

Ministry of Education and Science of Ukraine
Taras Shevchenko National University of Kyiv
Educational and Scientific Institute of Philology
Department of English Philology and Intercultural Communication

“Nonverbal communication in communication acts: interaction aspects”

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Kovalska Iryna

Supervised by:
Svitlana E. Pereplotchykova,
Candidate of Philological Sciences,
Associate professor

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INTRODUCTION

The relevance of research. It is impossible to imagine the modern world without communication. We communicate with each other every day, even at a distance of thousands of kilometers. A world without communication will cease to exist. After all, it is precisely thanks to communication that humanity has achieved today's development, since without communication it would have been impossible to spread all technological innovations during the centuries of human existence. Communication has changed throughout human evolution. She, along with entire civilizations, left imprints in the history of mankind that we still have. The ability to communicate determined successes and failures, became the reason for the popularization of some phenomena and the depopularization of others, and in the hands of skillful people, it was supplemented with even greater values and gave impetus to the development of the entire society.

In the modern world, communication and the ability to communicate occupy a very important place in the life of every person. From our birth to our death, communication accompanies us every day. Effective educational systems, scientific research, politics, etc., are based on communication.

Because of such wide use, the topic of communication could not fail to interest researchers in various scientific fields, such as psychology, sociology, linguistics, etc. This caused ambiguity in the definition of the concept of "communication" on the one hand, and on the other hand made it possible to cover this concept in a wide range of meanings and influences. The researchers were interested in the questions of the components of communication, its structure, the influence of external and internal factors of personalities on the flow of communication, etc.

Questions of theoretical-methodical and empirical-applied communication research are carried out by foreign (K. Miller [73], R. Adler [6], S. Beebe [17, 18], R. West [86], K. Floyd [39], H. Lasswell [63], S. Trenholm [84], etc.) and domestic researchers (N. Zabrodska [3], F. Batsevich [1], etc.).

An important component of communication is its nonverbal component, which is singled out as nonverbal communication.

Various studies in psychology, sociology, and communication studies have shown that most of the information we perceive is nonverbal. Analyzing such symbols as intonation, gaze, facial expression, body language, etc., we get information about the affection of a particular person, mood, which can allow us to direct the conversation in a certain direction, etc.

Nonverbal communication is a powerful tool for manipulation, as we read most of the nonverbal signs unconsciously, by the type of thinking embedded in us, social and cultural norms and other assets. That is why nonverbal communication, for example, at the first meeting lays down our impression of a person and affects our further communication.

Nonverbal communication can be considered a universal language because most nonverbal signs are the same in all cultures if we are talking about general communication. But, if you delve into intercultural communication, you should note the specifics of a certain culture, its political situation, social norms, and traditions. Because just as communication shapes culture, so culture shapes communication and its features.

The variety of uses of non-verbal communication, its ambiguity, have interested many scientists (J. Austin [14], M. Goodwin [42], E. Hall [53], etc.), which led to its more detailed study.

The study of nonverbal communication in communication acts allows a better understanding of the subtleties of interpersonal relationships, intercultural differences and the effectiveness of communication. For example, studying nonverbal cues can help reveal the true intentions, emotions, and attitudes of the interlocutor. In the context of intercultural communication, understanding nonverbal cultural norms and expressions can help avoid misunderstandings and conflicts.

Thus, **the relevance** of the research of nonverbal communication in communication acts is that it reveals important aspects of interaction and contributes

to improving the effectiveness and understanding of communication between people.

The aim of the research — theoretical and practical substantiation of the role and use of interaction aspects of nonverbal communication in communicative acts.

Achieving the set aim involves the following **tasks**:

1. Carry out a theoretical analysis of works on communication.
2. Define and theoretically analyze the components and functions of nonverbal communication.
3. Determine the features of the interaction and its aspects.
4. Analyze the use of nonverbal means as methods of regulating communication acts in specific contexts.
5. Analyze the use of nonverbal communication as an indicator of conflict.

Object of the research — nonverbal communication.

Subject of the research — nonverbal communication in communication acts: interaction aspects.

The following **methods** were used to solve the tasks:

- 1) analysis, systematization and generalization of theoretical studies of the concepts "communication", "communication act", "nonverbal communication" and "interaction";
- 2) observation and analysis, selection of features of nonverbal communication in communicative acts as a regulatory method of communication;
- 3) observation and analysis of nonverbal communication in communicative acts as a conflicts indicator.

Novelty. In this research, examples from the TV series The Big Bang Theory were used to analyze communication acts. The modern television series The Big Bang Theory tells about a group of scientists and their everyday life. The peculiarity of this series is that many of its events are taken from real life, without adaptations and exaggerations. In addition, due to its proximity to the modern life of ordinary people, the variety of manifestations of communication and interaction, views and norms presented there allows us to consider the use of nonverbal communication

based on the communication acts from this series.

Thus, **the novelty** of this research is the analysis of communicative acts that are as close as possible to real events. Determination of the features of the use of nonverbal communication as a regulator of the communication act and consideration of the use of nonverbal communication as an indicator of conflict.

Practical meaning of the research lies in the possibility of applying the analytical results in one's own life in order to regulate the communication act and determine the conflict with the help of nonverbal communication.

The structure and scope of the thesis. The thesis consists of an introduction, three chapters, conclusions, a list of references, which is 87 titles, summary. The master's thesis contains 2 schemes. The main content of the work is laid out on 75 pages, the total scope of the work is 87 pages.

CHAPTER 1.
AN OVERVIEW OF KEY CONCEPTS AND THEORETICAL
FRAMEWORKS OF COMMUNICATION AND INTERACTION ISSUES.

1.1. Defining communication, its main components, communication models.

The notion of “communication act”

Defining communication can be problematic, challenging. Katherine Miller [73] underscores this dilemma, stating that “conceptualizations of communication have been abundant and have changed substantially over the years”.

Different authors gave many definitions of communication, let’s consider some of them. The most common definition of communication is the transmission of information. That is, the process of exchanging information between the subjects of communication.

The word “communicate” is related to the word “common” and stem from the Latin verb “communicare” which means “to share”, “to make common” [79, 1. 79]. Hence, communication can be defined as conveying not just information, but meaning or sense through symbols.

In 1928 an English educator, literary critic, poet and rhetorician I.A.Richards [78] put forward one of the first definitions of communication: “Communication takes place when one mind so acts upon its environment that another mind is influenced, and in that other mind an experience occurs which is like the experience in the first mind, and is caused in part by that experience” [44].

Later, another definition of communication was proposed by Richard West and Lynn H. Turner. In which they stated that communication is the transmission, reception, and interpretation of messages or information between individuals or groups, resulting in the sharing of meaning [86]. In their definition of communication they changed the word “experience” to “message or information” and gave to us more simplified and direct definition of communication.

In 2016, Ronald B. Adler, George Rodman and Athena du Pré added the notion

of “social process” in defining communication, in their opinion communication is a social process that includes and provides an opportunity for individuals to create and exchange meaning or, in other words, to create and exchange information by using verbal and nonverbal symbols within a particular context [6]. In this case, it is emphasized that each specific communication takes place in a certain social context, which affects the participants of the communication, the content of the communication, its development and result. Also, we can say that the social status and relationship between the co-participants of communication will also have a great influence on the communication process.

According to Kory Floyd, communication is the process by which individuals use verbal and nonverbal symbols to create shared meanings and accomplish their goals [39]. That is, the participants of communication not only create common concepts, but also use and exchange them to achieve a certain goal or goals for the achievement of which communication was initiated, or those that arose during communication.

Another definition of communication that is worth paying attention to is the definition provided by Steven A. Beebe, Susan J. Beebe and Diana K. Ivy: “Communication is the dynamic process of sharing ideas, thoughts, and feelings among individuals or groups through a variety of mediums and modalities” [17]. In this definition, unlike others, we are given a clarification of what is the message or information that we can share, and it is also noted that communication is a dynamic process, accordingly, we can make an assumption that the communication process will change depending on different external and internal factors, as well as the use of communication channels and modalities.

Based on the definitions given above, we can distinguish the following components of communication:

- **Sender/encoder.** The sender/encoder in communication refers to the individual or entity who initiates the communication process and encodes the message to be transmitted to the receiver. This component plays a crucial role in

formulating, organizing, and delivering the message effectively. The sender/encoder is responsible for selecting the appropriate words, symbols, or gestures to convey their intended meaning [7].

- **Message.** The message in communication refers to the information, ideas, emotions, or intentions that are being conveyed from the sender to the receiver. It is the content of the communication process and can take various forms such as spoken words, written text, visual cues, body language, symbols, or gestures [33].
- **Channel.** The channel in communication refers to the medium or means through which the message is transmitted from the sender to the receiver. It is the pathway that carries the message and enables its delivery. Channels can include various forms of communication, such as face-to-face conversations, telephone calls, written letters, emails, social media platforms, video conferences, or any other mode of communication [48].
- **Receiver/decoder.** The receiver/decoder in communication refers to the individual or entity who receives and interprets the message transmitted by the sender. They play a crucial role in the communication process by decoding the message and deriving meaning from it based on their knowledge, experiences, and cultural background. The receiver/decoder is responsible for understanding and making sense of the message received [18].
- **Feedback.** Feedback in communication refers to the response or reaction provided by the receiver to the sender's message. It allows for the exchange of information between the participants and enables them to gauge the effectiveness of their communication. Feedback can be verbal or non-verbal and serves several purposes, such as confirming understanding, seeking clarification, providing input, or expressing reactions to the message [7].
- **Context.** Context in communication refers to the surrounding circumstances, environment, or situation in which the communication takes place. It encompasses various factors that influence the interpretation and understanding

of the message, including the cultural, social, historical, and physical context. The context provides additional information and cues that shape the meaning and reception of the message [65].

- **Noise.** Noise in communication refers to any interference, disruption, or distortion that hinders the effective transmission or reception of a message. It can manifest in various forms, including physical noise (such as loud sounds), psychological noise (such as distractions or biases), semantic noise (such as language barriers or misinterpretation of words), or even technological noise (such as poor audio quality in a phone call) [86].
- **Feedback loop.** A feedback loop in communication refers to the continuous and iterative process of exchanging messages and responses between the sender and receiver. It involves the sender transmitting a message, the receiver interpreting and providing feedback, and the sender incorporating that feedback into subsequent messages. This loop allows for clarification, adjustment, and further interaction, fostering effective communication [18].

Studying the process of communication, researchers not only defined communication but also explored the processes that occur during communication and identified factors that can interfere with successful communication. As a result of these studies, various communication models were created. That is a simplified representation or framework that helps explain and understand the complex process of communication. These models depict the various components, elements, and dynamics involved in communication, providing a visual or conceptual structure for analysis and study [65].

One of such models of communication is Harold Lasswell's communication model, also known as the Lasswell Formula. It is a widely recognized and influential model that focuses on the key elements of communication. Developed by political scientist Harold Lasswell in 1948, this model seeks to answer the fundamental question: "Who says what, in which channel, to whom, with what effect?" [63].

This model emphasizes five essential components of communication:

1. **Who:** This component refers to the sender or source of the communication. It involves understanding the identity, characteristics, and intentions of the communicator. The "who" aspect focuses on analyzing the motives, credibility, and expertise of the sender [63].
2. **Says what:** This component involves examining the content or message being communicated. It encompasses the ideas, information, arguments, or opinions conveyed by the sender. Understanding the message content is crucial for evaluating its meaning and potential impact [63].
3. **In which channel:** This component pertains to the medium or channel through which the communication occurs. It considers the specific platform or method employed to transmit the message, such as face-to-face conversations, written documents, television, radio, or social media. The channel can shape the reception, reach, and effectiveness of the communication [63].
4. **To whom:** This component focuses on the target audience or recipients of the message. It involves understanding the characteristics, attitudes, beliefs, and interests of the intended receivers. Considering the audience helps tailor the message to increase its relevance, appeal, and resonance [63].
5. **With what effect:** Overarching impact or effect of communication. The model suggests that communication can influence attitudes, opinions, behavior, or social change. Evaluating the effect of communication involves assessing how the message has been received, interpreted, and acted upon by the audience [63].

Harold Lasswell's communication model provides a concise framework for analyzing the fundamental aspects of communication. It highlights the significance of understanding the sender, message, channel, and audience, as well as the potential effects of communication.

Another one widely recognized and influential model that depicts the process of communication as an information transmission system is the Shannon and Weaver's Model of Communication (Figure 1.1.), also known as the Shannon-Weaver

model or the Information Theory Model [81]. This model focuses on the technical aspects of communication.

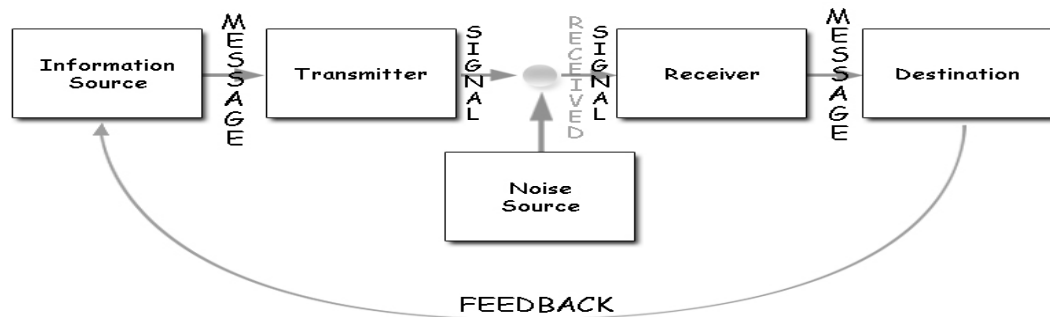


Figure 1.1. Shannon and Weaver's Model of Communication

The Shannon and Weaver model consists of the following key elements:

- **Information Source:** This element refers to the originator of the message or the source of information. It can be a person, a device, or any entity that generates the message to be communicated [81].
- **Transmitter:** The transmitter is responsible for encoding the message into a suitable form for transmission. It converts the information into a signal that can be transmitted through a communication channel [81].
- **Communication Channel:** The communication channel is the medium through which the encoded message is transmitted from the transmitter to the receiver. It can be a physical channel, such as a telephone line or a radio wave, or it can be a virtual channel, such as the internet [81].
- **Noise:** Noise refers to any interference or disturbances that can affect the transmission of the message through the communication channel. It can be external, such as background noise, or internal, such as psychological biases or language barriers [81].
- **Receiver:** The receiver is the destination of the message. It is responsible for decoding the transmitted signal and converting it back into a meaningful message that can be understood [81].
- **Destination:** The destination is the intended recipient of the message. It can be

an individual, a group, or any entity that receives and interprets the message [81].

- **Feedback:** Feedback plays a crucial role in the communication process. It refers to the response or reaction of the receiver that is sent back to the source or transmitter. Feedback allows the source to assess the effectiveness of the communication and make necessary adjustments [81].

Shannon and Weaver's model primarily focuses on the technical aspects of communication, particularly the transmission of information through a channel. It emphasizes the role of encoding, decoding, and the reduction of noise in achieving successful communication.

These models help to analyze communication, study its certain components and find out what depends on one or the other component and fragment it. Communication is interaction in specific situations, exchange of various information. That is, communication is acts of the interaction of individuals, or communication acts.

One of the most common definitions of a communicative act is: a process that takes place in a certain place on intersecting axes of space and time, the result of which is a discourse (text) [1, 103. 1].

Simply speaking, a “communication act” is the action (or set of actions) that a speaker accomplishes by producing an utterance [29]. One of the main characteristics of the act of communication is interaction, and therefore, the act of communication takes place with the participation of two or more participants who constantly encode and decode verbal and nonverbal information according to the purpose of communication. Thus, in order to encode and decode the text that is the result of a certain communication act, one should take into account the time, place, context, verbalization, that is, all the verbal and nonverbal means used.

According to V. V. Krasnykh, a communication act has two components: discourse and situation. In this context, the situation is considered as a fragment of objectively existing reality, the component of which is a verbal act, and the discourse

is a verbalized speech-thinking activity, the components of which are linguistics and extralinguistics components [4].

Krasnykh identifies four components and, accordingly, four aspects of the communicative act (Figure 1.2):

1. Extralinguistic aspect; consituation – objective extralinguistic situation of communication; the conditions of communication (in a broad sense) and its participants (who, what, where, when) [4].
2. Semantic aspect; context – implicitly or explicitly expressed meanings that really exist, are part of the situation, reflected in the discourse and relevant to the communicative act [4].
3. Cognitive aspect; presupposition – the intersection of the communicators' personal cognitive spaces, including the communicators' perceptions of the situation [4].
4. Linguistic aspect; speech – product of direct speech production, something that communicants produce [4].

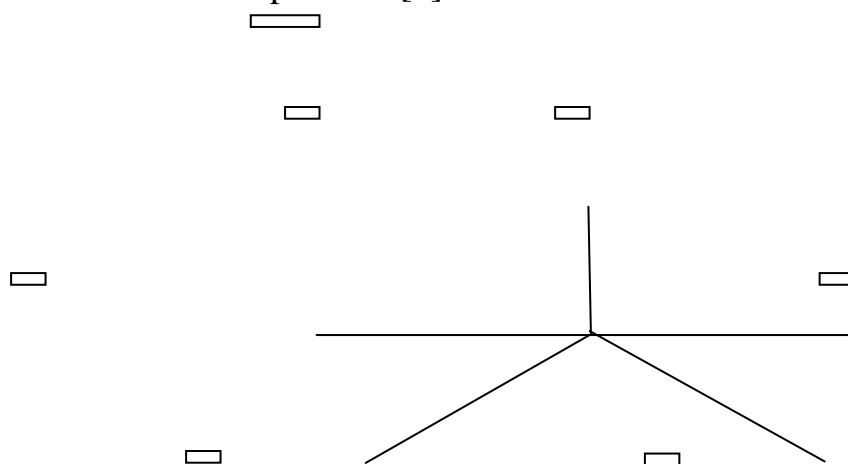


Figure 1.2. Components of the communication act.

Consituation affects the process of communication, because knowledge and ideas about it determine where, when, with whom and why communication takes place. Also, in the process of communication, communicators constantly receive new

information about the situation, which complements their initial knowledge. Before starting to speak or write, the communicator evaluates the situation itself and the conditions of future communication. At the same time, usually the extralinguistic conditions of communication, in which the communicative act takes place, usually remain stable [4].

In this concept, Krasniy singles out three types of context:

- 1) microcontext – explicitly contained in the microtext, the closest language environment [4];
- 2) macrocontext – explicitly contained in the macrotext, remote, distanced language environment [4];
- 3) shadow context- implicitly contained in the situation [4].

The communicator's understanding of the context is part of the communicator's personal cognitive space. Communicants' unified understanding of the context is part of the presupposition. On the other hand, the presupposition itself is part of the context in which it is realized [4].

According to N.V. Zabrodskaya communication act is a set of speech acts and the main thing that distinguishes the communication act from the speech act is the emphasis on interaction [3]. She distinguishes the following structural components of the communicative act:

- Addressor (speaker). The addressor refers to the person who initiates or sends the message in a communication act. They encode their thoughts, ideas, or intentions into a message. The addressor plays an active role in conveying information [13].
- Addressee (Listener). The addressee is the recipient or receiver of the message in a communication act. They interpret and decode the message to derive meaning from it. The addressee's role is to comprehend and respond to the message appropriately [47].
- Expression. The expression refers to the actual message or signal transmitted by the addressor to the addressee. It can be verbal (spoken or written words) or

nonverbal (facial expressions, gestures, body language). The expression carries the intended meaning and information [35].

- **Topic.** The topic refers to the subject or theme of the communication act. It represents the main idea or content being discussed or conveyed in the message [22].
- **Intention.** Intention refers to the purpose or motive behind the communication act. It represents what the addressor intends to achieve through the message, such as informing, persuading, requesting, or expressing emotions [80].
- **Goal.** The goal refers to the desired outcome or result that the addressor intends to achieve through the communication act. It can be to convey information, influence behavior, establish rapport, or resolve a problem [85].
- **Circumstances of Communication.** The circumstances of communication encompass the situational factors that surround the communication act. This includes the physical environment, social context, cultural norms, relationship between the addressor and addressee, and other contextual elements that influence the communication process [52].

Zabrodska emphasizes such factors as communicative intention and the circumstances of communication. Communicative intention determines the content of the communicative act, the linguistic structure of the act of communication. Also, the communicative intention is one of the components of the communicative strategy, which depends on the context of communication and the characteristics of its participants [3].

Each communicative act occurs only under certain circumstances. Such circumstances can be divided into the physical sphere, which contains various external and internal factors, and the psychosocial sphere of a person, which includes the intellectual, emotional, subconscious, non-verbal activity of communicators, as well as various cultural foundations of society [3].

The communication goal set at the beginning of the communication act can be achieved only if the communicators cooperate [3].

Summarizing the above, we can say that communication is essential in our lives. The main components of communication are the sender, receiver, and message. Another important component of communication is the feedback loop that ensures the process of communication. Communication acts refer to the intentional actions performed by individuals during the process of communication. These acts involve the exchange of messages, ideas, and information between a sender and a receiver. Communication acts can take various forms, including verbal and nonverbal expressions, and they serve specific functions in conveying meaning and achieving communicative goals.

1.2. Components and functions of nonverbal communication

The effectiveness of any communication is determined not only by how understandable are the elements of verbal communication but also by the ability to correctly interpret the partner's gaze, facial expressions and gestures, body movements, posture, distance, pace and tone of speech, that is, nonverbal communication. Nonverbal communication, often referred to as the silent language, plays a crucial role in our daily interactions. While verbal communication relies on words and language, nonverbal communication encompasses a wide array of cues that enhance and complement our spoken messages.

Science, the subject of which is nonverbal communication, behavior and interaction of people, is called nonverbal semiotics. Nonverbal semiotics arose on the borders of various scientific fields at the intersections of various scientific traditions, in particular, biology, ethology (the science of behavior), linguistics, logic, sociology, and psychology. Among the latter, general semiotics, the theory of ethnicity and ethnic systems, cultural anthropology, cognitology (the science of knowledge and cognition) and the theory of cognitive systems should be mentioned [2; 5]. As an independent scientific direction, the concept of “nonverbal communication”, was formed relatively recently, in the 50s of the 20th century [21].

Nonverbal semiotics includes: :

- **Paralinguistics.** Paralinguistics is the study of sound codes in nonverbal communication. It focuses on the vocal elements such as tone of voice, pitch, volume, rhythm, and speech rate, which convey additional meaning beyond the words themselves [71].
- **Kinesis.** Kinesics refers to the study of nonverbal communication through body movements, gestures, and facial expressions. It focuses on how these physical movements convey meaning and communicate messages in interpersonal interactions [37].
- **Oculesics.** Oculesics focuses on how eye movements, gaze, and eye contact convey meaning and affect communication dynamics. It explores the role of eye behavior in expressing emotions, establishing rapport, and conveying social cues [12].
- **Psychoacoustics.** Psychoacoustics explores how individuals perceive and interpret sounds. It investigates various aspects of auditory perception, including sound localization, pitch perception, and the effects of different acoustic stimuli on human behavior [74].
- **Haptics or tactile Communication.** Haptics, also known as tactile communication, refers to the study of nonverbal communication through touch. It focuses on how touch is used to convey messages, establish connections, and communicate emotions and intentions. Haptics encompasses various aspects of touch, such as the type of touch (e.g., friendly, affectionate, aggressive), the duration and intensity of touch, and the cultural and contextual influences on touch behavior [58].
- **Olfaction.** Olfaction, in the context of nonverbal communication, refers to the use of scents or smells to convey messages, emotions, or information without relying on verbal language. It involves the transmission and interpretation of olfactory cues or signals in social interactions [56].
- **Proxemics.** Proxemics explores the different distances people maintain in various social contexts, the cultural norms and expectations related to personal

space, and how spatial proximity can influence communication and relationships [53].

- **Chronemics.** Chronemics refers to the study of how individuals perceive, structure, and use time in communication. It explores the ways in which people understand and interpret time, including concepts such as punctuality, waiting, response times, and the organization of activities and events [54].

Modern nonverbal semiotics, as can be seen from this list, consists of separate but closely related disciplines, each of which affects the result of nonverbal communication.

Let's consider several proposed definitions of the concept of nonverbal communication and consider its components.

Nonverbal communication has been defined as “the transfer and exchange of messages in any and all modalities that do not involve words” [66]. It occurs through nonverbal behaviours, physical characteristics, and the environment or context. Nonverbal behaviours are the dynamic actions of the face and body that are transmitted through multiple channels, including facial expressions, vocal cues, gestures, body postures, interpersonal distance, touching, and gaze. Physical characteristics refer to the static physical appearance of a person as well as artifactual clues, such as jewelry, clothes, and glasses. Furthermore, the environment or context can convey messages about appropriate behaviour for the space [66].

According to F. S. Batsevich, “nonverbal means of communication are elements of the communicative code that have a symbolic nature and, together with the means of the language code, serve to create, transmit and receive messages” [1].

From J. Bergun's point of view, nonverbal communication is limited to types of behavior that are “used regularly among members of a given society, are usually understood as intentional, have interpretations that are easily recognizable” [24; 25; 26].

L. Barker and N. Collins understand the concept of “nonverbal communication” very broadly. They include not only the behavior of a person, his

gestures, facial expressions, tone of voice, but also his clothes, things, decoration of the room, etc. In their opinion, nonverbal communication is much broader than non-verbal behavior. A room devoid of the behavior of spiritualized objects is able to convey information about the owner through the atmosphere and function; clothing can convey information about the person who wears it, or even the specific communication purpose of that person [16].

Taking into account the presented views on nonverbal communication, we can highlight the following components:

- Facial expressions. Facial expressions play a crucial role in conveying emotions and attitudes. Research by Ekman and Friesen has shown that certain facial expressions, such as happiness, sadness, anger, fear, surprise, and disgust, have universal recognition across cultures [36].
- Body movements and gestures. Body movements and gestures complement verbal messages and provide additional meaning. For example, hand gestures, body postures, and movements can convey emphasis, significance, or illustrate spatial relationships [69].
- Proxemics. Proxemics refers to the study of how people use and interpret space in communication. It encompasses the distance individuals maintain between themselves and others, as well as their orientation and movement within that space. Proxemics plays a significant role in shaping social interactions, conveying relationship dynamics, and influencing comfort levels during communication [53].
- Eye contact. Eye contact is a powerful nonverbal cue that involves the gaze between individuals during communication. It plays a crucial role in establishing rapport, conveying attentiveness, and expressing emotions. Eye contact can signal interest, trust, sincerity, or dominance, and it varies across cultures and social contexts [12].
- Vocal cues. Nonverbal aspects of speech, including tone of voice, pitch, volume, and rate of speech, contribute to the overall communication process.

These vocal cues can convey emotions, attitudes, and intentions [72].

- Pauses and twitching. Pauses and twitching are nonverbal cues that can provide additional information about a person's thoughts, emotions, or level of comfort during communication. Pauses can signal hesitation, processing of information, or indicate a transition between ideas. On the other hand, twitching or involuntary movements, such as facial tics or fidgeting, can be indicators of nervousness, anxiety, or restlessness [61].
- Property and possessions. Nonverbal communication can also involve the display or use of personal property or possessions. This can include items like clothing, accessories, or personal artifacts, which can convey identity, status, or group affiliation [19].
- Territorial markers. Territorial markers are nonverbal cues used by individuals to define and establish their territory. These markers can include physical objects, signs, or symbolic boundaries that communicate ownership, exclusivity, and territorial boundaries to others. They serve as visual and nonverbal signals of personal space and can influence social interactions and communication dynamics [53].

Indeed, nonverbal communication covers a large part of the information field and uses different ways of transmitting this information. Therefore, understanding and analyzing this information, we can interact better in communication.

Nonverbal communication encompasses various types of cues and behaviors that convey meaning without the use of spoken or written words but when analyzing and using nonverbal communication it's important to consider cultural norms and individual differences [27]. The subjective elements of culture (i.e., attitudes, values, beliefs, and norms) greatly impact nonverbal communication. These elements operate among cultural groups and define appropriate behavior for certain situations [68]. For example, different cultures have specific display rules that govern the appropriate expression and suppression of emotions through nonverbal cues such as facial expressions and gestures. These cultural display rules influence how individuals

encode and decode nonverbal signals, impacting the interpretation and understanding of emotions [67].

Gestures and body language can carry different meanings in different cultures. Certain gestures may be considered offensive or inappropriate in one culture but completely acceptable in another. The interpretation of body language cues is influenced by cultural context and can vary significantly across cultures [75]. Eye contact, as well as gestures, can carry different meanings in various cultures. In some cultures, direct eye contact is seen as a sign of respect, attentiveness, and sincerity, while in others, prolonged eye contact may be considered rude or confrontational [50]. Also, cultural norms influence the use of nonverbal cues during greetings. For example, the level of physical contact, the use of handshakes, bows, or kisses, and the intensity of greetings can vary across cultures, reflecting cultural values, social hierarchy, and familiarity [38]. Thus, each component of nonverbal communication can change and have different meanings according to the cultural context.

Based on the concepts presented above, we can say that nonverbal communication in a certain cultural environment can be considered a universal means of communication, the symbols of which will be understood by all its participants. Also, since cultural traditions and norms influence the expression of nonverbal symbols, we can say that understanding nonverbal communication can be a defining aspect not only for interpersonal communication but intercultural as well.

Taking into account this knowledge, the following characteristics of nonverbal communication can be identified:

- **Universality of nonverbal cues.** Some nonverbal cues, such as facial expressions for basic emotions like happiness, anger, fear, surprise, disgust, and sadness, are recognized and understood across different cultures, suggesting a universal aspect to nonverbal communication [36].
- **Nonverbal immediacy.** Nonverbal cues can convey immediacy or closeness in interpersonal interactions. Behaviors such as eye contact, smiling, and open body posture can enhance perceived warmth, approachability, and engagement

in communication [10].

- **Ambiguity and multiple meanings.** Nonverbal communication can be ambiguous, and a single cue or behavior can have different interpretations depending on the context and cultural background. Understanding nonverbal cues requires considering multiple possible meanings [61].
- **Complementing verbal communication.** Nonverbal cues often complement or reinforce verbal messages, adding additional layers of meaning and emphasis. They can provide cues about emotions, attitudes, and intentions, enhancing the overall understanding of the message [27].
- **Contextual dependence.** Nonverbal communication is highly influenced by the social and cultural context in which it occurs. The meaning and interpretation of nonverbal cues can vary depending on the specific situation, relationship dynamics, and cultural norms [31].

Another characteristic of nonverbal communication is its multifunctionality. It serves various functions that complement and enhance verbal communication. Also, nonverbal communication can appear as a separate communication act. Therefore, researchers highlighted the following functions of nonverbal communication:

- **Complementing verbal messages.** Nonverbal cues, such as gestures, facial expressions, and intonation, can complement and enhance the meaning of verbal messages. They provide additional information, emphasis, or clarification to what is being said [60].
- **Regulating conversation.** Nonverbal cues help in managing turn-taking and conversational flow. They signal when someone wants to speak, when they have finished speaking, or when they are listening attentively. Nonverbal signals like eye contact and body orientation facilitate smooth communication exchanges [42].
- **Expressing emphasis and emotion.** Nonverbal communication allows individuals to emphasize certain words or phrases, convey emotional intensity, or indicate sarcasm. Vocal tone, facial expressions, and body language can add

emotional depth and emphasis to verbal messages [27].

- Signaling intention to speak. Nonverbal cues can indicate a person's intention to speak in a conversational context. They include raising a hand, making eye contact, or leaning forward, which can signal a desire to contribute to the conversation [82].
- Conveying nonliteral meaning. Nonverbal communication can convey nonliteral or metaphorical meaning that goes beyond the explicit content of words. For example, using a thumbs-up gesture to indicate approval or nodding one's head to signal agreement [41].

When perceiving nonverbal communication, people process nonverbal information in a way that considers the picture as a whole rather than individual parts [9; 14; 51]. This allows people to look at a broad pattern of behavior to detect, for example, happiness or nervousness. Laboratory studies have shown that general patterns are more important than individual behavior when it comes to nonverbal behavior [8].

Nonverbal communication plays a vital role in human interaction. Various studies showed that approximately 30% of information is explained by verbal cues; the rest is nonverbal. In addition, people tend to rely on nonverbal cues more than verbal cues, especially if the information provided in verbal and nonverbal forms does not match, for example, if a person says they are calm but has uncontrollable twitching, or if the verbal component of the message was not clear. Nonverbal communication complements verbal messages, regulates conversation, expresses emphasis and emotion, signals intention to speak, and conveys nonliteral meaning. Through gestures, facial expressions, body language, and vocal cues, individuals can convey nuanced information, deepen understanding, and enhance the overall communication experience. Understanding and effectively utilizing nonverbal cues can significantly improve interpersonal communication, foster connection, and facilitate meaningful interactions between individuals. It is an essential aspect of communication that should not be overlooked or underestimated.

1.3. Understanding interaction and interaction aspects in communication

Interaction is one of the most important concepts in various scientific fields. For example, in psychology interaction refers to the complex interplay and reciprocal influence between individuals, groups, or environmental factors that shape psychological processes and outcomes. It involves the mutual exchange of information, behaviors, emotions, or cognitive processes, resulting in dynamic and often transformative effects on the individuals or entities involved [49]. Understanding interaction in psychology requires considering various factors and processes, such as communication, social cues, reciprocity, shared meaning, context, and the bidirectional nature of influence. It acknowledges that individuals are active agents who contribute to and are influenced by their environment and social interactions [49].

In sociology, it refers to the ongoing social process in which individuals or groups engage with one another, communicating, responding, and influencing each other's behavior and meanings. It involves the reciprocal exchange of symbols, gestures, and language, guided by shared norms, roles, and expectations within a given social context [43]. Sociologists employ a range of research methods, including ethnography, interviews, surveys, and social network analysis, to study interaction in diverse social settings and explore its implications for social order, inequality, collective behavior, and social change [43].

Interaction in anthropology refers to the social and cultural exchanges that take place between individuals, groups, or communities. It encompasses the communication, behaviors, and practices through which people engage with one another, negotiate social roles, transmit cultural knowledge, and construct shared meanings within a specific cultural context [45]. Anthropological approaches to interaction emphasize the cultural and contextual aspects that shape human behavior. They recognize that interactions are influenced by cultural values, social norms, power dynamics, historical legacies, and the material conditions of a particular society. Moreover, anthropologists examine how interaction patterns differ across

cultures and social groups, highlighting the importance of cultural relativism and understanding diverse perspectives [45].

In the field of communication studies interaction refers to the dynamic process of reciprocal exchange between individuals or entities through verbal and nonverbal communication. Interaction in communication refers to the active and reciprocal process through which individuals or entities engage with one another, exchanging messages and influencing each other's thoughts, behaviors, and emotions. It involves the use of verbal and nonverbal communication channels to share information, create shared meaning, and establish connections within a given context [48; 23].

At its core, interaction is a fundamental component of human communication, enabling individuals to establish connections, build relationships, and create shared meaning. It occurs through various channels, including face-to-face conversations, written correspondence, digital platforms, and nonverbal cues such as body language and gestures. Understanding interaction in communication requires considering the various communication models, theories, and research methodologies employed in the field. Researchers utilize a range of methods, including surveys, interviews, observations, and experiments, to explore the complexities of interaction and its implications for communication.

Interaction is an essential concept in communication theories and research. Various theoretical perspectives shed light on the nature and dynamics of interaction. For instance:

- **Symbolic interactionism.** This perspective, developed by George Herbert Mead [70] and further expanded upon by Herbert Blumer, focuses on the symbolic meanings and interpretations that individuals attach to their interactions. Symbolic interactionism highlights how individuals' interpretations of symbols and gestures influence their behavior and shape their social reality [23].
- **Social Constructionism.** This theoretical framework emphasizes that meanings, realities, and identities are socially constructed through communication and interaction. It highlights how interactions contribute to the creation of shared

meanings and the negotiation of social norms, values, and beliefs [20; 28].

Thus, we can see that many researchers were interested in the influence of interaction and many studies were conducted. There are many views on the definition of interaction, some of them were discussed above, but in all views we can definitely highlight that one of the fundamental conditions of interaction is the process of mutual influence of the participants of a certain interaction.

Mutual influence in interactions highlights the reciprocal nature of communication where individuals mutually shape and are shaped by each other's thoughts, behaviors, and emotions. It emphasizes that communication is not a one-way process but rather a dynamic exchange where both participants actively contribute to the interaction.

Mutual influence in interactions signifies that communication involves a back-and-forth exchange of messages between participants. It implies that both senders and receivers play active roles in the communication process and have the potential to influence each other. This concept is aligned with the transactional model of communication, which views communication as a simultaneous and interactive process [86].

Co-Construction of meaning in interactions highlights that meaning is not solely determined by the sender but is created through shared understanding between participants. In this view, individuals collaboratively construct meaning through their communication. This perspective aligns with the social constructionist approach, which emphasizes that meaning is socially negotiated and contextually embedded [20; 76].

Mutual influence in interactions recognizes that communication can impact not only individuals' thoughts and beliefs but also their subsequent behaviors. Through persuasive messages, negotiation, and social influence, participants can shape each other's attitudes, opinions, and actions. This concept aligns with theories of persuasion, social influence, and social learning, which explore how communication affects behavior change [30; 15].

Mutual influence in interactions also extends to emotions. Emotions can be contagious, meaning they can be transferred between individuals during communication. Emotional expressions, nonverbal cues, and empathetic responses can evoke emotional reactions in others, leading to shared emotional experiences. This concept is supported by research in emotional contagion and empathetic communication [55; 34].

Understanding mutual influence in interactions enhances our understanding of communication as a dynamic and collaborative process. It recognizes the active roles of participants, the co-construction of meaning, and the potential impact on thoughts, behaviors, and emotions. By acknowledging mutual influence, we can explore the complexities of interpersonal, intergroup, and mediated communication in various contexts.

Mutual influence is one the important interaction aspects in communication. Interaction aspects in communication refer to the different dimensions or elements that are involved in the process of communication interactions. These aspects provide a framework for understanding and analyzing the various components and factors that shape the dynamics, effectiveness, and outcomes of communication interactions.

Along with mutual influence, dynamics can be considered as an important interaction aspect in communication. In the context of communication, dynamics refer to the patterns, rhythms, and energy that shape the flow and progression of an interaction. It encompasses the way participants engage with one another, exchange information, and respond to each other's cues. Understanding the dynamics of an interaction is crucial for effective communication and achieving desired outcomes. Dynamics as an interaction aspect includes the following key points:

- **Flow and Rhythm.** Dynamics in communication involve the flow and rhythm of the interaction. It includes the smoothness or disruptions in the exchange of information, turn-taking patterns, and the overall pace of the conversation. The flow and rhythm of an interaction can impact its effectiveness and participants' engagement [59].

- **Energy and Engagement.** Dynamics also encompass the energy level and engagement of participants. High energy and active engagement can create a dynamic and lively interaction, while low energy or disengagement can hinder effective communication. The level of enthusiasm, interest, and active participation of individuals contribute to the dynamics of the interaction [46].
- **Adaptability and Flexibility.** Dynamics involve the ability of participants to adapt and adjust their communication styles, strategies, and behaviors based on the evolving context and needs of the interaction. Being flexible and responsive to the cues and feedback from others allows for smoother and more effective communication [11].
- **Emotional Tone.** Dynamics encompass the emotional tone or atmosphere of the interaction. Emotions play a significant role in shaping the dynamics, as they can influence the participants' attitudes, perceptions, and responses. Positive emotional dynamics, such as respect, empathy, and warmth, tend to foster better communication outcomes [61].
- **Power Dynamics.** Power dynamics, as an aspect of interaction, influence the dynamics of communication. Power imbalances and hierarchies can shape the interaction by influencing who has control over the conversation, who speaks more or less, and the overall dynamics of influence and authority [40].
- **Conflict Management.** Dynamics include the management of conflicts or disagreements that may arise during an interaction. Effective conflict management skills, such as active listening, empathy, and negotiation, contribute to the dynamics of constructive resolution and maintaining a positive interaction [87].

It is important to note that dynamics can vary depending on the cultural, social, and contextual factors influencing the communication interaction.

Another important interaction aspects are context and environment. They refer to the surrounding circumstances, settings, and conditions in which communication takes place. Understanding the impact of context and environment on communication

interactions is essential for interpreting messages accurately. These interaction aspects include: physical setting, cultural norms and values, social roles and status, situational constraints, technological influence, etc.

The physical setting refers to the physical environment in which communication occurs. It includes factors such as the location, room layout, noise level, lighting, and spatial arrangement. The physical setting can influence the comfort level, privacy, and overall atmosphere of the interaction, thereby affecting communication dynamics [53].

Cultural norms and values shape communication practices and expectations within a given culture or community. They influence how individuals encode and decode messages, the appropriate use of language, nonverbal behaviors, and social norms governing communication. Understanding and respecting cultural norms is crucial for effective communication across diverse contexts [57].

Social roles and status refer to the positions and identities individuals hold within a social structure. These roles and statuses can influence communication dynamics by affecting power dynamics, expectations, and the distribution of speaking turns. Recognizing and navigating social roles and status can impact the interaction's effectiveness and outcomes [43].

Situational constraints are external factors that impact communication interactions. These constraints can include time limitations, competing priorities, organizational rules and policies, and external pressures. Understanding situational constraints helps individuals adapt their communication strategies to meet the specific requirements of the situation [50].

In today's digital age, technological advancements have a significant impact on communication interactions. The use of digital platforms, such as email, instant messaging, social media, and video conferencing, introduces new dynamics and challenges. Factors such as technological reliability, accessibility, and etiquette influence the effectiveness of mediated communication interactions [62].

Considering the context and environment allows individuals to better interpret

messages, adapt their communication style, and navigate the dynamics of the interaction. It is important to note that context and environment are interconnected with other interaction aspects, such as verbal and nonverbal communication, interpersonal dynamics, and power dynamics.

Other interaction aspects include: verbal communication, nonverbal communication, listening and feedback, etc.

By understanding and utilizing interaction aspects in communication, individuals can navigate the complexities of communication more effectively and achieve their communication goals, enhance the effectiveness and quality of the interaction.

Summarizing the above, we can say that interaction is a process that is one of the reasons for the development of humanity, as it is the fundamental basis of communication. Interaction aspects include a very wide range of components, each of which is a means that enhances communication acts, helps to create and deepen certain meanings, to emphasize certain nuances of communication.

CHAPTER 2. THE USE OF NONVERBAL COMMUNICATION AS A METHOD OF REGULATION OF THE COMMUNICATION ACTS IN SPECIFIC SITUATIONAL CONTEXTS

2.1. Analyzing nonverbal communication in the context of the first interaction with a new person

Nonverbal cues such as appearance, setting, body language, etc. gives a huge impact on a first impression. Such aspects regulate the course of the communication act and can determine further interactions of its participants. Let's analyze these aspects and how they shape and regulate communication based on communication acts from the TV series The Big Bang Theory.

Communication act 1:

Leonard: New neighbor?

Sheldon: Evidently.

Leonard: Significant improvement over the old neighbor.

Sheldon: 200 pound transvestite with a skin condition? Yes, she is.

Penny: Oh, hi.

Leonard: Hi.

Sheldon: Hi.

Leonard: Hi.

Sheldon: Hi.

Penny: Hi?

Leonard: We don't mean to interrupt. We leave across the hall.

Penny: Oh, that's nice.

Leonard: No. We don't leave together. I mean... we leave together, but in separate heterosexual bedrooms.

Penny: Okay, well, guess I'm your new neighbor, Penny.

Leonard: Leonard. Sheldon.

Penny: Hi.

Leonard: Hi.

Sheldon: Hi.

Penny: Hi.

Leonard: Well... Oh, welcome to the building.

Penny: Oh, thank you. Maybe we can get coffee sometime.

Leonard: Oh, great.

Penny: Great.

Sheldon: Great.

Leonard: Great.

Leonard: Well, ah, bye.

Penny: Bye.

Sheldon: Bye.

Leonard: Bye.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 1, episode 1) [83].

The communication act begins when Leonard and Sheldon climb the stairs home and Leonard notices that the door to the neighboring apartment is open, music is heard from there, and a girl is standing in the apartment. He immediately shows interest, which is shown with the help of body language and proxemics: he turned and took steps in the direction of the neighboring apartment, and his body became more tense and collected. His gaze is directed at the girl in the apartment. At the same time, his slight insecurity is shown with the help of the position of his hands, which he places in front of him, slightly leaning his shoulders forward. When Sheldon gets the keys, he first notices that Leonard has gone the other way and only then notices the reason. Sheldon's interest is also shown through proxemics as he also walks towards the neighboring apartment and keeps his eyes on the girl inside. His posture is completely open, which shows his confidence, but he stands slightly behind Leonard, which may be the result of him walking behind, shows a faint interest in the new neighbor, since he didn't even try to stand in front of Leonard or on a level with him, or show his social awkwardness.

Leonard and Sheldon's clothing is also worth noting, as it reflects and helps convey their characterization. Their clothes resemble the stereotypical picture of "nerds". Leonard is dressed in a dark colored t-shirt, sweatshirt and jacket that look a bit baggy, similar style pants and sneakers, and he also wears glasses. Sheldon is dressed in a Flash sweatshirt, indicating that he is a comic book fan, with light checkered pants and sneakers. They are both wearing a shoulder bag similar to those stereotypically attributed to university students.

The dialogue begins with Leonard's words "new neighbor", which he says with a hint of interrogative intonation. To which Sheldon replies "evidently" without emphasizing it with intonation, which indicates the obviousness of who it is in the next apartment.

After that, Leonard makes a statement that contains a slight tinge of sarcastic intonation and a pleasant impression of the new neighbor ("significant improvement"), while talking about the new neighbor, the tone of voice is slightly higher, and in relation to the old neighbor ("over the old neighbor"), it is lowered. Also, this statement is supported by facial expressions, namely, the movement of the eyebrows up when talking about a new neighbor and down when the words refer to an old neighbor, head movements are also appropriate: up – a new neighbor, down – an old neighbor. At the same time, Leonard constantly keeps an eye on the girl's room in the apartment. Sheldon is surprised by Leonard's statement because he thinks his statement is obvious. This astonishment is primarily conveyed by the facial expression that traditionally reflects surprise – a slight movement of the eyebrows and eyelids up and down, accompanied by a transfer of Sheldon's gaze to Leonard and a sarcastic response by means of a rhetorical question and answer, said quickly with an appropriate sarcastic intonation, with a slight pause on to the first word of the answer.

Next, Penny turns around and notices them, Leonard maintains eye contact with her Penny, while Sheldon looks down and starts holding onto the strap of his bag with one hand, which could indicate his social awkwardness or that he doesn't want

Penny to see that he and Leonard watched and discussed her. She shows her surprise by using the “oh” with surprised intonation, but also greets them using a friendly, upbeat intonation, turning her body fully toward them and smiling. It is a means to show that she is open to the interaction and serves as an invitation to communication.

Penny is beautiful with a well build figure. She is wearing a light t-shirt, denim shorts and stylish shoes. Her appearance emphasizes her openness and sociability, and points out the differences between her and Leonard and Sheldon. If we can say from their appearance that they are nerds and fans of comics, then she is a stylish, popular, self-confident girl.

The distance maintenance and general static of the guys while responding to Penny's greeting, as well as the short, quick repetitive responses, the slightly raised tone of Leonard's voice, and the twitching of Leonard and Sheldon's hands, indicate their nervousness and uncertainty. But at the same time, they maintain eye contact, which can be understood as their desire to continue communication.

This is followed by a short pause, which is Penny's signal to continue the conversation. At the same time, with the help of facial expressions, namely wide-open eyes, slightly parted lips, raised eyebrows, and a slight shake of the head, and then a questioning intonation when answering, Penny's confusion is shown. This becomes a signal for Leonard to continue the conversation.

The conversation continues with Leonard and Sheldon closing the distance between them and Penny, which may indicate that they are interested in the communicative act and in communicating with Penny. Closing the distance, Leonard first makes a hand gesture reinforcing the words "we don't mean to interrupt" while Sheldon just follows him. He then explains that they live across the hall while pointing in that direction, with Sheldon remaining silent but, following Leonard, also pointing in the direction of their apartment, imitating him, thus engaging in communication but taking a more passive role.

Leonard's verbal statement is answered by Penny with one of her own that is uttered with an intonation of affection, which is also supported by a slight tilt of the

head to the side and a corresponding facial expression (eyebrows slightly raised and brought together, a slight smile).

Leonard is confused and then gets anxious by this response, which is conveyed by the intonation with which he speaks and the accelerated pace of speech. He also shifts his gaze to Sheldon, and then, upon explanation, back to Penny. His nervousness is also conveyed through gestures, and the visualization of his words through them, and corresponding facial expressions.

All the while, Sheldon expresses himself using purely non-verbal communication. After Leonard states that they are not living together, he shows his confusion by furrowing his brows, changing eye contact, looking from Penny to Leonard, and lowering his head. After Leonard's final statement, Sheldon shows his understanding of Leonard's previous statement by raising his head and silently (without sound) saying "aah".

After Leonard's explanation, Penny felt a little embarrassed, which is shown by a lowering of her gaze and head, and a slightly nervous laugh. At the same time, her intonation remains friendly and she shortens the distance between them, which shows her desire to continue communication and affection for Leonard and Sheldon. She introduces herself and angles her body toward Leonard and Sheldon, which becomes a signal for the guys for continuing communication. Leonard remains a more active participant in the communication then and introduces himself and Sheldon simultaneously by making a clarifying gesture, pointing to himself (when naming himself) and Sheldon. Sheldon uses only nonverbal communication and waves to Penny, so to show interest and openness to communication, even if he feels a little awkward which evident with his twitching and constant licking of his lips.

Positive friendly intonation, which turns into awkward and smiles on the face, which change from sincere to polite, the position of the body of each of the participants and their proximity indicate the positive attitude of the participants of the communication to each other and the presence of some awkwardness due to the lack of clear common interests.

The next pause is used to emphasize the awkwardness of the communication participants. Stiffness of the face, constant shifting of the gaze also indicates the awkwardness felt by the communicators.

Further, the communicators again use a friendly, positive intonation when speaking and smile at each other, which indicates the friendliness of the participants of the communication and the desire to continue communication, since the intonation was not falling and leading to the end of the communication.

We can observe a falling intonation when communicators say the word “great”, which was initially very initiative and upbeat, and the last repetition - awkward and polite, which becomes the first signal for the end of the communicative act. The last pause is very uncomfortable, which became the second signal to end the interaction, despite the fact that at the end of the communicative act, the participants used a friendly intonation and smiled. The final signal to the end of the communicative act was that Penny began to close the door, and the closed door to the apartment can actually be considered the end of this communicative act.

Nonverbal circumstances caused this communication act and determined the features of the participants' interaction. Namely, the interest in the new neighbor became the reason for the beginning of the communication act. Differences in appearance, implied social status, knowledge and spheres of interests caused a certain awkwardness in communication.

Despite this, based on nonverbal communication, we can say that the communication act was successful, and the attitude of the participants of the communication act towards each other is positive, which may indicate the continuation of their communication in the future.

Communication act 2:

Penny: Oh, hi, sorry. Hello.

Howard: Enchanté, mademoiselle. Howard Wolowitz, CalTech Department of Applied Physics. You may be familiar with some of my work. It's currently orbiting Jupiter's largest moon taking high-resolution digital

photographs.

Penny: Penny. I work at The Cheesecake Factory.

Leonard: I'll show you the trick with the shower.

Penny: Okay.

Howard: Bonne douche.

Penny: I'm sorry.

Howard: It's French for "good shower." It's a sentiment I can express in 6 languages.

Leonard: Save it for your blog, Howard.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 1, episode 1) [83].

The communication act begins when Penny leaves the bathroom to ask about "a trick with the shower" unaware that Leonard and Sheldon have been joined by their friends Howard and Raj.

In this communication act, Penny is wearing only a towel as she is about to take a shower. She doesn't seem to be bothered by this, as her first words are calm and soft, but her next sentence is a bit awkward, and although she smiles, it's not relaxed, but strained and a little embarrassed. Which indicates that she is not very comfortable standing in only a towel in the room of her new neighbors and their friends. But, despite this, she also uses proxemics, namely turning the body from one side to the other, to address greetings to all participants in the communication act.

On the other hand, the guys are impressed. First, we see a shot where all the participants of the communication act are visible, from which it is clear that all attention shifted to Penny when she entered the room. This indicates an interest in a new participant in communication. Next, we see that Sheldon, seeing that Penny is only in a towel, looks away, which may indicate certain norms of his upbringing. At the same time, Leonard, Howard and Raj keep their eyes on Penny, showing their high interest in her, shock that she's only in a towel.

Leonard makes eye contact with Penny and swallows nervously but subtly, indicating his romantic interest in Penny. At the same time, Sheldon, after saying

hello to Penny, looks at her in recognition, but his head is still down and eye contact is brief, indicating his social principles and perhaps his discomfort with looking at her when she's wearing only a towel, especially since they barely know each other.

Averting his gaze and slightly turning his body away from Penny indicates Raj's awkwardness in this situation, and, as we understand later, is a sign of his awkwardness in front of women.

Closing the distance, adopting a posture that should show confidence, the corresponding facial expression (relaxed jaw, slightly narrowed eyes, raised eyebrows and wide open eyes at the end of the statement), leaning the body to Penny's side, moderate, almost absent gesticulation - indicate Howard's interest in Penny and his hopes for a closer relationship. This is also confirmed by the confident intonation he uses to seduce Penny, and which should reflect the importance of him and his work, which at the end of the statement translates into a questioning tone, which becomes a signal for Penny to respond.

Looking away, tilting his head to the side and down, shows Leonard's displeasure with Howard's behavior and his embarrassment for his friend.

After receiving the cue (the questioning intonation at the end of the line), Penny answers Howard. The body is turned towards Howard, slight nods of the head indicate attentiveness to his words and openness to conversation. A strange, slightly strained smile, the use of upbeat intonation, a look that reflects incomprehension indicates Penny's friendly attitude towards Howard, but at the same time indicates the awkwardness of the situation and enriches her words, indicating her ignorance in the field that Howard was talking about.

Leonard's remark, his closing distance to Penny, turning Penny's body towards the bathroom to follow Leonard, Leonard and Penny's movement into the bathroom becomes the signal for the ending of the communication act.

But Howard doesn't want Penny to go, which is shown by his turning his body towards Penny and the full openness of his posture, the intonation of the exclamation.

The half-turn of the body towards Howard, approaching him, the intonation of

questioning, facial expressions that show surprise and incomprehension, the slight lowering of the head indicate Penny's interest in what Howard said, and her lack of understanding of it.

At the same time, Howard is nervous and it shows with the help of gesturing, as one arm swings back and forth, and the constant slight swaying of his body, even though his body is still pointed towards Penny. Also, his feelings are shown with stuttering and nervous intonation.

Penny's expression mirrors the movement of her lips, used to convey a polite response while simultaneously showing that she is unimpressed.

Leonard's movement towards Penny, tilting his body in a half-turn towards Howard, dissatisfied facial expression, annoyed intonation indicate Leonard's displeasure with Howard and become the second signal for the ending of the communication act. After that, the full turn of Penny and Leonard's bodies and their going to the bathroom indicates the end of the communication act.

As a result of the analysis of non-verbal communication of this communication act, we can say that the main reason for the interaction was Penny's attractive appearance, and her friendliness and openness to communication was the reason for its process. We can also see Leonard's obvious romantic interest in Penny, Sheldon's upbringing qualities, Rajesh's awkwardness, and Howard's special interest in Penny as he tries to woo her. It can be noted that Howard's advances have resulted in Penny's more polite rather than friendly attitude towards him, and her reactions indicate disinterest in his advances.

Communication act 3:

Amy: Excuse me. I'm Amy Farrah Fowler. You're Sheldon Cooper.

Sheldon: Hello Amy Farrah Fowler. I'm sorry to inform you that you have been taken in by unsupportable mathematics designed to prey on the gullible and the lonely. Additionally, I'm being blackmailed with a hidden dirty sock.

Amy: If that was a slang, I'm unfamiliar with it. If it was literal, I share your

aversion to soiled hosiery. In any case, I'm here because my mother and I have agreed that I will date at least once a year.

Sheldon: Interesting. My mother and I have the same agreement about church.

Amy: I don't object to the concept of a deity, but I'm baffled by the notion of one that takes attendance.

Sheldon: Well, then you might want to avoid East Texas.

Amy: Noted. Now, before this goes any further, you should know that all forms of physical contact up to and including coitus are off the table.

Sheldon: May I buy you a beverage?

Amy: Tepid water, please.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 3, episode 23) [83].

Communication act takes place in the cafe where Sheldon was forced to come on a date with Raj and Howard.

When greeting, Amy's intonation is neutral, which gives a feeling of coldness on her part.

Sheldon's facial expression, occasional raised eyebrows, wide-opening eyes, small movements of the body and head, annoyed and somewhat superficial intonation indicate his unwillingness to be here. Sheldon also uses gestures to better prove his point.

When answering, Amy uses a neutral intonation, similar to the one you use in business negotiations, which may characterize her attitude towards romantic relationships and her reluctance to start them. When talking about the deal with her mother, her voice rises slightly, which indicates that this agreement is quite burdensome for her. If Sheldon speaks at a normal pace, Amy speaks quite quickly, which confirms her attitude to this meeting as a business meeting.

In the small pause between Amy's statements, Sheldon is seen to be surprised by her response, shown by a slight tilt of his body back, a sideways movement of his head, and a matching facial expression and gaze.

Sheldon's slightly interested intonation indicates his openness to continuing the

conversation.

When responding to Sheldon's statement, Amy uses a more interested intonation than in the previous interaction, which may indicate a budding interest in communication. This is also confirmed by a more expressive facial expression and tilt of the head during the answer.

Amy's answer is followed by a short pause, used to show Sheldon's agreement with Amy's thoughts, which is also confirmed by his nodding. Amy's fixed look becomes a signal for Sheldon's answer. Answering, the tone of his voice gradually gets higher towards the end of the statement, his gaze fixed on Amy. This signals the end of his statement, and Amy receives the signal to begin her response.

The neutral intonation, except during the mention of "coitus", where the tone of the voice rises and then returns to normal, the faster pace of the response, indicates that Amy treats their interaction as a business meeting, although she is interested in it, as evidenced by the maintenance of eye contact and focus on Sheldon.

Sheldon is pleasantly impressed with Amy, as evidenced by his expression after her last answer, his interested intonation at the next statement. An offer to buy a drink is accompanied by a gesture towards the bar counter and is an offer to continue communication.

When answering, Amy again uses a neutral intonation, and then smiles as a sign of confirming her answer and agreeing to continue communication.

We consider Sheldon and Amy's approach to the bar to be the end of the communication act.

It should be noted that during the entire communication, Sheldon and Amy stood close to each other, and at the end, when they approached the bar, the distance between them became minimal. We also pay attention to their style of clothing, which is very similar and stereotypically believed to be the way nerds dress.

Similar style of clothing, manner of speaking, gesturing, facial expressions and what is usually called weirdness indicate common interests, which increase the chances of mutual understanding and successful communication, and are conditions

for comfortable communication.

Having analyzed nonverbal communication in communication acts of this context, we see that thanks to certain nonverbal signs, we can influence not only the course of a specific communicative act, but also the impressions that this act will leave and, accordingly, the impressions of the communication participants. It is also possible to determine the possible development of communication between the participants of the communication act in the future.

2.2. Nonverbal communication between friends in the context of a wedding

Weddings are significant events that bring together family and friends to celebrate the union of two individuals. Within the context of a wedding, the dynamics of interpersonal relationships often play a vital role in shaping the overall atmosphere and experiences shared by the attendees. Among these relationships, friendships hold a special place as friends provide emotional support, participate in various activities, and contribute to the overall joy and celebration. Nonverbal communication, in particular, plays a crucial role in enhancing and regulating the interactions between friends during a wedding. Let's analyze the nonverbal aspects of interaction in a wedding based on the previously mentioned TV series *The Big Bang Theory*.

Communication act 1:

Leonard: Come on, Raj, we're ready to start.

Raj: What, we're ready, when I say we're ready. Oooh. Okay, now we're ready.

Howard: Ma, you want to move your chair over here so you can see?!

Mrs. Wolowitz: I'm fine where I am! I don't want to fall of the roof!

Howard: You'll fall through the roof before you fall of it.

Raj: Penny.

Bernadette's Dad: Your new mother-in-law's a piece of work.

Bernadette: Not now, Dad.

Bernadette's Dad: She's got a bigger mustache than me. Here you go.

Bernadette: "Here you go?" What am I, a football?

Bernadette's Dad: Like that guy could catch a football.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 5, episode 24) [83].

The communication act begins with Raj putting up the final decorations on the roof where the ceremony will take place.

Leonard speaks to Raj. The intonation with which Leonard speaks expresses impatience, which is also supported by his facial expression. When talking to Raj, he maintains eye contact, indicating his readiness to initiate and attention. Leonard's leaning forward and assertive posture indicate his eagerness to start the activity.

At the same time, the exaggerated facial expressions of Raj's face, his fussing, exaggerated gestures add a certain theatricality to the communication and speak of his nervousness, and that he himself determines when they are ready. After he adjusts Howard's bow tie, he signals their readiness, evidenced by a softening of his intonation, a nod of the head and a smile.

The movement of Howard's body and the direction of his gaze indicate to us the direction of where his mother is sitting. Howard's exasperated expression, his intonation, indicate his frustration with his mother.

Mrs. Wolowitz's intonation indicates her reluctance to move and her fear of falling off the roof, which she conveys with an accusatory intonation.

Howard's response is delivered with sarcastic information, and you can see the slight disappointment on his face. At the same time, he turns in the direction of the entrance from where the bride is supposed to come out. His posture and facial expression speak of impatience and readiness to start.

Raj uses enlarged gestures and a look at Penny when telling her to turn on the music. This again confirms that Raj is in charge of organizing the process. Penny leans over to the tape recorder and turns on the music, which for Bernadette is a signal for the beginning of the ceremony, and she stands next to the other friends.

The participants of communication maintain an appropriate distance from each other, allowing for interaction and engagement. They position themselves close enough to have a conversation but maintain a comfortable distance.

All eyes turn to Bernadette as she steps onto the roof with her dad. They start walking towards Howard and her friends.

Bernadette's father's facial expression, intonation, and look towards Mrs. Wolowitz show the teasing and jocular nature of his expression towards her. At the same time, we see a change in the meaning of Bernadette's smile, which at first was simply a genuine expression of joy, but in response to her father's words, became more strained, and her tone indicates a sense of urgency and annoyance, suggesting that she wants her father to stop discussion of this topic at this moment, thereby regulating the course of the conversation.

Despite Bernadette's efforts to stop her father from making comments about Mrs. Wolowitz, he does make one more comment. Using a slightly sarcastic intonation and looking at his daughter. Approaching and addressing Howard, he shifts his gaze from him to Bernadette, supporting his words with gestures. Also, in his intonation you can hear his awkwardness, which conveys the unusualness of this situation for him.

Bernadette expresses displeasure at what her father said with a sarcastic intonation and appropriate facial expression. Her father turns to her with a soft look and facial expression and kisses her forehead to show his love for her, after which Bernadette smiles at her father, indicating a mutual affection.

Bernadette's father shakes Howard's hand, which traditionally signifies his respect and trust. But after he turned and walked away from them, he let out a heavy breath, his facial expression and sad-sarcastic tone of voice indicating that he had doubts about Howard's abilities. His walking away, we can consider as the end of a communication act.

Communication act 2:

Raj: Howard and Bernadette, the five of us stand before you as your friends and newly ordained ministers.

Mrs. Wolowitz: Louder!

Bernadette: They all got ordained, they're all marrying us, it's adorable! If you

wanna hear come closer!

Raj: Guys, when I look at the two of you starting your lives together, it fills... my heart... It fills my... heart... Okay, I'm gonna need a minute.

Penny: Okay, I'll, I'll go. Howard and Bernadette, I know you two planned on getting married in a big fancy wedding, but when you're in love, it doesn't matter where or how this things happen. It just matters that you have each other.

Leonard: Hmmm.

Penny: Problem?

Leonard: No.

Sheldon: I think the Reverend Hofstadter is making an ironic connection between your statement about love and your rejection of his proposal in the bedroom.

Penny: Oh, grow up.

Leonard: Hey, I didn't say it.

Amy: All right, that's enough from the both of you.

Penny: Well he started it.

Amy: Well I'm ending it.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 5, episode 24) [83].

Raj initiates the communication act by addressing Howard and Bernadette as their friends and newly ordained ministers. His tone of voice and body language may convey a sense of sincerity and emotion as he begins to speak.

Mrs. Wolowitz interjects Raj. Her tone of voice indicate a desire to hear Raj's words. That causes a distraction in a wedding process which prompts Bernadette to answer her. Bernadette's intonation, hand movements after each statement, facial expression indicate her displeasure at interfering with the ceremony. Turning back to her minister friends, however, she relaxes her face and smiles, confirming her words "that's adorable" and indicating that the ceremony should continue.

At the same time, Howard's half-smile, gestures, and overall facial expression

and posture show both his nervousness and amusement, regarding his bride's comments.

After receiving the go-ahead from Bernadette, Raj continues the ceremony. Raj's reaction to the heartfelt moment involves nonverbal cues of being overwhelmed with emotion. His facial expression, pauses, repetitions, and struggle to find words reflect his genuine feelings.

As he stops speaking, Raj signals for someone else to continue the ceremony, but the initial pause shows confusion on the part of the communicators, as evidenced by their expressions (Howard, Bernadette, Amy, and Sheldon).

Understanding the situation, Penny continues the ceremony expressing her heartfelt thoughts on love and the significance of the couple's relationship. Her tone, facial expressions, and body language convey sincerity and warmth. These nonverbal cues enhance the emotional impact of her words and help regulate the communication act by setting a positive and supportive tone.

Howard and Bernadette are moved by her words, shown by their slight smiles and quick glances at each other.

During Penny's speech, we also see Leonard's reaction. At first he smiles broadly and genuinely at Howard and Bernadette, but then at the words "in love" he shifts his gaze to Penny and his expression turns wryly pensive, followed by a "hmm". With this, he regulates the course of the communicative act and creates a small conflict between him and Penny.

Penny's tense face, pursed lips, sharp question, and turning her body toward Leonard, her gaze, express her annoyance at Leonard's reaction. At the same time, Leonard tries to end the conflict and quietly, with an exaggerated expression on his face, which should correspond to a lack of understanding of what the problem is, but at the same time with an ironic intonation answers Penny. Averting his eyes to the side and a quick response could indicate a desire to end the conflict, but Sheldon, not understanding the hint, begins to express his opinion in a matter-of-fact voice with a touch of amusement to explain to Penny what Leonard meant, provoking further

conflict.

Penny's annoyed and exhausted intonation, facial expression, and slumped shoulders indicate her displeasure with the situation and hint at her weariness regarding the subject. Her look becomes the signal for Leonard's response.

Leonard's intonation, facial expression reflects his opinion that he is innocent in this situation.

Amy, using a firm intonation, a stern expression, and a look at Leonard and Penny, interrupts their argument. Penny makes excuses and uses a rising tone that gives her childishness.

Amy's statement, said with a firm, confident intonation, a serious expression and gaze, and a tilt of her body towards Leonard and Penny, caused them to stop arguing. This statement can be considered as the end of the communication act.

Communication act 3:

Amy: Bernadette, I want to thank you for allowing me to be your maid of honor. I also want you to know that I will be happy to do it again if this marriage craps out.

Leonard: Thank you, Amy. Very touching. Howard and Bernadette, you are lucky enough to be best friends who love each other. And that's the strongest kind of love because at its core, it has kindness, patience, and respect. Qualities that are hard to find in people this days.

Sheldon: Would you like some aloe vera? You just got burned.

All right, my turn. Howard, Bernadette... (Speaks Klingon).

Bernadette: Sheldon! I told you no Klingon!

Sheldon: Fine I'll do it in English, but it losses something. The need to find another human being to share one's life with, has always puzzled me. Maybe because I'm so interesting all by myself. With that being said, may you find as much happiness with each other as I find on my own. The Klingon would have made you cry.

Raj: I believe you two have prepared vows?

Bernadette: Howard Joel Wolowitz, like you, this is going to be short and sweet. I love you with all my heart and soul and promise to be with you forever.

Howard: Bernadette Maryann Rostenkowski...

Mrs. Wolowitz: Speak up!

Howard: Hey, from now on, she's the only woman who can yell at me!

Until I met you, I couldn't imagine spending my life with just one person... and now I can't imagine it spending one day of it without you.

The group: By the power vested in us by the state of California...

Sheldon: And the Klingon High Council.

The group: We now pronounce you husband and wife.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 5, episode 24) [83].

Amy begins to speak with an intonation of sincere gratitude, the pace of the speech is calm. Eye contact with Amy indicates that Howard and Bernadette are attentive to her, and their facial expressions and Bernadette's smile indicate that they are pleased to hear her words. At the same time, Amy's last statement, that she would be happy to be Bernadette's maid of honor again, is ambiguous because there are no clear indicators that it was a joke. The turn of the heads and the confused look of the participants in the communicative act indicate their surprise at her statement.

A pause after Amy's speech indicates the need for the next participant to continue the communication.

As Leonard begins the speech, his intonation and facial expression have hints of sarcasm, indicating the absurdity of Amy's previous statement and his own confusion about it. Turning to Howard and Bernadette, Leonard periodically shifts his gaze from the sheet on which his words are written to them, his intonation is sincere and shows his attitude towards the couple. Howard and Bernadette's eyes are fixed on Leonard and their faces are smiling, indicating that they are listening attentively to Leonard and are pleased with what they are hearing. Hiding the paper with the speech,

Leonard adds another remark using an exaggerated facial expression that indicates the difficulty of finding people with his numerous qualities and a sarcastic intonation. A slight tilt of the head towards Penny and her displeased look indicates that what was said was addressed to her, although there was no eye contact.

Sheldon adds a joke, emphasized by his amused intonation and underlining of the last word, and facial expression. Howard's and Bernadette's expressions and postures are tense, suggesting that they both dislike the remark and that it's quite funny.

Then Sheldon begins his speech with an upbeat intonation and slightly accelerated pace, accompanying it with a hand gesture as if turning a page, that indicates his enthusiasm. He starts speaking in Klingon, which sounds pretty rude, and to confirm this, we see Penny's reaction as she scrunches up her face and pulls away from Sheldon a little.

Bernadette reacts sharply, her tone angry, her face tense, her eyes focused on Sheldon, and she leans forward slightly, indicating her irritation. And at the same time, we see a slightly frightened reaction of Howard, who slightly deviates from Bernadette and has a confused look. Sheldon's intonation and facial expressions indicate his frustration and displeasure with Bernadette's demand.

Sheldon continues his speech using intonations of surprise when speaking about the need for relationships, neutrality when speaking about himself, and sincere hope when speaking of wishes for Howard and Bernadette. During the speech, he periodically shifts his gaze to Howard and Bernadette, indicating that he is addressing them specifically. He then makes a quick remark that annoys Howard and Bernadette, shown through their facial expressions and Howard's shaking of the head, and also makes it clear that he has finished speaking, giving a signal to the next speaker to continue the conversation.

Raj continues the conversation. He maintains eye contact with Howard and Bernadette, nods in their direction, his body leans slightly forward, and uses a questioning intonation, signaling Howard and Bernadette to continue the

communication act.

Howard and Bernadette turn to face each other, indicating that they will be talking to each other. Amy hands Bernadette the wedding ring, which becomes a sign that Bernadette will speak first and can start her speech.

Bernadette's smile and soft tone of voice as she says her vows indicate her happiness. During the wedding vows, Bernadette made constant eye contact with Howard, and a downward glance signaled him to put on his wedding ring and about the end of her vow, meaning he needs to speak next.

Raj gives Howard a wedding ring, which becomes a symbol for Howard to begin his vows. Howard's tone of voice, facial expressions, and body language play a crucial role in conveying the depth of his emotions. His tone is filled with sincerity, tenderness, and a touch of vulnerability, reflecting the significance of the moment. Howard begins to speak with the same dreamy look as Bernadette, pausing after each word to emphasize her meaning to him.

Mrs. Wolowitz's interruption, adds a comedic element to the communication act, momentarily shifting the tone and breaking the emotional intensity. Her demanding intonation provide a contrast in a communication act.

This intrusion irritated Howard, as shown by his change in facial expression, irritated, sharp intonation, tense, stiff gestures, and posture. Bernadette's satisfaction with Howard's response is shown through her facial expression and gaze. Howard's satisfaction is shown in the same way.

After such a contrast, Howard's facial expression, his tone of voice, his gaze again express sincerity, tenderness and love, but become lighter due to the intervention. Like Bernadette, he keeps eye contact with her. When he puts a wedding ring on Bernadette, it becomes a sign of the end of his vows and a symbol for their friends to continue communication.

As the group pronounces Howard and Bernadette as husband and wife, their tone is official by light, their speaking and moves synchronized and their eyes remain on the couple. Sheldon's interjection about the Klingon High Council introduces a

humorous element, but annoys Bernadette which is shown by her facial expression.

The group then continues with the official words to pronounce Bernadette and Howard husband and wife. Their intonation gradually rises and becomes more exciting. Applause and shouts indicate the group's joy for the couple and become the signal for Howard and Bernadette to kiss as husband and wife. Their kiss becomes a sign of the completion of the communication act.

Having analyzed these communicative acts in this context, we can say that nonverbal communication enhances the regulation of the act's emotional tone, comedic timing, emphasis, and ceremonial nature. Also, it determines the atmosphere and indicates the changes in it. The peculiarity of non-verbal communication between friends is its precise recognition and quick response to non-verbal stimuli, which makes it possible to smoothly and quickly regulate the flow of the communicative act.

Summarizing the above, it can be said that nonverbal communication helps to regulate the communication act, because with its help we receive most of the information about the communication process, the mood of the participants in the communication, the participants' attachments to each other and preferences concerning what is said, etc. Nonverbal aspects give us clues about beginnings and endings of statements, topics and communication in general, and help to get the desired result of the communication act.

CHAPTER 3. NONVERBAL COMMUNICATION AND ITS USE AS A CONFLICT INDICATOR

3.1. Nonverbal communication in conflicts in the professional environment

Conflict is a term used to describe a state of disagreement or opposition between individuals or groups with conflicting interests, needs, values, or goals [32]. Nonverbal communication plays a crucial role in indicating and escalating conflicts in interpersonal interactions. The following communication acts from "The Big Bang Theory" demonstrate how nonverbal cues, such as body language, eye contact, facial expressions, intonation, and physical actions, contribute to the portrayal of conflicts.

Communication act 1:

Leonard: Here goes our new boss. Be polite.

Eric Gablehauser: Hi fellas! Eric Gablehauser.

Howard: Howard Wolowitz.

Eric Gablehauser: Howard, nice to meet you. And you are?

Sheldon: An actual real scientist. How was that?

I can't believe he fired me.

Leonard: You did call him a glorified science teacher whose last successful experiment was lighting his own farts.

Sheldon: In my defense, I prefaced that with "all due respect."

(Creators; C. Lorre, B. Prady. The Big Bang Theory, season 1, episode 4) [83].

The communication act takes place at the workplace of Sheldon and others, that is, at the university. Formal wear, i.e. suits, the presence of a buffet table, as Sheldon is standing with a certain plate and Eric Gablehauser with a drink, indicate a certain event taking place at the university. Then it becomes clear that this is an introduction to the new boss.

In the given communication act there are several nonverbal signs that indicate a conflict between Sheldon and Eric Gablehauser.

Body language:

- Sheldon's body language is defensive and confrontational. He stands with a rigid closed posture, doesn't turn fully to Eric Gablehauser when he speaks or when speaking to him, which signals a closed-off and defensive attitude.
- Eric Gablehauser maintains an open and friendly body language, extending his hand for a handshake, showing openness and approachability.
- Leonard's body language shows a mix of concern and embarrassment. He attempts to intervene by subtly gesturing to Sheldon to be polite.
- Howard posture is relaxed and open, which indicates that he won't be a part of a conflict.

Eye contact:

- Sheldon maintains eye contact with Eric Gablehauser only when making a comment, and avoids direct eye contact before and after that.
- Eric Gablehauser maintains eye contact with everyone who he speaks to and tries to establish a connection. This indicates his attempt to establish rapport and build a positive relationship.

Facial expression:

- Leonard's facial expression is nervous when addressing Sheldon about their new boss, which indicates that he is nervous about what will Sheldon do. After Sheldon's utterance his expressions is disappointed, mixed irritation and shock. After the event, Leonard's expression is tired and sarcastic as he addresses Sheldon.
- Sheldon's facial expression reflects his attitude towards Eric Gablehause, that is superior and sarcastic. And then uncertain when he addresses Leonard. After the scene hi expression indicates surprise and confusion.
- Eric Gablehause's facial expression changes from an open, positive attitude, as evidenced by a slight smile when he addresses Howard and Sheldon, to an expression of shock and displeasure.

Intonation:

- Sheldon's intonation is sarcastic and dismissive when speaking to Eric Gablehauser with which he emphasizes his words. Then his intonation changes to that of surprise and displeasure.
- Leonard's intonation is warning and pleading when he speaks to Sheldon at the beginning, indicating his desire to protect his friend from making bad decisions, and then changes to sarcastic and accusatory, as Sheldon disobeys him and is surprised by the consequences.
- Eric Gablehauser's intonation is friendly, which indicates his desire to establish contact with colleagues.

Sheldon's intonation after the event and the fact that he returns home with his belongings indicates the outcome of the conflict, namely that Sheldon was fired. This result indicates the hierarchy at the university where Sheldon works:

- Eric is the boss, so he is higher on the hierarchical ladder and has the right to fire staff;
- Sheldon is an employee of the university and is lower in the hierarchy and does not have any special advantages.

The nonverbal communication in this communication act clearly indicate a conflict between Sheldon and Eric Gablehauser. Sheldon's defensive body language, lack of eye contact, and sarcastic tone all contribute to the tension. Eric's open body language and attempt to establish a connection contrast with Sheldon's behavior, further highlighting the conflict. Leonard's role as a mediator shows his concern and attempts to mitigate the situation.

Communication act 2:

Sheldon: What the hell was that?

Leonard: Any other questions?

Sheldon: Dr. Sheldon Cooper here. I am the lead author of this particular paper.

Thank you. And you, sir, you have completely skipped over the part where I was walking through the park and I saw this children at the marry-go-round which started me thinking about the moment of

inertia in gasses like helium at temperatures approaching absolute zero.

Leonard: I didn't skip it. It's just an anecdote. It's not science.

Sheldon: Oh, I see. It was the apple falling on Newton's head. Was that just an anecdote?

Leonard: You are not Isaac Newton.

Sheldon: No, no, that's true. Gravity would've been apparent to me without the apple.

Leonard: You can not possibly be that arrogant.

Sheldon: You continue to underestimate me, my good man.

Leonard: Look, if you weren't happy with my presentation, then maybe you should've given it with me.

Sheldon: As I've explained repeatedly, unlike you, I don't need validation from lesser minds. No offense.

Leonard: Really? So why you did come?

Sheldon: Because I knew you'd screw this up.

Leonard: I didn't screw it up.

Sheldon: Oh, please. I admit, that spherical-chicken joke was hilarious.

Leonard: Thank you.

Sheldon: But it was straight downhill from there.

Leonard: I've had enough of your condescension. Maybe I didn't go to college when I was 11, like you. Maybe I got my doctorate at 24 instead of 16. But you are not the only person who is smarter than everyone else in this room. No offense. And I am clearly not the only person who is tormented by insecurity and has an ego in need of constant validation.

Sheldon: So admit you're an egoist.

Leonard: Yes. My name is Dr. Leonard Hofstadter. I could never please my parents so I need to get my self-esteem from strangers like you. But he's worse!

Sheldon: Okay, that's it.

Leonard: Stop it. You can not blow up my head with your mind.

Sheldon: Then I'll settle for an aneurism.

Leonard: Stop it.

Sheldon: You hit me. You saw that he hit me. He hit me.

Leonard: tried to blow up my head.

Sheldon: So it was working.

Leonard: It wasn't... It was not... You are a nutcase.

Sheldon: We'll see about that. Heads up, you people in the front row. This is a splash zone.

Leonard: Stop it. Stop it. Quit it.

Penny: Is this usually how these physics things go?

Howard: More often than you'd think.

Sheldon: Hit you with a Vulcan nerve pinch.

Leonard: No pinches! No...

Sheldon: No.

(Creators; C. Lorre, B. Prady. The Big Bang Theory, season 1, episode 9) [83].

The communication act takes place at a physics conference where Leonard presents his and Sheldon's work. In accordance with the requirements of such a speech, Leonard is dressed in a business suit, which symbolizes the difference from the other participants of the conference, that is, the listeners. But adds contrast later between him and Sheldon, who was also supposed to present this work, but refused and came as a listener to discriminate against Leonard. Sheldon's clothing reflects his desire to disguise himself as a regular listener, as he was dressed in casual clothes, but what sets him apart from the other listeners is a large black hoodie and dark glasses, which are used for comic effect as much as to make Sheldon stand out from the crowd.

In the given communication act there are several nonverbal signs that indicate a conflict between Sheldon and Leonard.

Body language:

- Sheldon's body language is defensive and confrontational throughout the scene. He often stands with a rigid posture, crosses his arms, and uses exaggerated gestures and facial expressions, indicating his strong emotions.
- Leonard's body language initially shows frustration and annoyance, with tense facial expressions and hand gestures. As the conflict escalates, his body language becomes more agitated, including pointing and pacing.

Eye contact:

- Both Sheldon and Leonard maintain eye contact during their argument, which shows their engagement and focus on the conflict. However, their eye contact becomes more intense as the tension rises, indicating the increasing intensity of the conflict.

Intonation:

- Sheldon's sarcastic intonation and gradually increasing volume of speech show his disdain for Leonard's presentation and imply his intellectual superiority.
- Leonard's frustration is evident through his tone of voice, which shows his attempt to defend himself and confront Sheldon.

Proximity and personal space:

- Throughout the scene, Sheldon and Leonard are in close proximity to each other, often standing face-to-face or at a short distance. This physical closeness adds to the intensity of the conflict.

Physical actions:

- Sheldon tries to “blow up” Leonard’s brain, which results in the conflict escalation to a point where Sheldon and Leonard start to fight, and later Sheldon threatens Leonard by mentioning a Vulcan nerve pinch, which prompts Leonard to react defensively, indicating the heightening tension.

Audience reactions:

- Penny and Howard observe the conflict from the sidelines, reacting with

surprise and amusement. Their expressions and reactions highlight the unusual dynamics of the situation.

Leonard's and Sheldon's defensive body language, intense eye contact, agitated gestures, and physical proximity all contribute to the indication of the conflict and the escalation of tension. The sarcastic tones, frustrated expressions, and defensive postures indicate the clash of egos and the need for validation. The reactions of the onlookers, Penny and Howard, indicate the unusual nature of the conflict, especially because of the setting and the quick escalation of the conflict to the point of a fight, and emphasize the ridiculousness of it.

Communication act 3:

Leslie: Hey, Leonard.

Leonard: Hey, Leslie.

Leslie: Hey, dummy.

Sheldon: Hello to you, insufficiently intelligent person.

Leslie: Oooh, rush me to the Burn Unit. Hey, Leonard. Do you have a second? I need to ask you something.

Leonard: Yeah, sure.

Sheldon: Well, if you'll excuse me I'm going to do work that promises significant results as opposed to what you do, which does not. Yeah, you heard me.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 2, episode 2) [83].

The communication act takes place in the university canteen.

Body language:

- Sheldon's body language is dismissive and condescending. He sits with a straight posture, indicating his arrogance and superiority.
- Leslie responds with a dismissive gesture and rolls her eyes, suggesting annoyance and a lack of interest in Sheldon's remarks.

Eye contact:

- Sheldon maintains direct eye contact with Leslie as he delivers his insult,

displaying his confidence and desire to assert dominance.

- Leslie briefly makes eye contact with Sheldon but quickly shifts her focus to Leonard, indicating her disinterest in engaging further with Sheldon.

Vocal cues:

- Leslie's initial greeting is delivered with a teasing tone and a playful smile. This can be seen as friendly banter and not an intention to start a conflict.
- Sheldon's response is delivered with a sarcastic, condescending tone, emphasizing his superiority and intellectual arrogance and showing that he took it as an insult.
- Leslie's sarcastic intonation, suggesting that she does not take Sheldon's insult seriously.

Proximity:

- Sheldon and Leslie are in close proximity to each other. This physical closeness can add to the intensity of the conflict. And Sheldon's going away is an indicator of his displeasure and the end of the communication act.
- The manner in which Sheldon walks, his jerky movements, and the sharp throw of the tray emphasize the conflict in this situation, but indicate its latency.

The nonverbal communication in this communication act indicate a conflict between Sheldon and Leslie. Sheldon's dismissive body language, condescending eye contact, and sarcastic tone convey his arrogance and desire to assert intellectual superiority. Leslie's nonverbal cues, including eye rolling and a dismissive hand gesture, indicate her annoyance and lack of interest in engaging further with Sheldon.

Communication act 4:

Barry: Cooper?

Sheldon: Nobel. Kripke. Don't look at my board.

Barry: What's that?

Sheldon: That's a drawing of a really cool train. Don't look at it, either. What do you want?

Barry: I have some bad news. You're working on a grant proposal for a new

fusion reactor. I'm working on a grant proposal for a new fusion reactor.

The university is only allowed to submit one proposal.

Sheldon: So they asked you to pack up your things and ship out. That's hard cheese, Barry. You're one of the good ones.

Barry: No, they're making us work together.

Sheldon: That's ridiculous. I am one of the great minds of our generation. I work on level so rarified you couldn't even imagine it. I said stop looking at my cool train!

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 6, episode 14).

The communicative act takes place in Sheldon's office, where he is working on a theorem. In the communicative act, Sheldon's flipping of the board with the theorem is used to emphasize his confidence in his knowledge and his depreciating attitude towards his colleague.

Facial Expressions:

- At the beginning, Barry's facial expression conveys his surprise and lack of understanding of the situation. Afterwards, his facial expression conveys dissatisfaction with what he is saying and indicates forced cooperation and the presence of conflict.
- Sheldon's expression conveys displeasure at Barry's presence in his office. The use of a sarcastic facial expression indicates a negative attitude towards Barry, and the expression of confusion and irritation after Barry's words indicates the existing conflict between Sheldon and Barry.

Eye Contact:

- As the interaction begins, Barry looks directly at Sheldon, maintaining eye contact. This can be seen as a sign of confrontation and assertiveness, suggesting that Barry wants to engage with Sheldon on an equal footing.
- Sheldon also maintains eye contact when addressing Barry, showing equality or even dominance in the situation.

Body Language:

- Barry and Sheldon maintain an even posture and remain calm when interacting, as there are no twitches or other small movements. However, their somewhat tense postures indicate tension and conflict between them.

Proxemics:

- Sheldon's protection of his board and drawing indicates his desire to safeguard his intellectual property and maintain his personal space. This can be interpreted as a nonverbal signal of possessiveness and a reluctance to share his ideas or collaborate with others.
- Barry's initial act of looking at Sheldon's board and drawing, and then his approaching of Sheldon can be seen as an invasion of Sheldon's personal space and a challenge to his authority.

Tone of voice:

- Barry's intonation is approximately the same throughout the communicative act, it expresses his dissatisfaction with the situation, which emphasizes the conflict between Sheldon and Barry, but also hopelessness and willingness to cooperate for the sake of work.
- Sheldon's tone changes from surprise and displeasure to sarcastic and then to frustration and annoyance. Such an intonation emphasizes Sheldon's negative attitude towards Barry, and the final hysterical intonation indicates a conflict.

Overall, the nonverbal communication cues in this interaction highlight the conflict between Sheldon and Barry. Sheldon's defensive and dominant body language, along with his protective behavior, reveals his reluctance to collaborate. On the other hand, Barry's assertive eye contact and body language indicate his readiness to challenge Sheldon's authority and, at the same time, readiness to cooperate because of work.

Communication act 5:

Barry: What the frig, Cooper? We were supposed to meet in my office a half an hour ago.

Sheldon: And yet now you're in my office. Point: Cooper. Welcome to the

Thunderdome, Kripke.

Barry: We agreed to exchange copies of our work. Let me see yours.

Sheldon: Why don't you show me yours first.

Barry: You think I just fell off the turnip truck? We exchange at the same time.

Sheldon: How do I know you're not going to take my ideas and publish them as your own?

Barry: How do I know you're not going to do that with mine?

Sheldon: Yeah, because I'm not interested in getting published in Mad magazine. Zingers fly fast in the Thunderdome, Barry.

Barry: Are we gonna do this or not? Thank you. So, we read each other's work, meet again tomorrow?

Sheldon: Fine.

Barry: Nice try. This is blank paper.

Sheldon: And I'm sure it's still more valuable than whatever's in here.

Barry: Cough it up, Cooper.

Sheldon: Very well.

Barry: If this one's blank, too, I'm going to be furious.

Sheldon: Fine.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 6, episode 14) [83].

The communicative act unfolds in Sheldon's office, where he sits at his desk, indicating his dominance within the walls of this space.

Eye contact:

- Throughout the exchange, both Barry and Sheldon maintain strong eye contact with each other. This signals their attentiveness and engagement in the conversation. However, their intense eye contact also indicates a confrontational tone, suggesting a power struggle between the characters.

Facial expressions:

- Barry's facial expression at the beginning, expressing frustration and annoyance, demonstrates his dissatisfaction with Sheldon's tardiness. At the

end his expression still shows annoyance with Sheldon's behavior but at the same time shows that he is ready to cooperate.

- Sheldon, on the other hand, wears a smug smile, suggesting a sense of superiority and confidence. And at the end of the conversation, his facial expression indicates dissatisfaction with the situation.

Gestures:

- Barry and Sheldon's hand gestures are subtle but meaningful.
- Barry's pointing gesture when referring to Sheldon's tardiness emphasizes his frustration and the importance he places on punctuality. Then his gestures indicate his readiness to cooperate because of work but at the same time his dissatisfaction with it, as well as further frustration, when Sheldon doesn't give him the papers.
- Sheldon's hand movements during the exchange are minimal but confident, indicating his self-assurance and a desire to maintain control. As well as his reluctance to cooperate.

Proxemics:

- In terms of spatial distance, both participants stand relatively close to each other, which signifies the level of their engagement in the conflict.
- Sheldon uses proximity to show his superiority.
- Barry on the other hand shows that he is unbothered by Sheldon, which is shown by his use of space as he moves freely and isn't covering from Sheldon.

Body language:

- Barry's body leans slightly forward, suggesting his readiness to confront Sheldon. This posture conveys assertiveness and an eagerness to address the issue.
- Sheldon, on the other hand, maintains an upright posture, which showcases his self-assuredness and authority.

Tone of voice:

- Barry's tone is initially irritated and frustrated. Then, when addressing the issue his voice shows that he is ready to cooperate in the name of work. However, when Sheldon doesn't give him needed papers his tone becomes irritated and annoyed, which indicates that the conflict is not over.
- Sheldon's tone is more sarcastic and condescending, which presents his initiative in the conflict and his supposed dominance.

The nonverbal communication aspects in this interaction indicate a power struggle and conflict between Barry and Sheldon. Their intense eye contact, facial expressions, gestures, proxemics, posture, and vocal cues all contribute to the underlying tension and the competitive nature of their exchange.

Overall, these communication acts demonstrate how nonverbal communication, through body language, eye contact, facial expressions, intonation, and physical actions, can effectively indicate conflicts in professional environment. These nonverbal cues provide valuable insights into the characters' emotions, attitudes, and power dynamics, allowing the audience to better understand and engage with the conflicts presented in the episodes.

3.2. Nonverbal communication in conflicts in the unprofessional environment

In an unprofessional environment, conflicts can arise due to various reasons such as power struggles, personality clashes, competition, or lack of communication. Nonverbal communication plays a significant role in escalating or de-escalating conflicts in such environments. Let's analyze the nonverbal communication in the conflicts in the unprofessional based on the previously mentioned TV series The Big Bang Theory.

Communication act 1:

Penny: You sick, geeky bastards!

Leonard: How did she know it was us?

Sheldon: I may have left a suggested organizational schematic for her bedroom

closet.

Penny: Leonard?

Leonard: This is gonna be bad.

Sheldon: Goodbye, Honey Puffs. Hello, Big Bran.

Penny: You came into my apartment while I was sleeping?

Leonard: Yes, but only to clean.

Sheldon: Really more to organize, you're not actually dirty, per se.

Penny: Give me back my key.

Leonard: I'm very, very sorry.

Penny: Do you understand how creepy this is?

Leonard: Oh yes. We discussed it at length last night.

Penny: In my apartment? While I was sleeping?

Sheldon: And snoring. And that's probably just a sinus infection. But it could sleep apnea. You might wanna see an otorhinolaryngologist. The throat doctor.

Penny: And what kind of doctor removes shoes from asses?

Sheldon: Depending on the depth that's either a proctologist, or a general surgeon.

Ohh.

Penny: God!

Leonard: Okay, look. No, Penny. I think what you're feeling is valid and maybe later today when you're feeling less, for a lack of better word, violated maybe we can talk about it some more.

Penny: Stay away from me.

Leonard: Sure. That's another way to go.

Sheldon: Penny, Penny, hold on. Just to clarify because there will be a discussion when you leave. Is your objection solely to our presence in the apartment while you were sleeping or do you also object to the imposition of a new organizational paradigm?

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 1, episode 2) [83].

The act of communication takes place in Sheldon and Leonard's apartment after they clean Penny's apartment at night without her knowledge. Sheldon is in a good mood, which is conveyed by his smile and his choice of breakfast, and a change in choice indicates a worsening mood. Leonard has a tired look, which is conveyed by his tangled hair and the fact that he is dressed in a robe and has a tired expression on his face.

Body language:

- Throughout the scene, Penny's body language indicates anger, frustration, and disbelief. She uses gestures such as pointing her finger at Leonard and making dismissive hand movements.
- Leonard's body language suggests guilt and apology, as he appears visibly uncomfortable and tries to maintain a non-confrontational posture.
- Sheldon's body language, on the other hand, displays a lack of awareness or concern for Penny's reaction.

Facial expressions:

- Penny's facial expressions show a range of negative emotions, including anger, disgust, and disbelief. She scowls, rolls her eyes, and displays a contemptuous expression.
- Leonard's facial expressions reflect guilt and regret, as he appears apologetic.
- Sheldon's facial expressions are relatively neutral and detached, indicating his lack of emotional understanding or connection with the conflict.

Tone of voice:

- Penny's tone of voice is filled with anger and frustration as she confronts Leonard and Sheldon.
- Leonard's tone is remorseful and sympathetic, expressing his understanding of Penny's perspective.
- Sheldon's tone is matter-of-fact and detached, lacking empathy for Penny's

feelings.

Proximity:

- In this scene, the characters maintain a moderate distance from each other. Penny, however, expresses her desire for space and asks Leonard to stay away from her. This physical distance reflects her need for emotional separation and signals her reluctance to engage further in the conflict.

Eye contact:

- Penny maintains eye contact with Leonard and Sheldon as she expresses her anger and seeks answers. Her eye contact reflects her assertiveness and determination in addressing the conflict.
- Leonard also maintains eye contact with Penny, indicating his willingness to listen and acknowledge his mistake.
- Sheldon, on the other hand, appears more detached and less engaged, not consistently maintaining eye contact.

Gestures:

- Penny uses gestures such as pointing her finger and making dismissive hand movements to emphasize her points and express her frustration. In general, her gesticulation is quite voluminous and sharp.
- Leonard's gestures are more subdued, with open palms indicating his non-threatening stance and his readiness to apologize.
- Sheldon's gestures are limited and mostly unrelated to the conflict, reflecting his disconnectedness from the emotional dynamics.

The nonverbal communication in this scene clearly indicate a conflict between Penny, Leonard, and Sheldon. Penny's body language, facial expressions, tone of voice, and gestures all convey her anger and sense of violation. Leonard's nonverbal cues demonstrate his guilt and remorse, while Sheldon's nonverbal behaviors exhibit his lack of emotional awareness and connection to the conflict. The nonverbal communication usage in this scene contribute to the tension and help convey the characters' emotions and reactions during the conflict.

Communication act 2:

Sheldon: Mommy?

Mrs. Cooper: Hi, baby.

Sheldon (mouthing): You called my mother?

Mrs. Cooper: Oh, you got yourself a loom. How nice.

Sheldon: Thank you.

Mrs. Cooper: Honey, why did you get a loom?

Sheldon: I was working with luminous fish and I thought, "Hey, loom." Mom,
what are you doing here?

Mrs. Cooper: Leonard called me.

Sheldon: I know, but why?

Leonard: Because one of the great minds of the 21st century is raising
glow-in-the-dark fish and weaving serapes.

Sheldon: This is not a serape. This is poncho. A serape is open at sides, a poncho
is closed. This is a poncho. And neither is the reason to call
someone's mother.

Leonard: Really? When was the last time you left the house?

Sheldon: I went to the market with Penny.

Leonard: Yeah, that was three weeks ago.

Sheldon: Well, then, buckle up. In the next four days, she's going to be very
crabby.

Mrs. Cooper: Sweetheart, your little friend is concerned about you.

Sheldon: Yes, well, I'm not a child. I'm a grown man capable of living my
life as I see fit. And I certainly don't need someone telling on me to
my mother.

(Creators; C. Lorre, B. Prady. *The Big Bang Theory*, season 1, episode 4) [83].

The communication act takes place in Sheldon and Leonard's apartment. Sheldon is sitting in a poncho with a loom and spinning wheels which reflects his inner state of confusion and indicates possible depression and anxiety.

Facial expressions:

- Sheldon's facial expressions show surprise and confusion when he sees his mother. He mouths the words "You called my mother?" to Leonard, indicating his disbelief and questioning Leonard's actions.
- Mrs. Cooper's facial expressions display warmth and affection towards Sheldon, contrasting with Sheldon's confusion and concern.

Tone of voice:

- Sheldon's tone of voice is initially surprised and questioning as he asks his mother why she's there. And then, when speaking to Leonard, he is annoyed and gradually his tone of voice becomes higher and more irritated.
- Leonard's tone is somewhat defensive and sarcastic when he explains why he called Sheldon's mother. And later in his intonation, we also hear concern for his friend.
- Mrs. Cooper's tone is affectionate and caring towards Sheldon, showing her concern for him.

Eye contact:

- Sheldon and Leonard maintain eye contact with each other during their verbal exchange. Sheldon's eye contact conveys his confusion and surprise, while Leonard's eye contact reflects a mix of defensiveness and attempts at humor.
- Mrs. Cooper's eye contact with Sheldon is warm and loving, reinforcing her emotional connection with him.

Body language:

- Sheldon's body language initially shows a tense posture as he questions Leonard's actions. He stands upright with rigid posture, indicating a defensive stance, also he is twitching all the time which shows his nervousness about the fact that his mother is here, and irritation toward Leonard.
- Mrs. Cooper's body language is more relaxed and open, reflecting her comfort and familiarity in the situation.

- Leonard's body language is more animated, using gestures and movements to emphasize his points and express his frustration.

Proximity:

- In this scene, the characters maintain a moderate distance from each other. There is no significant physical proximity that indicates an escalated conflict, except of the end of the communication act, when Sheldon storms of from Leonard and his mother, demonstrating his displeasure about the whole situation.

Gestures:

- Sheldon uses gestures such as crossing his arms and pointing to emphasize his arguments and express his frustration.
- Leonard also employs gestures, such as pointing and waving his hands, to add emphasis to his sarcastic remarks.
- Mrs. Cooper's gestures are gentle and loving, using hug and touches on Sheldon's arm and shoulder to convey affection.

The nonverbal communication in this scene indicate a conflict between Sheldon and Leonard. Sheldon's nonverbal cues, such as his facial expressions, defensive posture, and gestures, convey his surprise, confusion, and resistance to his mother's presence. Leonard's nonverbal behaviors, including his sarcastic tone, defensive posture, and animated gestures, reflect his concern, frustration and attempts to justify his actions. Mrs. Cooper's nonverbal cues, such as her warm facial expressions, relaxed body language, and affectionate gestures, convey her care and concern for Sheldon. The nonverbal communication aspects in this scene contribute to the tension and help portray the characters' emotions and reactions during the conflict.

Communication act 3:

Penny: Okay, first of all, what you call a small gap was nearly three feet wide. I slipped and skinned my knee.

Leonard: Are you okay?

Penny: Second of all, the door to the stairwell of the other building was locked,

so I had to go down the fire escape, which ends at the 3rd floor, forcing me to crawl through the window of a lovely Armenian family who insisted I stay for lunch.

Leonard: That doesn't sound so bad.

Penny: It was eight courses of lamb, and they tried to fix me up with their son.

Leonard: Sorry.

Penny: Not done. By the time I finally got to work, they'd given my shift away.

That's right. I lost an entire day's pay thanks to this. This...

Sheldon: Time machine.

Leonard: The lights flash and the dish spins. You want to try it?

Penny: No, I don't want try it! My God, you are grown men! How can you waste your lives with these stupid toys and costumes and comic books and now that?! That...

Sheldon: Again. Time machine.

Penny: Please, it's not a time machine. If anything it looks like something Elton John would drive through the Everglades.

Sheldon: It only moves in time. It would be worse than useless in a swamp.

Penny: Pathetic! All of you! Completely pathetic!

(Creators; C. Lorre, B. Prady. The Big Bang Theory, season 1, episode 14) [83].

The communication act takes place in the apartment of Sheldon and Leonard, where all the friends are present. In the living room is the "Time Machine", which previously caused Penny to miss work due to Leonard, Sheldon, Raj and Howard lifting it up to the apartment and blocking the passage.

In the provided communication act there is a conflict between Penny and the group of friends (Leonard, Sheldon, and others) regarding their hobbies and interests. That is showed using the following nonverbal features:

Facial expressions:

- Penny's facial expressions display frustration, annoyance, and disbelief as she confronts the group. She raises her eyebrows, furrows her brow, and tightens

her lips to convey her negative emotions.

- Leonard's facial expressions show concern, empathy and guilt as he listens to Penny's complaints.
- Sheldon's facial expressions, on the other hand, remain relatively neutral, suggesting a lack of emotional investment or understanding of Penny's perspective.

Tone of voice:

- Penny's tone of voice is assertive and frustrated, emphasizing her dissatisfaction with the group's activities.
- Leonard's tone is apologetic and sympathetic as he tries to understand and acknowledge Penny's concerns.
- Sheldon's tone remains somewhat detached and matter-of-fact, showing his disinterest in Penny's criticism.

Eye contact:

- Throughout the interaction, Penny maintains eye contact with the group, particularly with Leonard, as she directs her frustrations towards them.
- Leonard also maintains eye contact with Penny, demonstrating his attentiveness and engagement in the conversation.
- Sheldon, however, appears less engaged, occasionally breaking eye contact and showing less interest in Penny's complaints.

Body language:

- Penny's body language is animated and expressive, using gestures such as pointing, raising her hands, and crossing her arms to emphasize her points and convey her frustration.
- Leonard's body language is more subdued, with open gestures and a relaxed posture, indicating his willingness to listen and understand.
- Sheldon's body language remains relatively passive, with minimal gestures and a straight posture, indicating his detachment from the conflict.

Proximity:

- In this scene, the characters maintain a moderate distance from each other. But Penny uses proximity to stand closer or farther to the group or a particular participant to direct her speech at someone or emphasize her point.

Gestures:

- Penny utilizes various gestures, such as pointing and hand movements, to emphasize her arguments and express her frustration. These gestures contribute to her nonverbal communication and help convey her emotions and dissatisfaction.
- Leonard's gestures are more subtle and supportive, using open hand movements and nods to demonstrate his understanding and empathy.

The nonverbal communication in this communication act indicates a conflict between Penny and the group of friends. Penny's nonverbal cues, such as her facial expressions, assertive gestures, and defensive posture, reveal her frustration and disappointment. Leonard's nonverbal behaviors, including his sympathetic tone, attentive eye contact, and supportive gestures, reflect his efforts to understand and address Penny's concerns. Sheldon's nonverbal cues, such as his neutral facial expressions, limited gestures, and detached posture, indicate his disinterest and lack of emotional investment in the conflict. The nonverbal communication aspects in this scene contribute to the tension and help portray the characters' emotions and reactions during the conflict.

Communication act 4:

Howard: Okay, you two need to back off.

Raj: Why should I back off? You back off, dude.

Leonard: Excuse me, this is my apartment, and she's my roommate's sister.

Howard: So what? You've already got Penny!

Leonard: How do I have Penny? In what universe do I have Penny?

Howard: So I can have Penny?

Leonard: Hell, no!

Sheldon: Excuse me. Can I interject something? I'm ordering pizza online. Is everyone okay with pepperoni?

(Creators; C. Lorre, B. Prady. The Big Bang Theory, season 1, episode 15) [83].

The communication act takes place in Sheldon and Leonard's apartment. With the help of non-verbal communication, we can determine that the conflict is happening between Leonard, Raj and Howard, this is evidenced by the following symbols:

Tone of Voice:

- The characters' tone of voice reveals their emotions and disagreement. Howard's assertive tone and Raj's defensive tone indicate their opposing views, while Leonard's frustrated tone reflects his exasperation with the situation.

Facial Expressions:

- Facial expressions of Raj, Howard and Leonard include raised brows, wide-opened eyes, which indicates tension and disagreement between them.
- Sheldon's facial expression is relaxed

Proximity:

- Close distance between the participants indicate their engagement in a conflict and can indicate the intensity of a conflict.
- Raj, Howard and Leonard stand close to each other, while Sheldon is further from them which indicates that the conflict is only between Raj, Howard and Leonard and Sheldon doesn't participate in it.

These nonverbal communication cues highlight the conflict within the group. The characters' tone of voice, facial expressions and proximity collectively indicate their differing opinions, defensiveness, and a tense atmosphere. While Sheldon is oblivious to the conflict.

Having analyzed the communicative acts indicated above, it can be said that nonverbal communication can serve as an indicator of conflict. With the help of nonverbal signs, such as gestures, tone of voice, facial expressions, etc., we can

determine the intensity of the conflict, between whom the conflict is happening and who is the observer, in which phase the conflict is, whether the conflict is overt or hidden.

CONCLUSIONS

So, according to the results of the conducted study of interaction aspects of non-verbal communication, the following was determined:

1. On the basis of theoretical analysis, the essence of the concept of communication is revealed, which consists in the exchange of information coded in a certain way between the participants of the communicative act by verbal and nonverbal means. The main components of communication are defined, including: sender, recipient, channel, message, feedback, noise, context and feedback loop. The concept of a communicative act is defined, which is explained as a communication process, that takes place in a certain place and time and the result of which is a text. It is also determined that the main components of a communicative act correspond to the components of communication, and it is determined that the main condition of a communicative act is interaction.

2. The concept of "nonverbal communication" is defined, which means the exchange of nonverbal signs between the participants of the communication act. According to the results of the theoretical study of the relevant literature, the following main components of non-verbal communication were identified: facial expressions, body movements and gestures, proxemics, eye contact, voice signals, pauses and twitching, property and possessions, territorial markers. Also, it is determined that depending on the culture, social norms, political situation, etc. nonverbal signs can have different meanings, so their use should be careful and determined by a certain context and norms. Also, based on theoretical studies of non-verbal communication, the following main functions were identified: complementing verbal messages, regulating conversation, expressing emphasis and emotion, signaling intention to speak or to end the communication, conveying nonliteral meaning.

3. The essence of the concept of interaction is determined, which means the process of mutual influence of activity participants on each other. The essence of the

concept of interaction is determined, which means the process of mutual influence of activity participants on each other. Based on the results of the analysis, it was determined that the concept of "aspects of interaction" reflects different dimensions or elements that are involved in the process of communication interactions. It includes: mutual influence, dynamics, facial expressions, body language, intonation, proxemics, etc. Having analyzed the theoretical sources, it was concluded that by understanding and utilizing all aspects of interactions in communication, individuals can more effectively manage the complexity of communication, achieve their communication goals, and improve the effectiveness and quality of interactions.

4. As a result of the analysis of communication acts from the TV series *The Big Bang Theory*, it was determined that non-verbal communication really helps to regulate the flow of the communication act. With the help of nonverbal signs, the participants of the communication act gave signals about the beginning and end of the utterance or conversation, conveyed information about approval or disapproval, the desire to continue communication or end it. Using appropriate gestures and body language, the participants of the communication act indicated their psycho-emotional state, gave direction signals, clarified their words, or indicated the desired direction of movement. In general, in the considered communication acts, nonverbal communication was clearly presented and used to regulate communication acts.

5. As a result of the study of nonverbal communication in the communication acts of the TV series *The Big Bang Theory*, it was found that non-verbal communication can serve as an indicator of conflicts. In the selected communicative acts, we can clearly see the use of nonverbal communication in conflicts as a method that helps to determine the depth and participants of the conflict.

Accordingly, the tasks set at the beginning of our research are partially fulfilled.

Prospects for further research are seen in the in-depth study of the constituent components of nonverbal communication, the analysis of nonverbal communication in the regulation of the communication act and in-depth study of nonverbal communication in conflicts.

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SUMMARY

Communication is an integral part of human existence and plays a vital role in various aspects of life, such as education, research, politics, and social interactions. Nonverbal communication, comprising facial expressions, body language, gestures, and other cues, holds significant importance in conveying information and influencing interpersonal relationships. This research explores the theoretical and practical aspects of nonverbal communication in communication acts, with a focus on its role as a regulatory tool and conflict indicator. The study aims to provide a comprehensive understanding of the components and functions of nonverbal communication and its interaction aspects.

The research begins with a theoretical analysis of communication, communication acts, and nonverbal communication, drawing insights from the works of both foreign and domestic researchers in fields such as psychology, sociology, and linguistics. It establishes the foundational components of communication and identifies the main components of nonverbal communication, including facial expressions, body movements, proxemics, eye contact, and vocal signals. The research also highlights the cultural specificity of nonverbal communication, emphasizing the influence of social norms, political situations, and traditions on its interpretation and use.

Furthermore, the concept of interaction and its aspects are studied, where interaction refers to the mutual influence of the participants of the activity. The analysis shows that understanding and using different aspects of interaction, such as reciprocity, dynamics, facial expressions, body language, intonation, and spatial relationships, can improve an individual's ability to effectively handle complex communication situations and achieve communication goals.

To examine the practical application of nonverbal communication in communication acts, the TV series "The Big Bang Theory" is utilized as a case study.

The series, known for its portrayal of scientists' everyday lives, offers a wealth of real-life communication and interaction scenarios. By analyzing communication acts from the series, the research demonstrates how nonverbal communication serves as a regulatory method, signaling the initiation and termination of speech, conveying approval or disapproval, and directing the flow of conversation. It also examines the use of nonverbal communication as an indicator of conflicts, showcasing its role in determining the depth and participants involved in a conflict.

The findings of the research contribute to a deeper understanding of nonverbal communication in communication acts and its impact on interpersonal relationships and intercultural interactions. The practical implications of the study lie in its potential to enhance individuals' communication skills and conflict management abilities by utilizing nonverbal cues effectively.

While this research provides valuable insights into nonverbal communication, further studies can delve into the specific components of nonverbal communication, explore its regulation of communication acts in greater detail, and investigate its role in conflicts. By continuing to explore these areas, researchers can advance the field's understanding and contribute to improved communication practices and outcomes.