"Kinesics and body language in simultaneous and consecutive interpretation"

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Study Programme: Double Major MA Study Programme in English Language and Literature – Translation and Interpreting Studies and History

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Master's Thesis

Supervisor: Dr. Marija Omazić, Professor of Linguistics

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Kinezika i govor tijela u simultanom i konsekutivnom prevođenju

Diplomski rad

Mentor: prof. dr. sc. Marija Omazić

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Summary

In addition to the spoken word humans use other means of communication, such as voice quality and tone, proximity to the listener, pauses, physical appearance, and body motion. The study of body motion – kinesics is an important part of nonverbal communication. Since nonverbal communication is largely subconscious, it is also more sincere than the verbal one which is under conscious control of the speaker. While translators rely solely on verbal information to transcode meaning into the target language, interpreters use a wider variety of information coming from the speaker. Although meaning produced via body motion is not isolated and relies on context, simultaneous and consecutive interpreters can use knowledge of kinesics to improve their skills. In simultaneous, interpreters cannot use their own kinesic behavior to produce meaning but the way they position their body influences their physiology, mood, attitude, and stress levels. Additionally, they use verbal and paralinguistic means to interpreter extra-linguistic elements used by the speaker. In consecutive, interpreters actively produce meaning with their own kinesic statements, making an immediate impression on the listeners. As public speakers, they signal personal confidence and mood via facial expressions, eye-contact, arm movement, posture, and gesturing. However, more research is needed to confirm the link between knowledge of kinesics and quality of the interpretation itself.

Key words: nonverbal communication, kinesics, simultaneous interpretation, consecutive interpretation

1. Introduction

The process of exchanging ideas and information or simply communication is encountered on a daily basis by most people. Although it was nonverbal communication that early humans first developed and used for a long period of time, today verbal communication is thought of as the core of human interaction. Verbal language has become the dominant way of conveying messages, be it face-to-face or via documents, e-mails, text messages and the like. The situation is the same in the translation industry; translators translate words and their denotative or connotative meanings. Interpreters, however, need not to interpret just the verbal expressions of the speaker, but also the messages conveyed by the speaker's nonverbal language. Quality of the interpretation itself can be impaired without taking the nonverbal into account in a similar way in which the quality of our everyday interpersonal communication drops if we only rely on words to interpret meaning. Kinesics and body language are types of nonverbal communication dealing with body movement and its communicative properties. Although awareness of nonverbal communication and body language is on the rise, many interpreters (and interpreting courses) do not actively use this knowledge to their advantage. This paper looks at the use of kinesics in simultaneous and consecutive interpreting, its relation to interpreter body physiology, and its usefulness in conveying messages.

After the introduction, the second chapter defines nonverbal communication, kinesics, and body language, and outlines brief history of the study. Chapter three covers the basics of all types of nonverbal communication. Emphasis is put on kinesics and its relation to brain neurophysiology. In the fourth chapter, kinesics in simultaneous interpretation is closely examined from two perspectives – the physiological (interpreter's kinesics) and the interpreting one (speaker's kinesics). Chapter five analyzes the interpreter as a combination of the two kinesic roles, i.e. the way in which one's own body is influenced by kinesics and how to use kinesics to be a better speaker. The concluding remarks are presented in Chapter six, followed by Bibliography in Chapter seven.

2. Nonverbal communication

In everyday encounters people use all means at their disposal to communicate. Words are a very practical means of communication and are primarily used for conveying facts, descriptions, and explanations. During a presentation, a conference, a business meeting etc., interpreters are required to interpret a lot of verbal information (mostly facts, numbers, and figures of speech). However, using the verbal channel is not the only way to communicate. The nonverbal communication signals our emotional state and attitudes, rather than facts. In addition to disclosing feelings, nonverbal communication is used for the following: emphasizing verbal messages, expressing attitudes toward the listener, substituting the verbal message, repeating the verbal message, regulation of verbal communication, and opposing verbal communication (Rijavec & Miljković 2002). The way in which nonverbal communication regulates its verbal counterpart is especially interesting for interpreters. For example, when speakers are ready to pass the microphone to the other speaker, their last sentence will have an upward inflection, or rising tone, which will gradually decrease until the last syllable. In such a way, the current speaker will signal that the segment is finished, and that the next speaker may take over. If the speaker were to continue to upwardly inflect in the last sentence, the next speaker (and the target language audience) would wait, expecting for the speech to continue.

The majority of people (including speakers, which is of great importance for interpreters) are not aware of the way they communicate nonverbally. Frequently, the unconscious interpretation of a speaker's nonverbal signals is termed 'intuition'. Listeners do not know how they came to a certain conclusion, especially if the verbal message was incongruent with the nonverbal one, when in fact they were just interpreting the nonverbal messages of others. This is especially surprising considering the fact that nonverbal communication accounts for around 60 – 65% of entire human interpersonal communication (Burgoon 1994).

2.1. Definition of Nonverbal communication, Kinesics, and Body Language

The term nonverbal communication refers to a type of communication that conveys information not with words, but with other means. Our clothes, accessories, facial expressions, gestures, physical contact (haptics), body movement (kinesics), distancing, voice quality and tone all provide information to the listener (Navarro 2010). Whereas words are under our conscious

control, that is rarely the case with nonverbal behavior meaning that our nonverbal communication is often more sincere than our verbal one.

One of the aspects of nonverbal communication is kinesics. Kinesics, which is often called body language in the popular vernacular, is the study of a type of nonverbal communication which interprets body movement (posture, gestures, facial expression) as communication. Kinesics will be discussed in more detail later in this paper. Body language is also defined as a type of nonverbal communication in which the body itself, as opposed to words, conveys information. Although the terms are often used interchangeably, there is some difference between them. Most notably, body language fails to meet the linguistic criteria of a language – the meaning of body movement depends heavily on context, situation, surroundings, and personality. This terms implies a universality to the meaning of body movement, when in reality it can be interpreted in multiple ways, always in combination with the verbal element of communication. Although kinesics is a more accurate term, body language is an older and far more widely used one.

Since kinesics is still a relatively obscure term, to ensure clarity both were used in the title of this paper. The term kinesics is used throughout the text, and the term body language is used when the body movement's similarity to that of verbal language is being highlighted.

2.2. Brief History of the Study of Nonverbal Communication

Nonverbal communication was studied in greater detail predominantly in the 20th century. The most influential book in the field when it first started to gain attention was Charles Darwin's *The Expression of the Emotions in Man and Animals* (1872) which examined various types of genetically determined behavior. With his modern approach, Darwin was the first to systematically explore and compare the expression of emotions in humans and animal species. He asserted many frequent modes of expressions which are almost universal, meaning that all humans exhibit some natural or innate expressions, regardless of culture. This was later confirmed by the findings of Ekman, Sorenson and Friesen in their 1969 article *Pan-cultural elements in facial displays of emotion,* who found that people of vastly different cultures interpreted facial expressions of emotion in the same way. Since every culture uses the same basic facial expressions to express emotions, it is suggested that they are innate. Currently, it is considered that there are six universally recognizable emotions: happiness, sadness, fear, anger, surprise, and disgust.

Psychologists studied facial expressions at the beginning of the 20th century, behaviorists studied it in the 1960s, but the whole notion of nonverbal communication gained a broader public recognition with the work of Julius Fast *Body Language* (1971), which summarized previous research on the subject. Although many had difficulties accepting the fact that man is, in the biological sense, still an animal, Fast's book connected nonverbal behavior with space, territory, posture, and the unconscious (1971). Like with any other animal species, the human body (and its gestures) are largely governed by instinct, especially by the limbic brain.

During the second half of the 20th century, many psychologists started studying nonverbal communication in general, covering wider topics. The most influential (and often misinterpreted) findings came from Albert Mehrabian, professor of psychology at the University of California, Lost Angeles. His findings (often called the "7%-38%-55% rule") were based on two studies from 1967 ("Decoding of Inconsistent Communications" and "Inference of Attitudes from Nonverbal Communication in Two Channels"). Mehrabian studied how emotions are conveyed, greatly influencing later researches (and the public) by saying that 93 % of message meaning is conveyed nonverbally. Specifically, the meaning of the message is derived by 38% of its vocal quality, 55% by the facial expression, and 7% by its word content. The ratio 7:38:55 has often been generalized to include all interpersonal communication, while it only refers to specific types of communication (i.e. when expressing feelings and attitudes). This rule has been misinterpreted so often that it is included in many papers (even those which specifically deal with the topic of nonverbal communication or body language), although Mehrabian clearly stated on his webpage:

> Total Liking = 7% Verbal Liking + 38% Vocal Liking + 55% Facial Liking. Please note that this and other equations regarding relative importance of verbal and nonverbal messages were derived from experiments dealing with communications of feelings and attitudes (i.e., like–dislike). Unless a communicator is talking about their feelings or attitudes, these equations are not applicable.

Nonverbal communication has been receiving more attention in the media lately, especially in the areas of sales and marketing, but its value for general communication is still underappreciated in many fields. Apart from body language or kinesics (movement and gestures), nonverbal communication consists of various devices: voice tone, eye-contact (oculesics), spacing (proxemics), time (chronemics), different sounds (including silence), clothing etc., all make up a significant portion of communication, be it in a personal or a work environment.

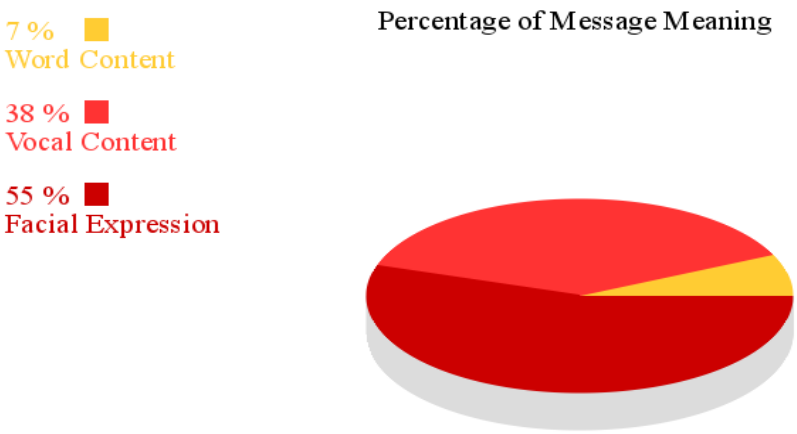

Figure 1. Mehrabian's (Often Misquoted) Findings

3. Types of Nonverbal Communication

Nonverbal communication is made up of various types, most simply classified as: paralinguistics (speech quality), proxemics (use of space), haptics (use of touch), chronemics (use of time), physical appearance (features and clothing), and kinesics (body posture and movement).

3.1. Paralinguistics

Voice is an important component of nonverbal communication not just for its role of conveying a message, but also because it complements it substantially. Tone, pitch, and quality of the encoder's voice influence the decoder's interpretation of the message. Whilst the written word often has a single meaning on paper, when spoken the connotation may change. Paralinguistics is defined as voice aspects, apart from words themselves, which carry meaning. Paralinguistic changes of word meaning include: emphasis, volume, pitch, inflection, articulation, and are also indicative of a person's geographical origins or socioeconomic class (Eunson 2008:262). It also includes various vocal attributes, laughter and silence. All of these paralinguistic changes convey meaning which can be correctly interpreted by the listener. It is also important to note that the content of the message may be contradicted by the attitude with which it is communicated.

Paralinguistics also refers to speech errors, pauses, and fillers such as "hmm", "aaa", "so" etc. Since pauses, repetitions, or fillers are often caused by stress, they may be an indicator of the speaker's emotional state (public speaking, for example, is one of the most common fears and causes of anxiety). While repetitions and stutters are most likely caused by anxiety, fillers are used to buy the speaker some extra time while at the same time signaling that the speech is going to be continued. Ideally, professional interpreters ought not to adopt the speaker's fillers and should keep their verbal channel clear. Paralinguistics may also influence grammar when upward inflection turn a statement into a question. Furthermore, accents indicate a person's geographical origin. Paralinguistic behavior may be improved by the proper use of voice tone, speed, rhythm and breathing.

James Borg suggest some helpful breathing tips: shallow breathing and short inhalations bring about more anxiety and distress (which is audible) but deep breaths from the abdomen make the voice sound more relaxed and confident. Good posture is also important because slouching and shoulder shrugging is not good for the breathing rhythm or communication in general (2009:97).

3.2. Proxemics

Merriam-Webster's dictionary defines proxemics as "the study of the nature, degree, and effect of the spatial separation individuals naturally maintain (as in various social and interpersonal situations) and of how this separation relates to environmental and cultural factors." The value of space and spatial characteristics in communication was brought to light with the research of American social anthropologist Edward T. Hall, among others. In early 1960s, he coined the term proxemics (from Latin *proximitas* - vicinity). In his foundational work on the subject – *The Hidden Dimension* published in 1966 he described proxemic behavior of man in four zones: intimate space (around 50 cm), personal space (around 1 m), social space (1 to 2 m), and public space (more than 2 m). These zones, or relative distances between people, describe the amount of space a person would need to have to feel comfortable in relation to other people. Zones establish relationships between people, which is illustrated by the distance they stand from each other, e.g. the intimate space is reserved only for the closest friends, partners, family members; personal space is reserved for interactions with friends, close coworkers, and good acquaintances; socials space is the distance between strangers, new acquaintances, and the like; public space is used for public speaking. People consider intimate space as their territory so an intrusion into someone's closest space (e.g. tapping on the back, hugging) will most likely cause negative emotion. The closer our relationship to a person is, the closer that person will allow us to approach them.

Proximity zones seem to be culturally conditioned. Northern American and European people distance themselves more than some Asian cultures accustomed to overpopulation, for example Japan. Allan Paese notes that at a conference in the USA Americans stood about 46 to 122 cm apart when talking to one another, while the Japanese had a much shorter intimate space of around 25 cm. Because of the culturally conditioned difference in zones, the Americans distanced themselves and the Japanese drew closer, leading to mutual distrust (Paese 1991:30).

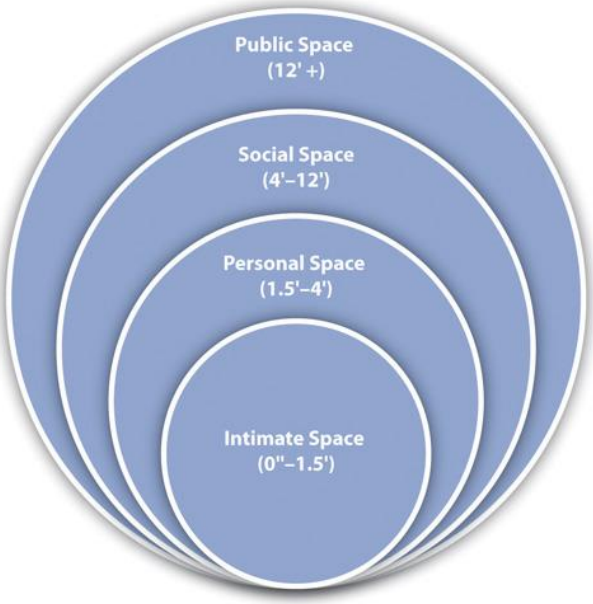

Figure 2. Hall's Proxemic Zones (in feet)

Source: http://open.lib.umn.edu/communication/chapter/4-2-types-of-nonverbal-communication/

(Retrieved June 14, 2017)

3.3. Chronemics

The way humans use time to communicate is studied by chronemics. Although time usage in communication may seem irrelevant or implicit, it plays a vital role in social interaction. Time has become a valuable currency in the modern world, to be used sparingly on the unessential. Since it is a finite resource, it has to be managed properly. This is why people who waste other people's time (e.g. by showing up late, taking too long to say something, having longer pauses) are deemed inconsiderate. Gordon R. Wainwright divided an average working day into thirds stating that:

> Roughly a third of our day is spent asleep. Another third is spent working, and the final third is supposed to let us unwind and enjoy ourselves. The amount of time we spend communicating with others is actually very little. It has been calculated, for instance, that the average manager spends about a third of his or her working day communicating with others. (2010:136)

The way in which various cultures experience time or chronicity differently was studied by Edward T. Hall in his model of "high context" and "low context" cultures. For low-context cultures time planning, punctuality and scheduling are very important while high-context cultures do things in their own pace (Hall 1977). For instance, a German businessman could be frustrated by the behavior of a Southern Croatian (e. g. Dalmatian) who does not assign the same sense of urgency to business and deadlines while his counterpart may view the German as an inconsiderate workaholic. It's not just a matter of time usage, but also of culture. Cultures may additionally be considered monochromic if they prefer doing things one at a time, similar to Hall's low-context cultures, or polychromic if several things can be done at once, similar to Hall's high-context cultures.

3.4. Haptics

Haptics is the study of touch as a form of communication which looks at behavior such as hugging, kissing, hand-shaking, embracing, tickling, patting on the back, and touching one's own body. Although touch is one of essential human needs, the degree to which it can be used in communication depends on the culture, and the individual's personal preferences. Touch is most commonly classified into five types: functional/professional, social/polite, friendship/warmth, love/intimacy, sexual/arousal. It is of greatest importance on the friendship/warmth and love/intimacy level whilst on the functional/professional and social/polite level it is employed but to a much lesser degree. Some professions require touch to be used more often (e.g. medical profession), but for most touching is not frequent. The most common type of touch in interpersonal communication is the handshake, which for interpreters may be the only physical contact with the speaker (or fellow interpreter). While shaking hands is broadly accepted, any closer interaction, for example patting on the back or hugging, should be approached with caution. As authors Hans and Hans put it "this positive power of touch is countered by the potential for touch to be threatening because of its connection to sex and violence (2015:48)." The culture context of touching is also important since some cultures are more likely to accept touch than others.

Figure 3. US President Barack Obama bowing to Japanese Emperor Akihito on November 14, 2009

Source: http://www.telegraph.co.uk/news/worldnews/barackobama/6580190/Barack-Obama-criticised-for-treasonous-bow-to-Japanese-emperor.html

(Retrieved July 17, 2017)

3.5. Physical Appearance

Physical appearance, and the way one manipulates it, is one of the most common ways of nonverbal communication. Clothing and various adornment signal individual's age, wealth, culture, nationality, ethnical identification, social class, marital status, etc. Choice of clothing, hairstyle, make-up, and accessories also reveals nonverbal cues about one's personality since it is a form of self-expression. The main functions of physical appearance as nonverbal communication according to Baden Eunson are: protecting the wearer, protecting the environment from the wearer, an indication of sexual modesty/immodesty, an indication of leisurely life, a display of group identification, a display of wealth/status, displays of dominance/physical toughness, displays of compensation, and displays of religious affiliation (2008:263). Certain appearance-related choices evoke social stereotypes (e.g. uniforms, fashionable items, piercings) and control one's image in interpersonal interactions, making them more predictable and therefore less stressful. The same rules apply in the field of conference interpretation – dressing up or down reveals the interpreter's personality, level of conformity, approach to work, and the casualness of the setting.

3.6. Kinesics

Kinesis (from the Greek work *kinesis* meaning 'motion') is the systematic study of nonverbal body movement relative to communication. The term was coined by Ray Birdwhistell whose

book *Introduction to Kinesics: An Annotation System for Analysis of Body Motion and Gesture* published in 1952 marked the introduction of formal research on body motion communication, although anthropologists' and descriptive linguists' growing interest for the study of nonverbal communication was present from the 1940s. In popular discourse kinesics is termed 'body language', a term older than kinesics (Merriam-Webster Dictionary notes its first known use in 1885) but not used by Birdwhistell since the definition of 'language' only partially corresponds to the meaning conveyed by the body. While the mouth is busy with word articulation, the body conveys messages with its posture, gestures, motion quality, facial expression, and does so in a structured way (analogue to the verbal one).

Linguistics had a major impact on Birdwhistell's research. He considered kinesics to be socially acquired and culture-specific, meaning that there is no universality to kinesics. Although people may not be aware of it, the process of learning kinesics is similar to the process of learning verbal language and can therefore be broken down into smaller elements comparable to units in linguistics. Analogue to phones, phonemes and morphemes, Birdwhistell defined *kines*, *kinemes*, and *kinemorphs*. He defined a *kine* as the smallest identifiable unit of body movement, a *kineme* as a group of movements that may be used interchangeably without affecting social meaning (equivalent to phonemes in linguistics), and a simple *kinemorph* as a group of *kines* functioning like a word part while complex *kinemorphs* consist of a group of *kines* that function like a word (1952). To note *kines*, and organizations of *kines* Birdwhistell divided the body into eight major sections: total head; face; trunk; shoulder, arm, and wrist; hand and finger activity; hip, leg, ankle; foot activity, walking; and neck (1970).

As with the verbal lexicon, meaning of words in body language can vary, and the same word may have several different meanings. Only when the word is put into context (in this case the kinesic context) can its meaning be deciphered. Daniel Bernhardt calls kinemes "motion primitives" stating that "much like in a natural language, syntactic rules are followed to combine these kinemes into more complex motion structures with social meanings" (2007:51). Kinesics is very context-dependent meaning that all body movement should be interpreted only in regard to the context, which ideally comes in a pattern and is congruent with the verbal message. Birdwhistell warns that "no position, expression, or movement ever carries meaning in and of itself" (2010:45). Therefore, we cannot assign the same degree of isolated meaning to words and movements, but must always interpret kinesic motion as dependent on the context and the accompanying verbal message.

American psychologists Paul Ekman and Wallace Friesen divided kinesics into five wider areas considering the function of body movements and facial expression: emblems, illustrators, manipulators, regulators, and emotional expressions (Ekman & Friesen 2004).

Emblems are somewhat similar to words in body language since they have a specific meaning understood by all members of a culture. Although emblems can be multicultural, i.e. understood by members of different cultures, their non-universality is still tricky. Since they are culturally variable they should be used with caution when gesturing in different parts of the world. The most famous example is probably the 'thumbs up' emblem meaning approval, liking, or agreement (adopted even in instant messaging). But in the Middle East and certain parts of West Africa and South America, this gesture has an obscene and offensive meaning. Another example, with some relevance to interpreters from the USA, is the 'come here 'or the 'beckoning finger or palm' emblem (upturned palm either with one finger or all the fingers extending and retracting), which is offensive in Asia since it is used only to beckon animals. In the Philippines, using that emblem could lead to an arrest (Cotton 2013).

Illustrators are movements which illustrate the verbal message, often to emphasize or even contradict that which is being said. For example, while describing a colleague's work ethic you disagree with, you might shake your head left-to-right or roll your eyes. Likewise, a fisherman may use hand gestures to indicate the size of a fish he caught. Unlike emblems, illustrators usually do not have stand-alone meaning, and depend on the speaker's involvement with the process of speaking. Ekman notes that they serve "a self-priming function, helping the speaker get going or get through a difficult to explain thought", meaning that the interpreter will be left having to interpret illustrator movement into a verbal message (2004:43).

Manipulators (initially termed "adapters" by Ekman and Friesen 1969) are touching movements which indicate internal states, positive or negative, and can be directed to the self, other, or objects. Use of manipulators is usually subconscious, usually resulting from feelings of anxiety, nervousness, and lack of control (Ekman 2004:43). Self-touching provides comfort in such situations, although some manipulators may be used as a habitual activity. According to Hans and Hans, most common touching behaviors are: scratching, twirling hair, fidgeting with fingers or hands, coughing and throat clearing (2015:47). They also note that smartphones have become a common manipulator since they help to reduce anxiety. Speakers often use manipulators because public speaking is one of the major causes of anxiety, as is simultaneous interpretation discussed later in greater detail.

Regulators are movements which regulate the flow of speaking and listening between two or more participants. They tell the listener to wait longer, hold that thought, pay attention, to talk now, etc. They tell the speaker to hurry up, to repeat, to elaborate, to be less boring, to give others a chance to speak, etc. (Ekman 2004:44). These movements indicate our intentions which we often communicate via nodding, eye-contact, and a difference in body position. Although eye movement is studied as a part of kinesics, it also has its separate branch of study named oculesics which studies eye behaviors in greater depth.

Emotional expressions (initially termed "affect display" by Ekman) are movements which reveal emotions to others, usually subconsciously. These include facial expressions, gestures, hand and feet movements, and posture (Borg 2009:20). Face is the most expressive part of the body, and therefore a major communicator. Since emotion, unlike thought, is expressed externally, it is often a more reliable source of information. Ekman notes that "there is no involuntary signal which informs conspecifis what the person is thinking: thoughts are private, but emotions are not" (2004:45). Therefore, interpreters can correctly asses the speaker's emotions about a specific topic from his emotional expressions and formulate the verbal message accordingly, for example by using appropriate modifiers or paralinguistic features.

3. 6. 1. Kinesics and the brain

Looking at body movement can be a good way of diagnosing how the brain deals with stressful situations. It is the brain which controls both conscious and unconscious behavior, meaning that all body movement is neurobehavioral and the brain is communicating nonverbally. The brain, however, is a very complex thing. Although we tend to think about the brain as a singular system, in the 1960s American physician and neuroscientist Paul D. MacLean introduced his concept of "the Triune brain" which consists of the reptilian (stem) brain, mammalian (limbic) brain, and the neocortex (human) brain (1990). Our limbic, or mammalian brain as MacLean called it, is responsible for most nonverbal behavior and is regarded as a more accurate indication of a person's mood, feelings, and attitudes. Our human brain, or the neocortex, is regarded as just the opposite; since it's in command of higher-order brain functions (including verbal language), it is capable of deception and is not to be trusted as much (Navarro 2010:31). This is why nonverbal behavior gives more accurate information about other people's true feelings and opinions. Neocortex, which expresses itself verbally, is capable of lying while the predominantly unconscious limbic brain reacts to its immediate stimulus. When the limbic brain encounters any type of stimuli, be it positive or negative, it instantaneously leaks that information in the form of body cues (tells) which are congruent with the stimulus which caused

them. These cues then physically manifest in our faces, torso, arms, hands, and feet (Iantosca 2010).

The implication of "the Triune brain" model in the study of kinesics, and the usefulness of reading body language in general, is that the limbic brain is much more truthful than its neocortex counterpart. For example, although the neocortex may claim that a person is feeling comfortable interpreting in the booth, the limbic brain will leak micro expressions of anxiousness and stress reveling the truth.

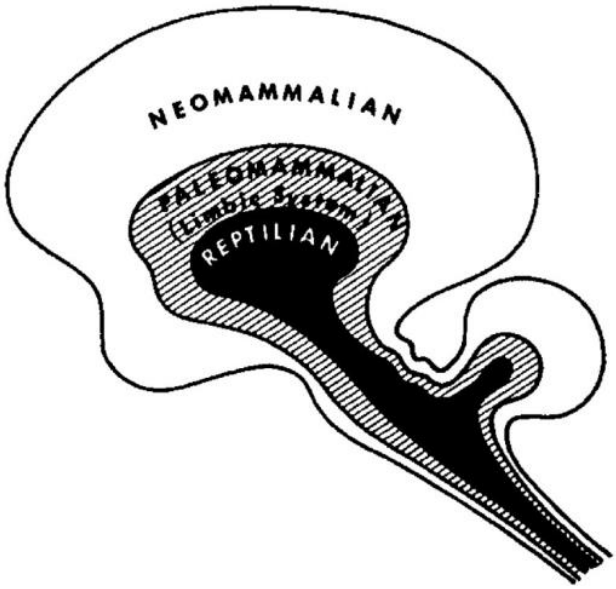

Figure 4. The Triune Brain Model by MacLean (1990).

4. Kinesics in Simultaneous Interpretation

The significance of body movement can be looked at from the perspective of the two major modes of interpretation – simultaneous (SI) and consecutive (CI). Simultaneous interpreting, which is fairly cognitive-heavy, is mostly studied from the domain of linguistics, often failing to take into account other communicative elements apart from the source and target language. According to the International Association of Conference Interpreters (AIIC) a simultaneous interpreter "sits in a booth, listens to the speaker in one language through headphones, and immediately speaks their interpretation into a microphone in another language" (2011). This definition highlights two degrees of kinesic behavior in simultaneous interpretation.

Firstly, the simultaneous interpreter "sits in a booth" meaning that the kinesic scope of the body is immediately limited. Although not all body parts are restricted, i.e. the head, the arms, the feet can still be moved with relative ease, actions in the booth such as sitting, listening through headphones, and speaking into a microphone reduce the range of the interpreter's kinesic behavior. Interpreters sit in the booth not just during their segments, but the entire duration of the conference therefore increasing the importance of posture which can positively or negatively influence body physiology.

Secondly, this definition is completely devoid of visual input in the process of simultaneous interpretation. Most interpreters, even if they have not explicitly studied nonverbal communication, prefer to look at the speaker while interpreting. Stressing only the "speaking" element of interpretation seems nonsensical in the same way as it would make no sense to close one's eyes while talking to family members or a coworkers. Seeing provides a wealth of information not just on the receiver's appearance, mood, or attitude but also on the immediate feedback on the message, especially when it is nonverbal. The Directorate General for Interpretation (DG Interpretation) also excludes visual input from its definition of simultaneous interpretation on their official website by stating that "the interpreter receives the sound through a headset and renders the message into a microphone almost simultaneously". Although this is not the case with AIIC or DG Interpretation, some authors do include visual input as an interpreting requirement. In her book *Conference Interpreting: Principles and Practice* Taylor-Bouladon states that interpreters "sit in soundproof booths with a clear view of the meeting room" (2007:3).

To summarize, kinesics in simultaneous interpretation can be looked at from two perspectives: the interpreter's restricted body movement in the booth, and the interpreter's ability to see or not to see the speaker's kinesic behavior. Looking at the connection between the interpreter's ability to see the speaker and the quality of the interpretation, especially in relation to the speaker's intended message, would make for an interesting research topic as well.

4.1. Kinesics in the Booth

Since the interpreter is not a *de facto* receiver of the verbal message, i.e. the speaker addresses the target language audience via the interpreter's rendering, one might not consider his or hers kinesic behavior as having much importance. The audience does not see the interpreter's body language, and it therefore should not play a major communicative role in the interpretation process. However, that is only partially correct. Body movement, apart from it communicative features, also influences a number of other factors – energy, mood, productivity, and stress. Simultaneous interpretation (SI) is generally considered to be a high stress profession (Gile 1995; Seeber 2011; Setton & Dawrant 2016) although evidence of correlation between stress and performance is not substantial.

AIIC commissioned the first Workload Study on interpreter stress and burnout which looked at all four sets of stress parameters: psychological, physiological, physical, and performance aspects (2002). The study also focused on the correlations between them (Mackintosh 2002a). The study consisted of a mail survey to a representative sample of interpreters (607 respondents, 41% response rate) and a booth survey (47 booths – 23 mobile, 24 permanent). The psychological impact was examined via the survey. The physiological data examined was blood pressure, heart rate and salivary cortisol levels. The physical data collected in the booths was booth size, CO and, oxygen levels, humidity, temperature, lighting, ventilation, and air flow. The performance data was measured at the beginning and the end of an interpreter's turn, at the beginning, the middle, and the end of a working day (AIIC 2002). The study established a link between environmental, psychological and physiological factors. It concluded that simultaneous interpretation is a high stress profession due to the high levels of mental exhaustion, cognitive fatigue and stress reported by the respondents in the survey. Although it is a profession in which stress does not necessarily contribute to a decrease in performance level, it comes with a psychological and physiological cost. Ingrid Kurz, one of organizers of the Workload study- follow up workshop (Mackintosh 2002b), conducted a pilot study measuring objective physiological parameters to compare stress levels in expert and novice interpreters (Kurz 2003). Although it looked at different parameters, i.e. pulse rate and skin

conductivity level, her research is especially interesting since it linked subjective stress an interpreter feels to his or hers physiological response, noting that "changes of physiological functions can be used as an indicator of emotional and mental processes" (Kurz 2003:61). This is why kinesics in the booth can play a significant role, since assuming a different posture or making a certain gesture influences body physiology and therefore a possibly more positive or negative interpreting experience.

Additionally, being out of the spotlight may provide interpreters with a feeling of anonymity and safety, prompting them to assume a casual body posture. Because of the heavy cognitive load and multiple simultaneous processes, there is rarely room left for any consideration of one's body or the way it is positioned. Keeping your back straight, for example, would take a piece of the already overloaded concentration after all. However, research suggests that body position and movement influences one's physiology and a number of psychological benefits (Carney, Cuddy, Yap 2010; Hassmen, Koivula, Uutela 2000; Peper & Lin 2012). Kinesics may not directly influence the interpreter's rendering, but it does influence the interpreter as a person. There is no research yet to suggest link between subjective factors (such as mood, energy, motivation etc.) and performance in interpreters, but studies have shown that the body generally influences the aforementioned factors.

The most famous research on the topic of posture and gesture impact comes from Harvard social psychologist Amy Cuddy. Her 2012 TED talk named "Your body language may shape who you are" was viewed by millions of people and is one of the most popular TED talks of all time. Her talk was based on her research dealing with the effects our posture and gestures have on hormonal levels and the feeling of power.

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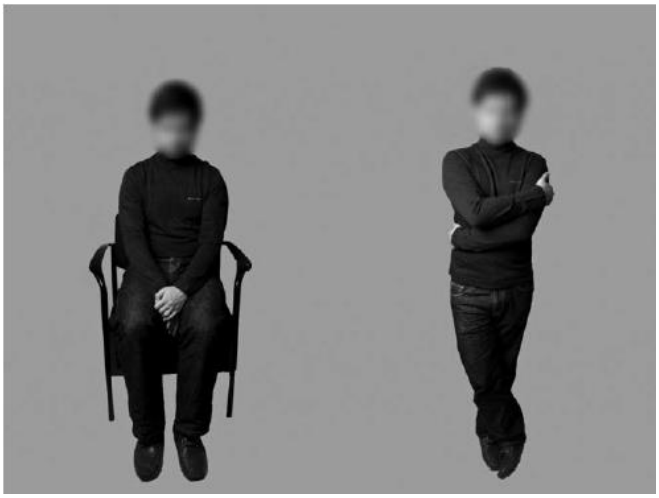

Figure 5. Two low power poses used in the study by Cuddy et al. (2010)

In 2010, Cuddy published a paper together with Dana Carney and Andy Yap on the implications of the so-called "power posing". They concluded that these power poses, which are characterized by expansive positions, erect posture, and open limbs, cause neuroendocrine and behavioral changes in both genders, especially in the levels of testosterone and cortisol. These poses were looked at from the dimensions of expansiveness and openness. High power pose users gestured and positioned their body in a way which took up more space and positioned their limbs more openly, while lower power pose users did the opposite. Participants in the study who employed high power poses "experienced elevations in testosterone, decreases in cortisol, and increased feelings of power and tolerance for risk; low-power posers exhibited the opposite pattern" (Cuddy et al. 2010:1363). Since interpreters sitting in a booth usually pay little regard to their body position which is often in the lower power range (closed limbs, rounded shoulders, slouched back), according to Cuddy's research their testosterone levels would drop and they might experience a feeling of powerless.

Figure 6. Example of low power posing during simultaneous interpretation in the booth

Source: http://www.languagetoday.org/images/simultaneous-interpreting.jpg

(Retrieved July 27, 2017)

Similarly, San Francisco State University professor Erik Peper, who is an expert on stress management and applied psychophysiology (biofeedback), conducted a number of studies with several collaborators on posture impact. In 2004, Wilson and Peper found that posture played a role in memory evocation and subjective energy levels. Participants with upright postures evoked memories which was more positive while those who were "sitting collapsed" showed the opposite pattern (Wilson & Peper 2004). In 2016, Peper and his colleagues again showed that sitting in an erect position for two minutes would provoke "changes in your hormones, energy levels, strength, and moods" (Peper, Booiman, Lin, Harvey 2016:70).

Apart from posture, psychological scientists Tara Kraft and Sarah Pressman of the University of Kansas investigated the effects of similing, especially if the smile was genuine, on stress recovery. After being subjected to various multitasking (and stress inducing tasks) participants who were instructed to smile had lower heart rate levels after recovering from these activites which made the authors conclude that "there are both physiological and psychological benefits from maintaining positive facial expressions during stress" (Kraft & Pressman 2012:1372). This is also relevant for interpreters who employ multitasking and experience the previously mentioned high levels of stress. If an interpreter, especially a novice one, were able to genuinely smile during segments as much as the circumstances allow it, he or she would benefit from a lower heart rate during recovery.

Since the interpreter *per definitionem* is in a sitting position in the booth, it is worth looking at the booth itself. According to item 4.5 in the ISO standard 2603:1998 minimum interior booth dimensions are 2.5 m width, 2.4 m depth, and 2.3 m height (qtd. in AIIC n.d.).

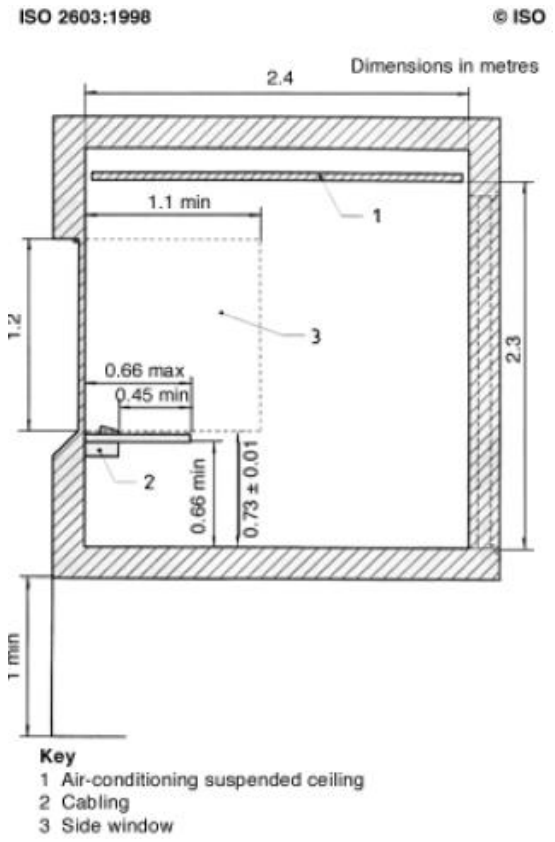

Figure 7. Simultaneous booth blueprint according to ISO 2603:1998

For an average sized male or female interpreter this leaves enough room to assume upright postures and use open limbs either during segments or in between them. As the aforementioned research suggests, interpreters might offset the negative effects of stress and a prolonged restricted body position by actively adopting a better kinesic behavior.

4.2. Interpreting Kinesics

Universities which offer a course in translation and interpreting often focus on developing the students' hard skills. During undergraduate, graduate, and postgraduate courses students polish their hard skills with a frequent focus on vocabulary, vocal quality, delivery, speech rate etc. But interpretation is much more than a simple act of transforming one linguistic code into another, it is a form of communication which according to Angelelli includes "intention, context, form, gist, gesture, tone, relations of power" (2000:580). To put it into the language of translation theory, interpretation should transcode meaning not word for word, but sense for sense. It is not just a linguistic transfer, but an attempt to produce the same effect on the listener that the original speaker intended. Therefore, kinesic can provide a wealth of information for the interpreter who can use knowledge of body movement to mimic the speaker's intent more accurately.

Rennert notes the functional role of kinesics as a "backup" for information – if for any reasons, be it technical difficulties, distractions, focus on the output etc., the interpreter misses parts of what is being said, he or she could receive this information through visual input (2008:208-209). This is especially relevant at the beginning of the conference (when the acoustic technology may not be aligned properly at first), during fast changes between the speakers, or in situations when a non-native speaker uses kinesic behavior to compensate for lack of vocabulary.

Interpreting kinesics also requires knowledge of other extra-linguistic elements, most notably culture and cultural differences. As noted above, emblems may have different meanings across different cultures or have no meaning at all. Therefore, if a speaker were to use one, depending on the target culture and target language, the interpreter may choose to modify or clarify the message verbally. For example, when a speaker uses the "OK gesture", which is offensive or non-existent in some parts of the world, the interpreter might emphasize the positive aspects of the original message to produce the same effect. Additionally, the target language audience which sees the gesture and hears the interpretation of its meaning would understand the speaker's entire intended message, not just its verbal component.

The interpreter might also interpret any kinesic statement, which he or she feels the target language audience might not understand. Since in doing so the interpreter cannot use his own kinesic scope, verbal and paralinguistic features are used to modify or transcode the message. One of the best examples of misleading body movement is the reversal of head nodding for "yes" and head shaking for "no" in some cultures (Rennert 2008:210).

Speaker's emotions, consciously or subconsciously expressed, are frequently interpreted by means of the interpreter's paralinguistics. Although the interpreter might be encouraged to paralingustically or verbally transmit the speakers conscious emotions (e.g. irony, humor, awe), that is not necessarily the case with unconsciously expressed emotion (e.g. embarrassment, insecurity, shock). Poyatos highlights the judgment factor in interpretation, saying that the interpreter ought to decide what is "ethically permissible" to convey to the target language audience in each specific situation, since it may be an invasion of the speaker's privacy (1997: 255). For example, the interpreter might decide not to paralingustically mimic the speaker's nervousness, if he or she deems that it would not be appropriate.

Kinesic behaviors that require verbalization in the interpretation process if used instead of words are emblems, identifiers, and pictographs (Rennert 2008:211). However, in real-life simultaneous translation during conferences or other events such isolated meaningful body movement is rare – kinesic statements are usually accompanied by vocal ones, or vice versa. Moreover, most movement during such formalized events is smaller, restricted, and even marginal. This is especially the case with audible kinesics, such as thigh-slapping or finger-snapping (Poyatos 1997:250). Such behavior modifies meaning but to a lesser degree than vocal content.

In addition to the above mentioned possible misunderstanding or non-understanding of emblems by target language audience, the majority of a speaker's kinesic behavior is immediately and subconsciously understood. Therefore, it is redundant for the interpreter to vocally express (or paralingustically give note to) smaller or commonly used body movements. Kinesic behaviors such as smiling, shrugging, eye-rubbing, waving, scratching, arm-crossing, nodding etc. are usually omitted in the interpretation process because they are directly understood. The interpreter, who is the subject of many simultaneous tasks already, directs the focus on other message elements of greater immediate importance. Viaggio similarly notes that the interpreter's rendering is often redundant, since the speaker's body language is as understandable to the audience as his or hers words (1997:287).

However, interpreting kinesics may not be as marginal as it seems. Rennert (2008) argues that the lack of visual input in simultaneous interpretation makes interpreters feel more stressed and evokes a feeling of missing out on information. Therefore, information-processing is aided by visual input, although "a large part of this information is received unconsciously and may affect the understanding of the source text or the delivery of the interpretation without the interpreter being aware of it" (2008:216). This means that interpreters are often not aware of visual impact in their delivery, since it is processed subconsciously. Although there is no substantial proof to support the theory that interpreting kinesic and other nonverbal elements improves the quality of interpretation, Rennert's findings are in line with those of Bühler (1985) and Kurz (1996) in the sense that interpreters preferred seeing the audience and the speakers because it otherwise increased the amount of stress and subjective feeling of missing out during the interpretation process. Since interpretation was defined as a high-stress profession above, it is worth taking into account all elements that would bring about a reduction in perceived stress levels during interpretation. Nonverbal communication is mentioned as facilitating a better understanding of the speaker, and kinesic elements which were most helpful are gaze for turn-taking in Bühler (1985), and hand and facial expressions for information Rennert (2008). However, much more research is needed.

It should perhaps also be noted that kinesic interpretation aids in the developing communication skills of the interpreters themselves. Although not many look at the speaker's body language and even fewer pay attention to their own, the goal of the interpreter is to strive for ever increasing excellence, both as a listener and a speaker. As Viaggio (1997:291) beautifully put it:

> It is up to trainers, then, to teach would-be practitioners to listen with their eyes and speak with their bodies, and fully to incorporate paralanguage and kinesics as a crucial part of their own message, since both are an inalienable part of a speaker's 'articulateness', and that is precisely what the interpreter is: a *sui generis* speaker.

5. Kinesics in Consecutive Interpretation

The second major mode of interpretation is consecutive interpretation (CI). The previously mentioned kinesic influence on body physiology in simultaneous interpretation is also applied in consecutive, with the addition of the speaker's kinesics. Unlike in simultaneous, during consecutive interpretation closer attention is paid to body language and kinesics in general. The interpreter is now a *de facto* speaker, meaning that he or she are physically present in the communication situation and no longer just a message-medium. Since interpreters are now seen – not just heard, the importance of their kinesic behavior rises. However, this refers only to the interpretation process since the interpreter generally does not use any meaningful body movement during note-taking.

DG Interpretation defines a consecutive interpreter as someone who "sits with the delegates, listens to the speech and renders it, at the end, in a different language, generally with the aid of notes" ("What is consecutive interpreting"). Here again the interpreter sits by definition, which means that the kinesic scope is once more limited. A notable difference, however, is that now the interpret sits "with the delegates". Therefore, the interpreter is in their field of sight and can use body movement to communicate in the same manner the speaker does. The nonverbal kinesic dimension of consecutive interpretation is so pronounced that in their *Practical guide for professional conference interpreters* AIIC advises:

> In consecutive, it is all the more important to be a good public speaker. Don't forget to make eye contact with the audience, and make sure to project poise and confidence with your body language. All the principles of quality interpreting apply, with the additional requirements of the visual dimension and non-verbal performance factors. (2009)

Although consecutive is practiced less frequently than simultaneous interpretation, it is still an important factor in conference interpreter training. It is also used as an eliminatory exercise in professional accreditation tests for the European Union – the world's largest conference interpreter employer Setton & Dawrant 2016: 135).

PRESENTATION/FORM • **Active language** • **Communication skills**	• **Knowledge of target language (correct grammar, appropriate register, idiomatic expressions, vocabulary, interferences from the source language)?** • **Appropriate choice of register?** • **Terminology?** • **Diction (mumbling or clear enunciation)?** • **Accent (if applicable)?** • **Pace of delivery (fluent or staccato)?** • **Use of the voice (prosody)? Intonation?** • **Was the delivery professional? Was it agreeable to listen to and confident?** • **Eye contact?** • **Appropriate body language?** • **Dress code?**

Figure 8. DG Interpretation's Presentation and Form section of the Marking criteria for Consecutive (indicative only)

To be eligible to work in one of the European Institutions, the interpreter first has to pass the inter-institutional interpreting test, which includes the accreditation test. To get accredited, test candidates need to successfully interpret speeches in both consecutive and simultaneous mode. The successfulness of their performance is determined by the Selection Board. On the official European Union website (europa.eu) DG Interpretation published a non-exhaustive list of marking criteria used to assess the test candidate's performance ("Marking criteria for Consecutive"). Under the marking criteria for consecutive, section "presentation/form" (see Fig. 8.) several elements of nonverbal communication are evaluated: various paralinguistic features, eye contact, dress code, and appropriate body language. These are also labeled as "communication skills".

Although this list is not exhaustive, "appropriate body language" is a rather ambiguous criterion. It refers to interpreter's appropriate kinesic behavior, but that could mean several things – does the interpreter use body language at all, what kind of movement is it, is the movement in line with target culture, is its meaning clear, is it congruent with the speaker's movement and/or intention, what do the Selection Board member's subconsciously deduct about the interpreters from their movement etc. Since most interpreters do not deliberately position their body during interpretation, their success in these criteria will most likely depended on their general experience as public speakers. The "appropriate" part probably refers to meaningful body movement which is congruent with the verbal content's meaning. For example, if the message is positive the speaker (or in this case the consecutive interpreter) will smile, use open gesturing, lean towards the listener, and vice versa.

Congruence is an important element in communication. It is the degree to which verbal and nonverbal communication correspond with or contradict one another (Eunson 2008:257). We subconsciously do not trust people with incongruent body language. This could prove very valuable for test candidates taking the accreditation test. Matching one's body language to the verbal message would reinforce the Selection Board member's positive performance assessment or otherwise build trust in the interpreter's capability in a different settings (e.g. business meeting).

Same simultaneous interpreting body position restrictions apply for consecutive. Consecutive interpreters also sit during the process, but are even more restricted since they actively take notes from a sitting position. AIIC advises consecutive interpreters regarding their work setting, stating that it should be ensured "that you have a working surface to support your notepad, documents, and microphone, which should be fixed in position with a desktop microphone stand". Therefore, the same physiological influences related to body position and posture in simultaneous apply here as well. During the process of note-taking the consecutive interpreters cannot infer meaning from the speaker's body language, but they can deliberately create meaning with their own – either by aligning their verbal and nonverbal communication or by appropriate gesture-making. However, since interpreters are sitting, they can employ knowledge of kinesics with their facial expressions, arm movement and posture – everything else is usually out of sight beneath the table.

As stated, congruence between verbal and nonverbal produces an effect in the target audience. It is therefore useful for interpreters not to leave their body language to chance, but to use knowledge of kinesics to make a better communicative impression. After all, that is the end goal of interpretation – rendering the message with the same effect on the listener as the speaker had intended. It is important to note body movement with both positive and negative connotations – positive because one might use it, and the negative because one wants to avoid it. Navarro (2010:27) states that all nonverbal behavior can be classified into two main categories: pleasure and displeasure. This is a similar dichotomy to positive and negative, good or bad, happy or sad. It will, therefore, be useful to look at body movement of both kinds, and their respective meanings.

5.1. Kinesic Movement in Consecutive Interpretation

As stated before, consecutive interpreters act as secondary speakers, meaning that they also use body movement to complement, construct, or highlight meaning. If, when doing so, they properly align their verbal lexicon with kinesic movement, a truly effective communication is established. In order to achieve such an effect, some movement is more desirable than other.

Figure 9. Body position of a consecutive interpreter during the note-taking process

Source: https://i.ytimg.com/vi/bB-DFehnwS0/maxresdefault.jpg

(Retrieved August 8, 2017)

First of all, body position during the note-taking process should be considered. Since interpreters have a passive role in this situation, their body movement is not meaningful and is usually arbitrary. Their torso and arms are busy with note-taking, their head looking down at the notepad, their body leaning towards that which they are writing (see Fig. 9.). During this process, the speaker usually addresses the target audience (one person or more) directly, looking at the interpreter only to see whether he or she is in fact taking note of what is being said. In this phase, interpreters (and their bodies) are passive, busy, and do not employ kinesic movement, which is most often marginal.

Things drastically change, however, when the interpreter takes on the role of the speaker. Interpreters' body movement ought to change instantly when their rendering begins. One of the first differences in body motion between the note-taking and the speaking mode is eye movement. Oculesics, a subcategory of kinesics and nonverbal communication, looks at several eye-related movement, but for this paper the most relevant type is eye contact. Interpreters

should primarily look at their audience, not their notes – the notes should only be glanced at. Eye-contact is an important builder of trust and indicator of interest; if it is lacking, the listener or the audience have a less favorable impression of the speaker and his trustworthiness. Calero (2005) notes that eye-contact is of utmost importance when establishing interpersonal communication. Therefore, interpreters who direct their gaze only at their notes will not create a positive impression and might even be thought of as not willing to communicate.

Another difference is that in posture. As discussed in the case of simultaneous interpretation, slouching negatively influences body physiology. Not only that, but people who sit in an erect position have better mood, feel more confident, and appear more trustworthy – and it is in the speaker's interest that his or hers message gets rendered as credible as possible. Since interpreters naturally slouch, drop their shoulders, and lean their head forward during note-taking, they may easily fall prey to the so-called "turtle effect" when entering the speaking mode. This is a low-power pose in which the shoulders are being raised toward the ears, usually in combination with a downward facing gaze – the reason why interpreters who look down at their notes more often are more likely to assume such position. It signals uncertainty, weakness, doubt, and negative feelings (Navarro 2010:103). This is why a change in posture and shoulder position is important for the overall impression of the message rendered, and the credibility of the person rendering it. As awareness of nonverbal communication rises, verbal uncertainty cues are no longer the only ones judged – listeners and experts alike are starting to notice other factors as well. In Calero's (2005:55) own words: "Experts no longer count on *ums* and *ahs* to indicate uncertainty or deceit; now, they look for the filler sounds in combination with facial gesture, posture, and other tells."

Figure 10. Consecutive interpreter (middle) exhibiting the "turtle effect" (cf. Navarro 2010:103)

Source: http://www.0000000000.cn/images/upfile/aimeeliu88/201443017154046667.jpg

(Retrieved August 10, 2017)

Due to some restrictions (e.g. desk, notepad, sitting arrangements) interpreters communicate most nonverbal meaning with the upper part of their body. Just like the original speaker, interpreters employ illustrators to highlight the verbal message. Arm movement is a good indicator of feelings and attitudes. When happy and relaxed, one tends not to restrict arm motion, but in stressful situations the arms are held close to the body or placed folded across the chest (Navarro 2010:107). If the interpreter is nervous, he or she might subconsciously convey their feelings of nervousness by clutching the notepad tightly or lifting the papers up to protect the face. Folding or crossing arms or legs in general signals defensiveness, displeasure and evokes negative impression in the listener (Wainwright 2010). This is especially problematic since interpreters may wish to fold their arms (or legs) to be more comfortable in their sitting position. However, research shows that open movement has a more desirable effect on the listeners – Harrigan and Rosenthal found that physicians with open arm positions were perceived more positively than those with folded ones (1983). Fidgeting movement will always be negatively perceived, especially if it is repeated. Arm movement should ideally be as spontaneous and natural as possible. Illustrators are useful for emphasizing key topics or ideas and regulators can be used for transitions, such as ‘before’, ‘next’ or ‘then’.

It is important to note that kinesic motion is rarely isolated, often being a part of a cluster of movements. A single smile or a nod will not make an interpreter seem positive or confident; it takes a constant stream of similar meaningful movement to make a certain kind of impression. Since their meaning is deduced from a cluster, is not worth stressing over every single body posture or gesture. However, genuine emotion often provokes clusters of kinesic movements. According to Guerrero and Floyd (2006) certain types of kinesic behavior communicate sadness and anxiety. Sadness is associated with reduced eye contact, frowning, trembling mouth, slumped posture, defensive body position, less head nodding, and less gestures while anxiety is expressed by wide eyes, blocking behaviors, adaptors, less nodding and tight lips pushed inward (120). Interpreters ought to avoid such negative clusters or use open gesturing and erect posture, if such behavior is noticed during the rendering process.

During their rendering, interpreters communicate most kinesic meaning via facial expressions. Human faces are capable of portraying various emotion which can be universally recognized

(Ekman 1977). Since they are so interculturally understood, Navarro compares facial expression to *lingua franca* (2010:153). As stated above, keeping a good eye-contact with the audience is an important factor when speaking. So are regulators and illustrators, such as nodding and smiling. With regard to the speaker's intention, interpreters may smile to highlight the positive tone of the message. Nodding is used either as a regulator or to break down complex segments. It is also used to directly influence and convince the listener that the vocal content is true, accurate or desirable. In fact, speakers who smile, nod, lean forward, and use eye contact make a stronger impact and draw more attention from the listeners than less engaged ones (Anderson, Guerrero, Buller, & Jorgensen, 1998). As with arm movement, a general rule of thumb with facial expression is that open and spontaneous motion has a more positive impression on the listeners. Negative feelings make our faces tense – jawline muscles are stained, nostrils are dilated, eyes squinted and lips curled (Navaro 2010:154). If the interpreter is under a lot of stress, the possibility of such kinesic statements rises. Unfortunately, listeners who see that statement will "read" the interpreter's face and see that stress for themselves. This is why smiling can contribute to a more relaxed rendering. However, overdoing is equally dangerous since it may come off as insincere, artificial or dishonest (Calero 2005:96). Moderation really is the key.

6. Conclusion

Nonverbal communication is present in both the everyday and professional interpreter's interactions. Unlike verbal communication it has no fixed meaning and consist of several aspects such as the way we speak, dress, measure time, space ourselves or position our bodies. Kinesics looks at meaningful body movement and the way it is produced. Since both simultaneous and consecutive interpreting are communicative events, they can be looked at from the perspective of kinesic influence.

In simultaneous interpreting, kinesics plays a role, albeit a smaller one. Since they are out of sight, interpreters do not consider body position as an important element in their rendering. The audience cannot see into the booth so interpreters cannot communicate meaning via their bodies. However, interpreters' body motion influences their physiology, mood, and stress levels. By positioning their bodies a certain way, interpreters can achieve effects such as better mood, increased motivation, and reduced stress levels. Knowledge of meaningful body motion is also useful when interpreting the speaker's kinesics and other extra-linguistic elements, especially if the target language audience is of a different culture than the speaker. Since interpreters are pressed for time, interpreting the majority of smaller kinesic statements is redundant. Although some authors indicate it, there is no substantial research yet to confirm link between interpreting kinesics and other visual input with the quality of the interpretation itself.

Kinesic behavior has a larger role in consecutive interpreting. It also influences interpreter's body physiology, the same way as in the case of simultaneous interpreting, but is featured more prominently during the message rendering process. Since interpreters assume the roles of speakers (and the audience can see them), they can use body motion to produce meaning. They do so similarly to public speakers; those with open gesturing have a more positive impression on their listeners. Interpreters' body position makes an immediate impact and signals internal emotion such as confidence, fear, and anxiety. In that way, interpreters do not render just the verbal message belonging to the speaker, but also convey their own moods, attitudes, and feelings.

The knowledge of kinesics is useful in both major modes of interpretation. It helps interpreters to better understand the speaker's intention, to influence their body physiology, and to produce

or highlight meaning with their own movement. Although it is more relevant in consecutive, kinesic awareness makes interpreters better communicators in general. More research is needed to find connection between the interpreter's nonverbal skills and the quality of his or hers rendering, but in a profession which is as demanding and motivating as interpretation, individuals are constantly trying to advance their skills. Communication, after all, is no easy task, and those who strive for improvement will always look for ways to make their message simpler, their intention clearer, and their impact stronger. Words can sometimes make a barrier between people whose basic wish is that of connecting to one another, thus sometimes we ought to close our mouths and let our bodies speak.

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