of non-verbal communication in the communicative process using the movie as a case study. This is because movies are a reflection of real life situations being one of the most popular forms of expressing reality because they are quite engaging. A number of factors come together in movies in order to express feelings, anxiety, anger, frustration etc. In relation to this therefore, non-verbal communication becomes a vital tool in comprehending some of these. This research has contributed to knowledge by showing how paralinguistic features aid communication.

#### **5.4 Suggestion for Further Study**

This research has contributed to knowledge especially in the area paralanguage universals. However this study leaves a wide scope for future investigations. Some recommendations are seen below:

1. This research can be extended to a critical discourse analysis of non-verbal communication using other case studies.
2. A pragmatic analysis of the function of non-verbal behaviours in Yoruba.
3. A comparative analysis of paralanguage in Nigerian films and its Western remark.

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