

THE DEPICTION OF NON-VERBAL COMMUNICATIONS IN *RAYMOND'S RUN* SHORT STORY

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ABSTRACT

The data of this research was taken from *Raymond's Run* by T. C. Bambara. This short story is interesting because it contains several non-verbal communications. This research aims to identify non-verbal communication in *Raymond's Run* Short Story. This is library research. The result of this study is there are seven types of nonverbal communication are found in the short story, which include kinesics (body movement and facial expression), physical characteristics, proxemics (space), chronemics (time), paralanguage, artifacts, and environment. It is found that kinesics (body movements and facial expressions) is the most dominant type of nonverbal communication in that short story.

Keywords: non-verbal communication, *Raymond's Run*, short story

ABSTRAK

*Data penelitian ini diambil dari *Raymond's Run* karya T. C. Bambara. Cerpen ini menarik karena memuat beberapa komunikasi non-verbal. Penelitian ini bertujuan untuk mengidentifikasi komunikasi non-verbal dalam *Raymond's Run* Short Story. Ini adalah penelitian perpustakaan. Hasil dari penelitian ini adalah terdapat tujuh jenis komunikasi nonverbal yang ditemukan dalam cerpen, yang meliputi kinesik (gerak tubuh dan ekspresi wajah), ciri fisik, proksemik (ruang), kronemik (waktu), parabahasa, artefak, dan lingkungan. Diketahui bahwa kinesik (gerakan tubuh dan ekspresi wajah) merupakan jenis komunikasi nonverbal yang paling dominan dalam cerpen tersebut.*

Kata Kunci: komunikasi nonverbal, *Raymond's Run*, cerpen

I. INTRODUCTION

Raymond's Run is a short story which is written by T. C. Bambara. It tells about Hazel Elizabeth Deborah Parker, a young African American in a district of New York City and how she feels about running, her mentally-retarded brother Raymond, her family, and her competitors, Cynthia and Gretchen. It also reveals some of her thought-provoking insights about human nature.

Speaking is an English language lesson that studies communication (Bobkina et al., 2023; Putra & Suharto, 2022; Zubaidi et al., 2021). Interesting English speaking learning or other subjects utilizing technological advances (Putra & Suharto, 2022; Suharto, 2022b, 2022a; Suharto et al., 2023; Zubaidi et al., 2023)

Nonverbal communications emphasize the way to communicate with others (Istiqamah et al., 2023; Korochentseva & Terekhin, 2021; Monica et al., 2023). Nonverbal communication is very important to be discussed ((Ananda et al., 2020; Chung & Jeong, 2023; Jin et al., 2023; Koh & Hulbert, 2023). People must be able to use a good nonverbal communication to express their expressions (Abdurazzakova, 2023; Asnawi & Arafah, 2023; Nuraeni & Wahab, 2020; Suroto et al., 2023). Thereofre, nonverbal communication helps people to interact with others (Maisarah et al., 2023; Mustikawati et al., 2023; Naufaldi et al., 2022; Urakami & Seaborn, 2023). It is not what we

say, but how we say it with our tone of voice; body movements; appearance; and use of space, touch and time (Seiler and Beall, 2002:141). According to Seiler and Beall (2002), there are eight types of nonverbal communication:

First, it is Kinesics. Eye behavior (oculesics) has six important communicative functions (Leathers, 1986). There are: (a) influence attitude change and persuasion; (b) indicate degree of attentiveness, interest, and arousal; (c) express emotions; (d) regulate interaction; (e) indicate power and status; and (f) form impressions in others. There are many techniques to express the facial expression. Facial management techniques are divided into five (Ekman, Friesen, and Ellsworth, 1982). There are: (a) intensifying is a response that pressure to meet the expectations of others; (b) deintensifying is to response that understate reactions and emotions; (c) neutralizing is the avoidance of any emotional facial expression; and (d) masking is a response that replace an expression of emotion with another considered more appropriate.

Then, body movements are classified into five categories (Seiler and Beall, 2002:124-125). There are: (a) emblems are movements that can be translated directly into words or phrases; (b) illustrators are body motions that accent, reinforce, or emphasize an accompanying verbal message; (c) regulators are motions that control, monitor, or maintain the interaction; (d) affect displays are movements that express emotion and feeling; and (e) adaptors are body motions that increase a feeling of ease in communication situations.

Second, it is Physical Characteristics. Physical characteristics are body type, attractiveness, height, weight, hair color, and skin tone (Seiler and Beall, 2002:126). All of them influence the way of communicating with others people. Third, it is Haptics (Touch). According to Heslin and Alper (1983), haptics (touch) is categorized into five. There are: (a) functional- professional touch is an unsympathetic, impersonal, cold, or businesslike touch; (b) social-polite touch acknowledges another person according to the norms or rules of a society; (c) friendship-warmth touch to express appreciation of the special attributes of others; (d) love-intimacy touch is a variety of different forms of touch including personal stroking and the holding of another person; and (e) sexual-arousal touch is the most intimate level of personal contact with another.

Fourth, it is Proxemics (Space). People use space to give the amount of distance when they communicate with others. It shows how they place themselves to the others. Hall (1969) identified four zones in proxemics, are: (a) intimate space is defined as the distance from no space between people to one-and-a-half feet between people; (b) personal space ranges from distances of one-and-a-half feet to four feet between people; (c) social space ranges from four to twelve feet and is where most professional conversations occur, as well as group interactions, such as meeting; and (d) public space includes twelve feet or more.

Fifth, it is Chronemics (Time) Chronemics are the study of how people perceive, structure, and use time as communication (Seiler and Beall, 2002:142). Sixth, it is Paralanguage. Paralanguage is the way someone communicates through the sounds that he/she produces or the words which

he/she says. Paralanguage includes not only speech sounds but also speech rate, accents, articulation, pronunciation, and silence, sounds such as groans, yawns, coughs, laughter, crying, and yelping (Seiler and Beall, 2002:133). Seventh, it is Artifacts. Artifacts are anything attached to a person's body to communicate information about her/his identities. They include clothes, perfume, makeup, eyeglasses, hairstyles, beards, automobiles, briefcases, and the many hundreds of other material cues that we use to communicate our age, gender, status, role, class, group membership, personality, and relation to others (Seiler and Beall, 2002:134).

Eight, it is Environment. According to Seiler and Beall (2002:134-135), environment is the psychological and physical surroundings in which communication occurs, including the furniture, architectural design, lighting conditions, temperature, smells, colors, and sounds of the location and the attitudes, feelings, perceptions, and relationships of the participants. This research aims to identify non-verbal communication in Raymond's Run short story.

II. RESEARCH METHODOLOGY

This paper aims at describing nonverbal communication found in Raymond's Run. This research is library research because the data were taken from short story. The data were analyzed by Seiler and Beall's theory (2002) about eight types of nonverbal communications.

III. DISCUSSION

Seven types of nonverbal communication are found in T. C. Bambara's Raymond's Run, which include kinesics (body movement and facial expression), physical characteristics, proxemics (space), chronemics (time), paralanguage, artifacts, and environment.

3.1.1 Kinesics – Body Movement

Squeaky, the main character, wants to emphasize a nonverbal message to the reader that she is the fastest runner in her environment. She says "And if things get too rough, I run. And as anybody can tell you, I'm the fastest thing on two feet" (Bambara, 1990:3). That evidence is an illustrator category of body movement. The main character emphasizes nonverbal message to the reader that she has two feet which is used to run. She also emphasizes that she always run. She thinks that anybody acknowledge her skill in running. All of them will understand that she is the fastest runner in her environment. Therefore, she believes that anybody will tell to everyone who is not familiar with Squeaky because she is the fastest runner on two feet.

Then, Squeaky repeats her nonverbal message that she is the fastest runner. She says "The big kids call me Mercury cause I'm the swiftest thing in the neighborhood" (Bambara, 1990:3). That evidence is an illustrator category of body movement. The big kids refer to the age of five to eight. Mercury can be symbolized as moving fast. Squeaky illustrates herself that she is the swiftest thing. Squeaky chooses the word of the swiftest thing which is in relation to her running skill. When

Squeaky thinks that the big kids call her Mercury, it means that nobody can beat Squeaky's running speed. Therefore, she is a famous girl in her neighborhood because of her fastest running skill.

Squeaky has a running rival. Her name is Gretchen. When Squeaky is strolling down Broadway, she meets Gretchen and her friends. Squeaky doesn't like Gretchen because she has also good running skill. Squeaky thinks that one day Gretchen will win the first place of running competition. That evidence can be seen:

So they are steady coming up Broadway and I see right away that it's going to be one of those Dodge City scenes cause the street ain't that big and they're close to the buildings just as we are. First I think I'll step into the candy store and look over the new comics and let them pass. But that's chicken and I've got a reputation to consider. So then I think I'll just walk straight on through them or over them if necessary. But as they get to me, they slow down. I'm ready to fight, cause like I said I don't feature a whole lot of chit chat, I much prefer to just knock you down right from the jump and save everybody a lotta precious time.
(Bambara, 1990:4)

That evidence is a regulator category of body movement. Squeaky gives motion that she can control, monitor and maintain Gretchen's movement to her. Squeaky conveys nonverbal message by showing her dislike toward Gretchen. She is ready to fight Gretchen, if Gretchen will fight her too. It is because Squeaky doesn't like to waste her time by talking too much with her rival.

Although Squeaky believes that she is the fastest runner by showing nonverbal communication to the reader, but Gretchen's friend doesn't believe about it. Rosie as Gretchen's friend makes a conversation to Squeaky. It can be proven as the evidence:

"I don't think you're going to win this time," says Rosie, trying to signify with her hands on her hips all salty, completely forgetting that I have whupped her behind many times for less salt than that.
"I always win cause I'm the best," I say straight at Gretchen who is, as far as I'm concerned, the only one talking in this ventriloquist-dummy routine.
(Bambara, 1990:4)

That evidence is a regulator category of body movement. Rosie conveys her nonverbal communication by showing her opinion. She thinks that Squeaky cannot win the game, especially in every running competition. She is showing her attitude toward Squeaky by walking, moving, and standing that support to underestimate Squeaky. Rosie also conveys a nonverbal communication that she will fight Squeaky, if Squeaky resists because of Rosie's opinion. On the other side, Squeaky responses Rosie's opinion about her by saying that she always wins in every running competition. When Squeaky responses it, she is saying straight at Gretchen who is also her rival. It shows that Squeaky is very angry toward Rosie and also Gretchen, who is her big runner rival. Therefore, Squeaky is trying to prove that she is the best in running by convey nonverbal message that she will win every running competition.

The interaction between Squeaky and Gretchen shows that there is a nonverbal communication between them. That evidence can be seen when Gretchen and her friends meet Squeaky:

So they just stand there and Gretchen shifts from one leg to the other and so do they. Then Gretchen puts her hands on her hips and is about to say something with her freckle-face self but doesn't. Then she walks around me looking me up and down but keeps walking up Broadway, and her sidekicks follow her.

(Bambara, 1990:5)

That evidence is a regulator category of body movement. The Gretchen's motion shows that she controls, monitor and maintain the interaction between Squeaky and herself. Gretchen does not say anything to Squeaky. She avoids to make a conversation with Squeaky. That can be seen when she is only doing something with her body. It means that she is trying to move from Squeaky's attention. Therefore, she leaves Squeaky as soon as possible.

After Gretchen and her friends leave Squeaky, Squeaky responses Gretchen's nonverbal communication. She continues to do her breathing exercise and stroll down Broadway to find the man who is selling sweet ices on the street. It can be seen: "... and I continue with my breathing exercises, strolling down Broadway toward the icy man on 145th with not a care in the world because I am Miss Quicksilver herself" (Bambara, 1990:5). That evidence is an illustrator category of body movement. Squeaky tries to convey message that she is as fast as Roman's messenger god, Mercury. She is not care about her rival, Gretchen who just meets her. She still believes that she is the fastest runner in her environment and no one can replace her first position in every running competition.

Squeaky conveys nonverbal communication when she is running with her rival, Gretchen. That evidence can be seen:

I glance to my left and there is no one. To the right a blurred Gretchen who's got her chin jutting out as if it would win the race all by itself. And on the other side of the fence is Raymond with his arms down to his side and the palms tucked up behind him, running in his very own style and the first time I ever saw that and I almost stop to watch my brother Raymond on his first run.

(Bambara, 1990:6)

That evidence is a regulator category of body movement. Squeaky controls, monitors, or maintains an interaction that she can win this running competition. She controls her running speed by seeing her rival, Gretchen. It means that she wants to be a winner in the running competition. She also conveys nonverbal message that she looks her brother, Raymond. It is her first time to see Raymond on his first run.

3.1.2 Kinesics - Facial Expression

Squeaky has a friend. She is Cynthia Procter. Cynthia conveys nonverbal communication by masking. It can be seen from her facial expressions:

Now you take Cynthia Procter for instance. She's just the opposite. If there's a test tomorrow, she'll say something like, "Oh I guess I'll play handball this afternoon and watch television tonight," just to let you know she ain't thinking about the test. Or like last week when she won the spelling bee for the millionth time, "A good thing you got 'receive,' Squeaky, cause I would have got it wrong. I completely forgot about the spelling bee." And she'll clutch the lace on her blouse like it was a narrow escape. Oh, brother.

(Bambara, 1990:4)

That evidence is a masking in term of facial management technique. Cynthia replaces an expression of emotion with another considered more appropriate. Squeaky conveys nonverbal message to the reader that Cynthia does the opposite. It functions is to deceive her classmate that she does not study hard. It means that she wants her rival does the same things like her when she looks like never think about test or competition. So, she will get good score and her rival will get bad score.

Mary Louise is one of Squeaky's friend. Mary Louise doesn't believe that Squeaky will win May Day race. That evidence can be seen:

"You signing up for the May Day races?" smiles Mary Louise, only it's not a smile at all. A dumb question like that doesn't deserve an answer. Besides, there's just me and Gretchen standing there really, so no use wasting my breath talking to shadows.

(Bambara, 1990:4)

That evidence is a masking in term of facial management technique. Mary Louise replaces an expression of emotion with another considered more appropriate. Squeaky thinks that Mary Louise doesn't smile to her. Her facial expression shows that Mary Louise underestimates Squeaky.

There is an interaction between Squeaky and Gretchen. That evidence can be seen: Gretchen smiles but it's not a smile and I'm thinking that girls never really smile at each other because they don't know how and don't want to know and there's probably no one to teach us how cause grown-up girls don't know either.

(Bambara, 1990:4-5)

That evidence is a masking in term of facial management technique. Gretchen replaces an expression of emotion with another considered more appropriate. Squeaky thinks that Gretchen smiles to her, but her smile is conveying nonverbal communication that Gretchen doesn't want to make a kind of conversation with Squeaky. That evidence is supported by Squeaky, when she thinks that every girl doesn't know each other before.

Squeaky responses by using nonverbal communication to Mr. Pearson about his confusion because of Squeaky, there is only six girls who join May Day race. It can be seen:

I give him such a look he couldn't finish putting that idea into words. Grownups got a lot of nerve sometimes. I pin number seven to myself and stomp away—I'm so burnt.

(Bambara, 1990:5)

That evidence is an intensifying technique in term of facial management technique. Squeaky's facial expression shows that she is very angry to Mr. Pearson. She thinks that the old people has different point of view with the child. It is because the old people don't understand Squeaky's struggle to win this May Day race. She pinned her number and go away from him means that she wants to prove that she can win the game.

Squeaky responses to Raymond's achievement in running. That evidence can be seen:

And I'm smiling to beat the band cause if I've lost this race, or if me and Gretchen tied, or even if I've won, I can always retire as a runner and begin a whole new career as a coach with Raymond my champion.

(Bambara, 1990:6)

That evidence is an intensifying technique in term of facial management technique. It is a response that pressure to meet the expectations of others. Squeaky is smiling to do something with all one's strength, as hard as one can with all one's heart.

Squeaky also respects each other after May Day race. It can be seen:

We stand there with this big smile of respect between us. It's about as real smile as girls can do for each other, considering we don't practice real smiling every day you know, cause maybe we too busy being flowers or fairies or strawberries instead of something honest and worthy of respect ... you know like being people.

(Bambara, 1990:7)

That evidence is an intensifying technique in term of facial management technique. It is a response that pressure to meet the expectations of others. Squeaky thinks that she and Gretchen are too busy playing the roles of flowers in school pageants. Therefore, they cannot understand how others people struggle to get something.

3.2 Physical Characteristics

Squeaky conveys nonverbal communication to the reader about her brother, Raymond who is disable. That evidence can be seen:

Sometimes I slip and say my little brother Raymond. But as any fool can see he's much bigger and he's older too. But a lot of people call him my little brother cause he needs looking after cause he's not quite right. And a lot of smart mouths got lots to say about that that too, especially when George was minding him.

(Bambara, 1990:3)

That evidence is a physical characteristic of Raymond which is told by Squeaky. She wants to convey nonverbal message to the reader that her brother is disable. It can be identified by Squeaky's description about Raymond's physical characteristic. She describes that Raymond is bigger and older than Squeaky. Unfortunately, Raymond cannot act like a boy in his age. Raymond looks like childishness because he is disable. Therefore, Squeaky wants to convey message to the reader by describing Raymond's physical characteristic. People only give comments about Raymond's physical appearance without understand about the real of Raymond's condition.

Squeaky also conveys nonverbal message to the reader about how she gets name Squeaky. It can be seen from her narration:

I must rather just knock you down and take my chances even if I am a little girl with skinny arms and squeaky voice, which is how I got the name Squeaky.

(Bambara, 1990:3)

That evidence is a physical characteristic of Squeaky which is told by herself. Her real name is Hazel Elizabeth Deborah Parker, but people call her, Squeaky. It is because she has skinny arms and squeaky voice. Squeaky's description about herself is to influence the reader to call her, Squeaky. She thinks that she is more famous with the name of Squeaky than Hazel Elizabeth Deborah Parker. Therefore, she tries to influence the reader to call her, Squeaky.

Squeaky also conveys nonverbal communication to the reader about her rival, Gretchen. That evidence can be seen:

So from as everyone's concerned, I'm the fastest and that goes for Gretchen, too, who has put out the tale that she is going to win the first place medal this year. Ridiculous. In the second place, she's got short legs. In the third place, she's got freckles. In the first place, no one can beat me and that's all there is to it.

(Bambara, 1990:3-4)

That evidence is a physical characteristic of Gretchen which is told by Squeaky. Squeaky tells that Gretchen has short legs and freckles. Squeaky's description about Gretchen has a function is to influence the reader that Gretchen cannot win the running competition. The only one who will win is Squeaky in every running competition.

Squeaky conveys nonverbal communication to the reader about the similarity of physical characteristic between Rosie and Raymond. It can be seen:

... Rosie who is as fat as I am skinny and has a big mouth where Raymond is concerned and is too stupid to know that there is not a big deal of difference between herself and Raymond and that she can't afford to throw stone.

(Bambara, 1990:4)

That evidence is a physical characteristic of Rosie which is told by Squeaky. She tells that Rosie has a fat body and a big mouth. Squeaky thinks that Rosie's physical characteristic is not perfect as Raymond. Therefore, Squeaky conveys nonverbal message to the readers do not to criticize others as what Rosie has done to Raymond.

3.3 Proxemics (Space)

Squeaky conveys nonverbal communication to the reader about her reaction when anybody insults her brother Raymond. It can be seen:

But now, if anybody has anything to say to Raymond, anything to say about his big head, they have to come by me. And I don't play the dozens or believe in standing around with somebody in my face doing a lot of talking.

(Bambara, 1990:3)

That evidence is an intimate space of proxemics. Squeaky will give her reaction, if anybody says bad things about Raymond. Squeaky wants to meet anybody. She also wants to talk very close to anybody who insult his brother. It means that Squeaky wants to make an interaction without no space with anybody. It is because she wants to explain clearly the truth that Raymond is disable. So, he is different with others.

3.4 Chronemics Time

Squeaky conveys nonverbal communication to the reader. It is about how she perceives, structures, and uses time as communication. It can be seen: "So I always come late to the May Day program, just in time to get my number pinned on lay in the grass till they announce the fifty-yard dash" (Bambara, 1990:5). That evidence is a chronemics (time). Squeaky always comes late because

she is in nursery school. She comes late to May Day race. Therefore, she does not come late because of her mistake.

3.5 Paralanguage

Raymond communicates with Gretchen and her friends when they meet each other. That evidence can be seen: So me and Raymond smile at each other and he says, “Gidyap” to his team (Bambara, 1990:5). The word “Gidyap” is a paralanguage. Gidyap means a command given to horses or mules to move forward. Raymond conveys nonverbal message to the readers that Gretchen and her friends look like an animal who walk by following each other.

Then, Mr. Pearson communicates with Squeaky through the sound. That evidence can be seen: “That new girl should give you a run for your money.” He looks around the park for Gretchen like a periscope in a submarine movie. “Wouldn’t it be a nice gesture if you were ... to ahhh ...” (Bambara, 1990:5). Mr. Pearson tries to tempt Squeaky. He tries to tell Squeaky that she will not win the race. Thus, Gretchen will reward Squeaky with money. Mr. Pearson said the word to “ ... ahhh ...” to show that he give a special offer about that.

3.6 Artifacts

Mr. Pearson identities as a jury in May day Race. That evidence can be seen:

Then here comes Mr. Pearson with his clipboard and his cards and pencils and whistles and safety pins and fifty million other things he’s always dropping all over the place with his clumsy self. He sticks out in a crowd cause he’s on stilts. We used to call him Jack and the Beanstalk to get him mad. But I’m the only one that can outrun him and get away, and I’m to grown for that silliness now.

(Bambara, 1990:5)

That evidence is the artifacts. Anything attached to Mr. Pearson will shows his identity. He brings clipboard, cards, pencils, whistles, and safety pins for the May Day race. It shows that he is a jury who is in the May Day race.

3.7 Environment

Squeaky wants to convey nonverbal communication to the reader about Broadway. It can be seen: I’m standing on the corner admiring the weather and about to take a stroll down Broadway so I can practice my breathing exercises, and I’ve got Raymond walking on the inside close to the buildings cause he’s subject to fantasy and starts thinking he’s a circus performer that the curb is a tightrope strung high in the air. (Bambara, 1990:4). That evidence is an environment. Squeaky wants to convey nonverbal messages that she admires the weather on Broadway. She thinks that Broadway is a comfortable place to practice breathing before taking part in a running competition. Thus, Squeaky wants to convey a message to readers that Broadway is the most comfortable place to live.

Another evidence that support Squeaky’s nonverbal communication about Broadway can be seen: Or sometimes if you don’t watch him, hell’s dash across traffic to the island in the middle of Broadway and give the pigeons a fit. Then I have to go behind him apologizing to all old people sitting around and trying to get some sun and getting all upset with the pigeons fluttering around

them, scattering their newspapers and upsetting the wax-paper lunches in their laps. (Bambara, 1990:4) Broadway is a comfortable place to live. People like to gather in parks to see birds. Many of them do newspaper reading activities during the daytime. In addition, Broadway is also orderly in traffic. This was proven when Squeaky was looking for Raymond around the traffic-controlled Broadway streets.

IV. CONCLUSION

Seven types of nonverbal communication are found in the short story, which include kinesics (body movement and facial expression), physical characteristics, proxemics (space), chronemics (time), paralanguage, artifacts, and environment. It is found that kinesics (body movements and facial expressions) is the most dominant type of nonverbal communication in that short story. By understanding nonverbal communication in T.C. Bambara's Raymond' Run, it is expected that English teachers and learners can minimize difficulties interpreting nonverbal communication in literature as well as improve their interpretation of it. Knowledge of nonverbal communication in literature can be used in learning English. The teacher can give examples of nonverbal communication through interactions between characters in literature, such as in T.C. Bambara's Raymond's Runs. Thus, students can identify types of nonverbal communication which are delivered in that short story. Students will get benefit too about nonverbal communication which can also be used in everyday life.

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