

Introduction

The human species comes to the fore in a very special way, the way of the species which is in possession of a very complex communication system, with symbolic language and the ability to use language for the purpose of daily communication, as its most important expedient. And although “the possession of language makes possible ways of life inconceivable to non-verbal creatures” (Rappaport, 1999: 28), its enormous conceptual power is additionally and multiply increased (by orders of magnitude) by the human nonverbal capacities which allow the implementation of a complex coordination of separate nonverbal actions in order to generate efficient goal-directed communicative behaviour. It is to the presentation of these capacities, that our monograph is devoted. Above all, the human species consists of the unique population of human communicating agents, who, every one of them, as was put by Luce Irigaray, “gives birth to itself: it brings into the world a singular living being of which it will have to cultivate life, a life irreducible to any other, towards its achievement for itself and for the world into which it takes place” (Irigaray, 2017: 5). Or, as Sarah Trenholm has stated focusing on the social dimension (context) of communication (2021: 4), “No society has existed, or ever could exist, without a well-ordered system of communication, and no individual could survive for long without knowing how that system operates. Without the ability to communicate, we could not form relationships with others, nor could we understand the world around us [...]”

At the onset of the book we feel obliged to emphasize the fact that communication study (communicology), of which this book is an organic part, is envisaged as a discipline in its own right. We fully agree with the general stance represented by the US National Communication Association (headquarters: Washington, D.C.), according to which the discipline of communication study focuses on “how humans use verbal and nonverbal messages to create meaning in various contexts (from two person groups to mass audiences) across cultures using a variety of channels and media. The discipline is especially interested in the impact of those messages on human behaviour. Communication as a discipline includes the study of communication in interpersonal relationships, groups, organizations, and across cultures; rhetorical theory and criticism; performance studies; argumentation and persuasion; technologically mediated communication; and popular culture.” (This important quote can be found in Copley and Schulz, 2013: 2).

In this broad and necessarily corporeal context, human communication is envisioned to be a metadesign (or, as we might say, a total experience and a natural project of the multitude) which is a surprisingly distinctive achievement in the animal world for basically three reasons: firstly, the entire human communicative toolkit is of unrivalled complexity among all the communicative systems used in the biological world, for the human population is immersed in two distinctly different communicative cultures. In one of them, the ‘verbal culture’, the human species employs rich language (verbal) resources based on the uniquely human symbol formation (see e.g. Werner and Kaplan, 1963). In the other type of culture, the ‘nonverbal culture’, the human species employs rich non-language (nonverbal) resources. Secondly, because human communication fosters unparalleled individual and inter-group variation in two types of communicative practice derived from the two communicative cultures mentioned above: language (verbal) communicative practice and non-language (nonverbal) communicative practice. Thirdly, the presence of the language- and non-language resources indicates how important for the human species is the subjective and evolutionarily established presence of the two communicative cultures which allow the humans to experience strong social connectedness (i.e. the human sense of belonging, relatedness and interactivity; on various aspects of nonverbal communication see e.g. Count, 1973; Siegman and Feldstein, 1987; Andersen, 1999; Philippot et al., 1999; Remland, 2000; Manusov and Patterson, 2006; Van Bel et al., 2009; Burgoon et al., 2010).

What is more, we should not forget that every single human being lives in highly variable geographical-social-cultural settings which have, overall, strong regulating and distributing character with respect to communicative behaviours. That is why human communication must also be perceived as a complex immersive-transactional phenomenon, a communicative and all-embracing assemblage, requiring appropriate communicative competence, both linguistic, geographical, social, and transcultural (i.e. embracing an awareness concerning, if possible, all local cultures and ethnicities), on the part of the communicators. It means that each person may (and should) as a competent communicator be aware of and serve as both a sender and receiver of messages in the social (public) space which are constructed on the basis of possession of an appropriate individual communicative competence, however, derived from what Giambattista Vico (1668-1744) referred to as *sensus communis* (or the feeling of community), or some kind of a collective mental dictionary (mental store-house) developed, maintained, accumulated and re-used by subsequent generations in the human communicative milieu.

More precisely, the human communicative competence comprises the knowledge (i.e. awareness, maintenance and use) of the available resources (such as the infinitely reusable and easily identifiable multi-layered linguistic

code), and a host of relational (interactive), institutional, social, geographical, transcultural (i.e. cross-cultural, multicultural, intercultural) and multisensory contexts notwithstanding in a changing global context. 'Globalization' is, therefore, the key notion which is defined here as indicating a broad process "by which geographic borders as boundaries between nations and states are eroding. There are new contours of transnational spaces and societies, and new systems of identity. Advances in technology and transport systems now provide people with greater freedom to travel beyond national borders as well as more choices for belonging" (Liu et al., 2010).

At the same time, the transactional approach to human communication which is advocated in the present monograph implies that the central figure (the protagonist) of the communication process is the 'human transcommunicator'. The latter must be viewed as a multi-dimensional, multi-modal, multicultural, multisensory and extremely skillful 'human communicating agent' (or a sender-receiver participant of the communication process which takes place in a number of cultural contexts, such as the cross-cultural, and inter/trans/cultural contexts, see e.g. Levinson and Holler, 2014, for a discussion of the notion of 'human multi-modal communication'; Finnegan, 2002; Knapp and Daly, 2002; Poyatos, 2002; Samovar et al., 2009; also a classic study by Flusser, 2016; Mondada, 2017; Diller, 2019; Hargie, 2019; see also Puppel, 2004, 2017, for a discussion of the notion of the 'human communicating agent'; Matsumoto et al., 2013, 2015).

It is to be emphasized at this point that every human communicating agent (or the transcommunicator) is immersed in (or cuddled by) the global/universal communication space which is most naturally limited to the global population of human communicators who form what has been traditionally referred to as 'society'. Thus, if one tries to examine society in the communicological framework (which is our intention in the present outline), "one sees it as a process whereby reality is created, shared, modified, and preserved" (Carey, 2009: 26). In turn, as transcommunicators, we all act and communicate within the universal biological-social-cultural confines which are closely intertwined and which may, finally, lead to the generation of the human communicative commonwealth of global dimensions, based on human connectedness and communication practices held across and owing to the knowledge of various regions and various local cultures. As has been stated by MacBride (1980; xiv), "as people come to feel more and more that their national destinies are closely intertwined, they will, in future, seek to develop ties of growing fellowships with one another and to establish little by little relationships based on mutual respect and co-operation."

The above mentioned communicative commonwealth of global dimensions could not be possible without the transcommunicators being and be-



Figure 1. The illustration represents a blending of three female faces. They epitomize the transcommunicative formation of a 'multicultural and transcultural mind'

Source: the picture was generated by AI.

coming increasingly multicultural, and indeed forming a global population of 'multicultural minds', for as has been noticed by Hong et al. (2000: 718), "at this time of increasing cultural interconnections, there is a drift toward culturally polyglot, pluralistic societies."

Furthermore, the protagonist of the present outline, the transcommunicator, is viewed here not only as an embodied being/entity immersed in language, culture and geography, but also as an individual who is doomed to perform (i.e. act in the presence of other human communicators), express (i.e. perform by means of the available potential of the entire body-culture complex), and communicate (i.e. more or less intentionally rely on and share all the available resources with other human communicators) in a localized fashion (see also the Law of Projection discussed in greater detail further on in the text). In other words, the human communicating agent is doomed to act within the encompassing quadripartite domain of: the body (genetically determined embodiment with its multisensory apparatus), social-cultural relations, emotions, and various dimensions of the spatial context.

It must be emphasized that the particular constitutive elements of the communication process, which are mentioned above, are completely interdependent. This interdependence implies that:

(a) human communication has ‘two faces’, as it were, the verbal and the nonverbal, which follows from the fact that, as a unique species, we all live in two closely intertwined communicative cultures, the verbal culture, and the nonverbal culture,

(b) more specifically, all human communication predominantly takes place within the complex language (verbal) messaging system, that is, by means of language owing to the fact that we are a language-empowered species (in which case we may talk of the natural ‘dictatorship’ of linguistic sound-based language in human communication, see e.g. Gee, 1993; Ladefoged and Maddieson, 1996; Lodge, 2009; Blaylock et al., 2017) within a particular context and which is transmitted via one or more modalities (i.e. via the primary audio-vocal modality, in which case we may talk of the founding power of the ‘oral order of communication’, with its power of voice, that is, the power of rich ethnicity-based articulatory-acoustic vowel and consonant tanglements merging into the popular conviction that ‘one’s voice speaks volumes’, see e.g. Grant-Williams, 2002). This primary order of communication may be symbolized by the figure of the Hellenic poet, Homer.

The other modality used in human communication is the visual-tactile modality, in which case we may talk of the secondary/derived ‘graphic order of communication’ (written and/or printed). The order may be symbolized by the figure of Desiderius Erasmus (Erasmus of Rotterdam, 1466-1536), a Dutch philosopher and theologian and an outstanding figure of the Renaissance period in European history, as well as by a very expressive mosaic placed in the Library of Congress, Washington, D.C. The latter, authored by Elihu Vedder (1836-1923, the first American symbolist painter) represents Minerva, the Greek goddess of wisdom, who is shown here as holding a paper scroll on which the names of various scientific disciplines developed via the graphic order of communication are enumerated and accumulated in the holdings of the Library of Congress.

Figure 2. The figure shows a marble bust of Homer (8th century BC). The bust is a Roman copy of a lost Hellenic original from the 2nd century BC. The poet is shown as a blind person. It may be treated as a symbolization of the predominance of the oral order of communication

Source: public domain.

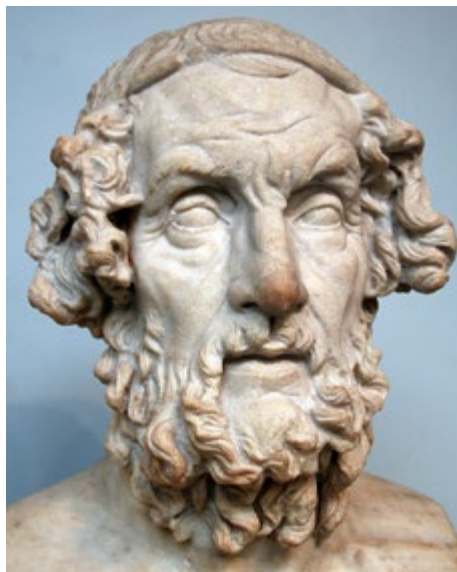




Figure 3. The figure shows the statue of Desiderius Erasmus (1466–1536, Rotterdam, erected in 2017) who is presented here as reading a book. The book may be treated as the most conspicuous symbol of the graphic order of communication

Source: Wikimedia Commons.

Finally, a combination of both communication orders has resulted in the generation of the ‘mixed (‘hybrid’) order of communication’, especially present in the use of the communication devices of the abruptly developing digital era of technology. The order thus generated may be additionally branded as ‘the digital technology-driven communication order’ in which information may be easily shared, copied and modified (see e.g. Acerbi, 2019). The order may be symbolized by the use of cell telephones (see Fig. 5).



(c) communication in humans has a multiply intertwined nature which means that communication by means of the primary and naturally dominating linguistic sound-based language messaging system with its specific 'linguistic resources' is inescapably accompanied by (or, extended to) the non-language (mostly mute) messaging system. More precisely, the complex human messaging system also involves the various means of nonverbal communication which all belong to the diversified domain of 'non-linguistic resources', distinct but closely intertwined with the linguistic resources.

Figure 4. Elihu Vedder's Minerva of Peace Mosaic at the Library of Congress, Washington, D.C. (placed on the second floor, East Corridor)

Source: Wikimedia Commons.



Figure 5. The development and use of cell telephones (smartphones) may conveniently symbolize the digital technology-driven communication as a part of the mixed (hybrid) order of communication

Source: the picture was generated by AI.

This also happens when, among other things, we ignite our senses simply through exposure to our interpersonal interactions without the use of the verbal component. Because of the unquestioned dominance of the verbal (linguistic) code in human communication, as compared to the nonverbal component which assumes a more subservient (i.e. language-dependent) status, we take the liberty of introducing at this point the notion of 'logokaryote' (from Greek 'logos' language and Greek 'karyon' meaning 'kernel/core'). The notion of 'logokaryote', present and actively used in all natural languages, properly emphasizes

the dominance of language in human verbal/nonverbal communication in the oral order of communication,

(d) it is most naturally subject to all kinds of noise accompanying the particular acts of communication,

(e) it is aimed at causing localized mutual sender-receiver effects which are meaningful to both parties, and

(f) the overall effect is always the sum total, or synergism, of all those tanglements and interdependencies which participate in the orchestrated acts of human communicative behaviour and which are in accordance with the quintipartite paradigm of: the human body (biology), social-cultural relations, the temporal dimension, emotions (on the significant role of emotions in human communication, see e.g. Hall, 1966; Evans, 2001; Andersen and Guerrero, 2011), as well as various spatial dimensions.

The present outline may serve both as a review of the role of the non-language messaging system which comprises various nonverbal aspects of communication and as a guide which is intended for students of communication programs and all those individuals interested in enhancing their personal communicative skills in order to become fully conscious communicators, that is, proficient, successful and comfortable communicators, in the entirety of communicative behaviours which are derived from and based on the oral order of communication (see the second motto above) and in the broadest possible contextual framework.

As has been stated above, the human messaging system, the logokaryote, comprises two modes of communication: (a) the verbal (i.e. sound-based

linguistic) mode of communication which utilizes the linguistic resources, and (b) the nonverbal mode of communication [i.e. non-linguistic, referred to here as ‘body language’, or, as Marcel Mauss (1872-1950) would rightly put it, ‘the techniques of the body’, that is, all kinds of bodily practices and human movement, see also Sebeok, 2005] which utilizes the non-linguistic (mostly mute) resources. It is next to impossible to image that one functions without the other. That is why their tight ‘synergy’ (i.e. simultaneity of occurrence) in human oral communication is postulated here. A sizable bibliography with a very generous selection of books and articles which we have consulted and examined, most apt for this kind of a summative monographs, is included.

Moreover, as was first suggested by the French philosopher Étienne Bonnot de Condillac (1714-1780), it is the sound-based language which strives on the senses and the bodily and gestural primacy in human communicative practice. Although we have no strict measures to definitively resolve the question and although we are sympathetic to his views, we must also immediately admit that (a) and (b) postulated above are and have always been intertwined so much that when we try to communicate solely by means of words and without the use of ‘body language’ in the oral (vocal/spoken) communication order, we simply sound artificial, tense and stern, and on the whole highly incredible.

We must, therefore, (and we do so automatically) as communicators saturate our most expected and most natural verbal communications with accompanying elements of ‘body language’, such as body postures, eye contact, facial expressions, touch, sometimes laughter and crying, and, above all, all kinds of gestures. They all are the manifestations of our (universal and particular) emotions which unavoidably impregnate all acts of oral verbal communication (can we imagine a society without emotions?), and of the elasticity of the human body, on the one hand, and contribute in this way to the most natural interdependence of the verbal (linguistic) code of behaviour and the bodily ‘codes’ of behaviour, on the other. Additionally, they are based on the general assumption that various cultural traditions are not independent but rather form a highly interactive and interconnecting system (see e.g. Knapp, 1972; Buck, 1984; Finnegan, 2002; Morris et al., 2015).

‘Body language’ utilizes the totality of the human figure [as epitomized by the famous *Vitruvian Man*, presented by Leonardo da Vinci (1452-1519) around the year 1490. The figure of the *Vitruvian Man* (referring to a famous Roman architect, Vitruvius (80-70 BP-15 BP), author of a monumental work entitled *De architectura*, see Vitruvius, 1914] may be further assumed to form a nonverbal design involved in the human messaging system which is subdivided into an overall human body design. The latter, in turn, consists of three major and synergic sub-designs, as shown below.

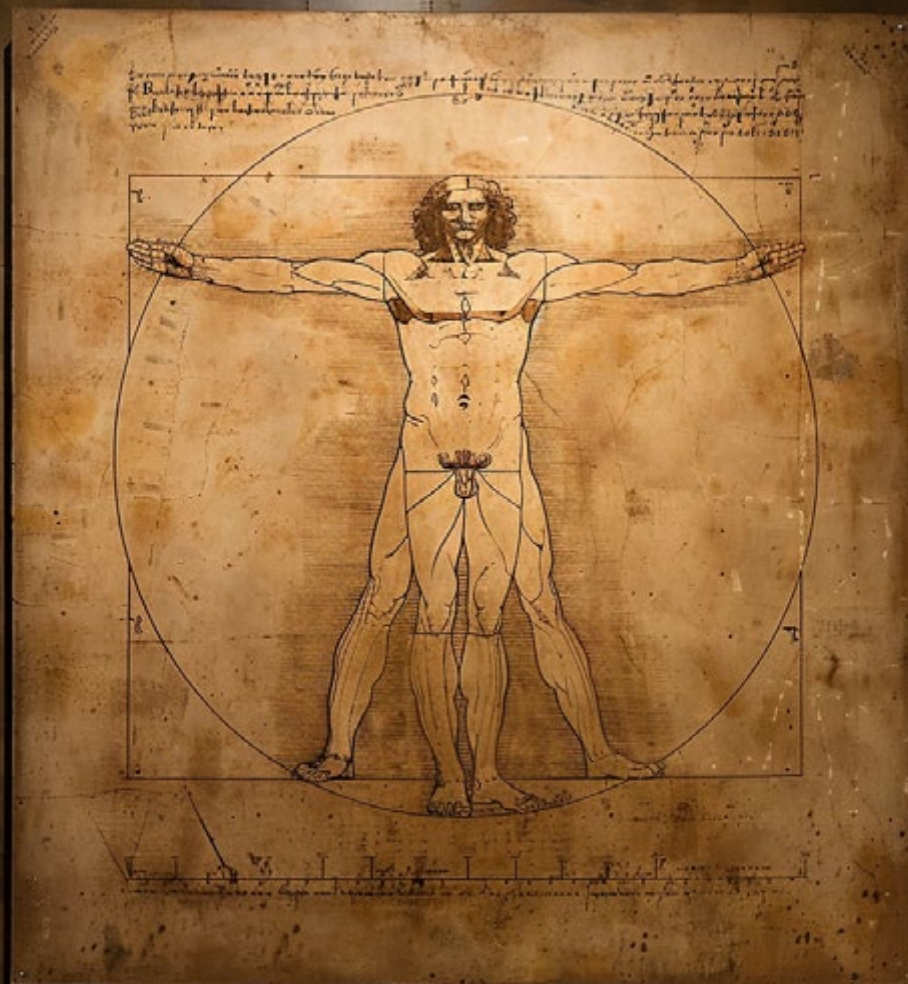


Figure 6. Da Vinci's Vitruvian Man
(*L'uomo vitruviano*, 1490)

Source: the picture was generated by AI.

As can be seen, the human body design may be subdivided into the following three sub-designs:

- I. The oro-facial sub-design, which may be further subdivided into the following dimensions:
 (I/a) the oral dimension is responsible for the generation and maintenance of the spoken (vocal) manifestations of language in the oral order of communication. As has been indicated above, spoken language is the primary medium of human communication (see e.g. Ladefoged and Johnson, 2015, for basic typologies),

- (I/b) the facial dimension is responsible for the major dimensions of nonverbal communication, that is, the facial expressions complex and the eye contact complex, and, of course, for the mixed face-eye complex.
- II. The manual sub-design which may be further subdivided into the following dimensions:
- (II/a) the gestural dimension is responsible for the generation and maintenance of the entire realm of human gestures which accompany the oral order of communication,
- (II/b) the touch dimension is responsible for the generation and maintenance of both universal and culture-specific touch,
- (II/c) the tool-making dimension is responsible for the generation of tools and machines,
- (II/d) the graphing dimension is responsible for the generation of various writing systems and printing devices which constitute the graphic order of communication (i.e. writing and printing as means of communication based on the human ability for haptic communication),
- (II/e) the construction dimension which is responsible for the erection and maintenance of various buildings (monuments and memorials, various built-in spaces, architecture),
- (II/f) the destruction dimension which comprises all kinds of hand-using behaviours aiming at bringing harm and annihilation to the human body and to all the man-produced 'hard' artifacts (i.e. tools, machines, monuments and memorials, architecture, etc.).
- III. The overall bodily synergism sub-design which is responsible for human behaviour and communication based on the overall bodily synergism. It may be further subdivided into the following dimensions:
- (III/a) the locomotive dimension is responsible for translocating the human body in space (i.e. the distinctly human bipedal gait, running, walking, dancing, swimming, crawling, sagging, etc.) which may also provide communicative signals of their own,
- (III/b) human postures dimension is responsible for the generation and maintenance of the erect and sitting postures.

The above discussion organized around the figure of the *Vitruvian Man*, which represents the human body design, serves as a general schema for the present monograph. Moreover, it is emphasized that 'body language' in humans is treated as some kind of an emotional 'varnish' necessarily impregnating oral communication in its interpersonal and psychological milieus (see. e.g. a classical contribution by Heider, 1958), is an extremely important part of human oral communication in that it shows social-cultural consonance of body morphology (the bones, skin, flesh, nerves, and a complex assemblage

of anatomical organs) in serving to regulate the ‘social self’ (i.e. socially constructed personal identity) controlled, among other factors, through social distance involving the richness of its types, such as affective social distance [see Emory Bogardus’ (1882-1973) works], normative social distance [see an account of Georg Simmel’s (1858-1918) contribution presented in Wolff, 1950], interactive social distance (see a comprehensive discussion in Friedkin and Johnsen, 2011; also Gerbner, 1972; Park, 1976), or cultural (habitual) social distance (see Bourdieu, 1990).

All these factors discussed above allow us to view the human communicating agent as a complex performing-expressing-communicating being (or human embodied agent, see e.g. Ziemke et al., 2007) whose magnitude of overall and uniquely human communicative potential may also be accounted for in evolutionary terms. Namely, that the phenomenon of human communication and its overall fitness is the result of gradual changes (or adaptations, e.g. finally establishing the human-specific walking with an erect posture rather than knuckle-walking, as is the case with the gorillas and chimpanzees), involving the interplay of evolving complex human organisms (i.e. human embodied agents) and various environmental underpinnings (see e.g. Tooby and Cosmides, 1990).

The human body’s overall complexity is best conceived of “as intersection of partial autopoietic components, with multiple and changing configurations, working collectively as well as individually; all ‘the bodies’ – the specular body, the fantasmatic body, the neurological corporeal schema, the biological and organic soma, the immune self, the personological identity within familial and environmental eco-systems, collective faciality [...]” (Guattari, 1995: 117-118). Such a broad conception of the human body, with its sub-designs postulated above, is well founded in communicology and has thus been taken as the basis for the discussion presented in this monograph.

With respect to the structure of human communication alone, we must also remember in the context of the human communicative multi-dimensionality indicated above of Ray Birdwhistell’s (1918-1994) famous findings where 35% has been allotted to the verbal (vocal) component of the message and 65% and even more is done non-verbally. These findings were later roughly corroborated by Albert Mehrabian’s (an American psychologist of Iranian descent, born in 1939) findings according to which the verbal component of the oral (verbal) messaging constitutes only 7% of its content, 38% is allotted to the tone of voice (paralanguage) and 55% is done non-verbally (that is, it is predominantly accomplished via body postures, eye contact, facial expressions, and gestures, see e.g. Mehrabian, 1971).

It is, therefore, absolutely essential to view the nonverbal communicative culture and the non-verbal elements of communication as being of utmost

importance (see e.g. Hinde, 1972). It is also equally essential that the human communicators must develop and be aware of the significance of the two, especially when the highest degree of effectiveness, success and comfort is both foreseen and expected in daily communicative practices.

All these aspects of human communication have been discussed by a number of researchers in an abundant variety of studies and monographs. It is, therefore, important to state that before we embark on the present guide, that we are obliged to express our deepest gratitude to countless many individuals who have contributed so amply to the discipline of communicology which, as has been observed by Isaac Catt, is “perhaps the most interdisciplinary of all disciplines” (Catt, 2006: 36; see also DeVito, 1978; Lanigan, 2008). An impressive multitude of them are properly credited here both in the very text of the monograph and in the bibliography attached to it, for as has once been stated by Samuel Johnson (1709-1784), ‘a man may turn over half a library to make one book’.

Finally, at this point we propose a general scheme for the present guide which is represented by the diagram (Fig. 7). In it, it is shown that the non-verbal communication complex wedges into the breathing (respiratory/pulmonic) continuum which comprises the natural phases of inhalation and exhalation of the air combined with intricate sound production processes (i.e. speaking, see e.g. Puppel, 1988; Ladefoged and Maddieson, 1996; Hardcastle and Laver, 1997). The diagram, therefore, reflects the fact that oral communication (both verbal and nonverbal) is indeed ‘a unified whole’ (see Pike’s statement above), and as such it is involved in both non-ritual and ritual modes of communications, where the component of ‘body language’ demonstrates a sequence of ‘helping’ relations of the following (descending) type:

- ‘body language’ generally helps and unavoidably supports the oral verbal (spoken) communication,
- body postures help eye contact,
- eye contact helps facial expressions,
- facial expressions help gestures,
- emotions, most crucially expressed by laughing and crying, help in maintaining and adjusting the emotional layout of oral communication,
- olfaction provides a framework for the maintenance and regulation of a proper physical distancing of the communicators in oral communication practices,
- they all merge in the ‘oral order of communication’ as the primary order of communication in the genus *Homo sapiens sapiens*.

Finally, it must be emphasized that the oral order of communication, where the verbal and non-verbal elements of communication merge and unite, forms an important part of the overall ‘human communication machine’

(HCM). The HCM, in turn, functions as a synergetic complex which is responsible for allowing each of the human transcommunicators to manufacture our communicative practices, both individual and social, as well as to generate and maintain feasible and easily reproducible ‘technologies of the self’ (see Foucault, 1988). These technologies may be thought of as being the constituents of our individual and collective (i.e. species-specific) ‘communicative competence’ in that they comprise the forms of knowledge and strategies which permit the individual human communicating agents to be involved, among other activities, in the production of countless many communicative acts in the oral order of communication within and across the entire human species. The unification of the verbal and non-verbal elements of communication can be illustrated by means of the following diagram (Fig. 7):

The non-verbal elements of communication

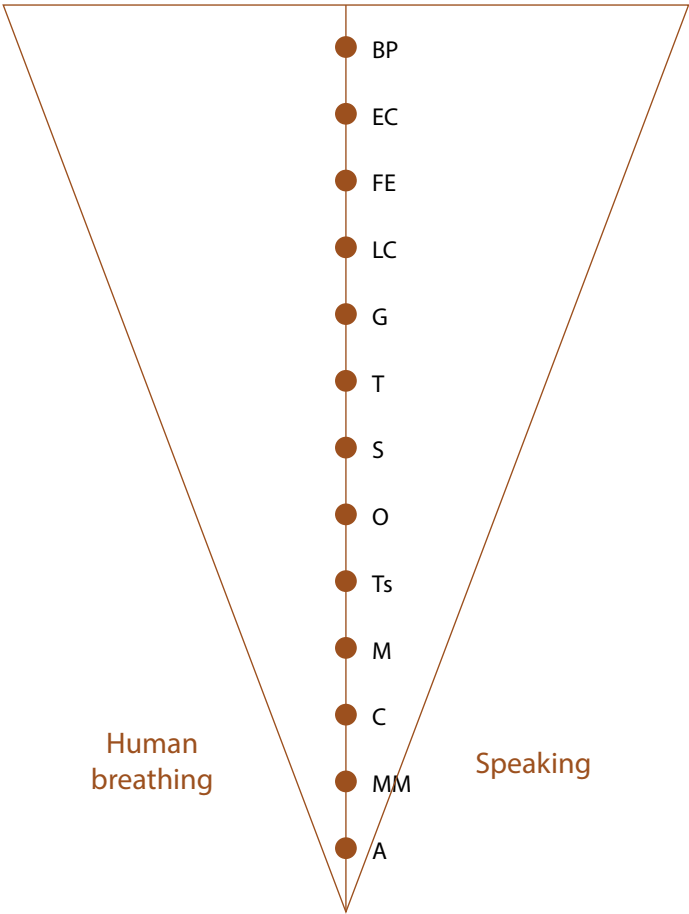


Figure 7. The diagram represents the unification of the oral order of communication. The nonverbal communication complex (with non-verbal elements of communication) is shown to wedge into the breathing-speaking continuum of the primary oral order of communication thus producing what may be referred to as ‘the unified complex of the oral order of communication’, where the nodes represent the following non-verbal elements: BP – body postures, EC – eye contact, FE – facial expressions, LC – laughing and crying, G – gestures, T – touch, S – silence, O – olfaction, Ts – taste, M – music, C – colour, MM – monuments and memorials, A – architecture

Source: authors’ own work.