ADAM'S-APPLE-JUMP 1. A conspicuous up-and-down motion of the Adam's apple. 2. A movement of the throat visible while gulping or swallowing, as in nervousness.

ANGULAR DISTANCE 1. The spatial orientation, measured in degrees, of an individual's shoulders relative to those of another. 2. The position of a speaker's upper body in relation to a listener's (e.g., facing or angled away). 3. The degree of body alignment between a speaker and listener, as measured in the coronal plane (which divides the body into front and back).

ANTIGRAVITY SIGN 1. One of several nonverbal cues derived from body movements designed to counteract the pull of gravity. 2. An assertive gesture or posture utilizing antigravity extensor and pronator muscles. 3. Specifically, palm-down speaking gestures and dominant postures of the high-stand display.

ARM-CROSS 1. Folding the arms over the lower chest or upper abdomen, with one or both hands touching the biceps muscles. 2. A common resting position of the arms upon and across the torso. 3. A self-comforting, self-stimulating posture, unconsciously used to alleviate anxiety and social stress.

ARM-SHOW 1. To bare the arm, from the roundness of the shoulder to the boney wrist. 2. To display the femininity of slender (gracile) arms, or the masculinity of thicker (robust) arms a. for sexual appeal, and b. for competition among males in courtship.

ARM-SWING To move the upper limbs back and forth rhythmically with the legs while walking.

BASELINE DEMEANOR 1. The inventory of gestures and postures observed in relaxed settings, free of social anxiety or stress. 2. Nonverbal behaviors observed in solitary subjects, who may be reading, snacking, or watching TV. 3. Those nonverbal cues presented during the initial "friendly" phase of an interview or interrogation, as opposed to those given in the subsequent "stress" phase.

BLANK FACE 1. A neutral, relaxed, seemingly "expressionless" face. 2. The face in repose, with eyes open and lips closed. 3. A condition in which the neck, jaw, and facial muscles are neither stretched nor contracted. 4. A baseline "emotionless" face, the muscle tone of which reflects a mood of calmness. 5. The deadpan face we adopt at home alone while resting, reading, or watching TV.

BOW To bend, curl, or curve the upper body and head forward.

BROADSIDE DISPLAY Power cue. The act of enlarging or exaggerating the body's size to dominate, threaten, or bluff an opponent.

CLEM 1. An acronym for "conjugate lateral eye movement." 2. A nonverbal response, often to a verbal question, in which the eyes move sideward (to the right or left) in tandem.

CROUCH An originally protective body position, of great age, in which the limbs bend and the spinal column flexes forward, to press the arms, legs, and torso close to the ground (as in cowering).

CRY 1. A sobbing vocal exhalation, ranging from soft-to-loud, given as a visceral response to grief, happiness, sadness, or pain. 2. An involuntary tightening of the voice box (or larynx) and pharyngeal muscles, usually accompanied by a quivering chin, depressed lip corners, puckered brows, flared nostrils, tearing eyes, facial flushing, shoulder-shrugs, and forward bowing motions of the head and torso (note the similarities to laughing).

CUE 1. A nonverbal sign used to prompt an event, behavior, or experience. 2. In psychology, a stimulus, consciously or unconsciously perceived, which elicits a type of behavior (e.g., a soft touch may prompt a hug or a kiss).

CUT-OFF Body movement. A form of gaze avoidance in which the head is turned fully away to one side.

DECEPTION CUE Gesture. A nonverbal sign of verbal deceit, untruth, or lying.

EMOTION CUE 1. A facial expression, body movement, or tone of voice indicative of emotion. 2. Specifically, e.g., a jaw-droop in surprise, a fist of anger, or a throat-clear of uncertainty.

EYE CONTACT 1. A visual connection made as one person gazes into the eyes of another. 2. A highly emotional link established as two people simultaneously observe each other's eyes.

EYE-BLINK A rapid closing and opening of the eyes.

EYEBROW-LOWER 1. To frown or scowl, as in anger, concentration, displeasure, or thought. 2. To depress, knit, pucker, or wrinkle the brow by contracting the corrugator, procerus, and orbicularis oculi muscles.

EYEBROW-RAISE 1. To lift the arch of short hairs above the eye, as in uncertainty, disbelief, surprise, and exasperation. 2. To elevate the eyebrow by contracting the occipitofrontalis muscle.

FACIAL FLUSHING Becoming red or rosy in the face from physical exercise, embarrassment, shyness, anger, or shame.

FINGERTIP CUE 1. A movement, gesture, or posture involving the end(s) of the finger(s). 2. Specifically, a. the position of the fingertips in space, or b. the points of physical contact made by the tactile pads with material objects, clothing, or body parts (esp. with the lips and hands; see HOMUNCULUS).
FLASHBULB EYES 1. An involuntary, dramatic widening of the eyes, performed in situations of intense emotion, such as anger, surprise, and fear. 2. A maximal opening of the eyelids (i.e., dilation of the palpebral fissure) which shows the roundness, curvature, and protrusion of the eyeballs.

FLEXION WITHDRAWAL An automatic escape motion designed to remove a body part or parts from danger (e.g., flexing the neck to lower and protect the head).

FREEZE REACTION A sudden involuntary cessation of body movement, usually in response to a novel stimulus or to fear.

GAZE-DOWN 1. Rotating the eyeballs in their sockets to a downward position. 2. Bowing or tilting the head forward so that the eyes face the ground or floor.

HAIR CUE 1. The style, color, shape, and sheen of the cylindrical, filamentous projections covering one's scalp. 2. Any of the visual, tactile, and olfactory signs emanating from human head hair.

HAND-BEHIND-HEAD 1. Touching, scratching, or holding the back of the neck or head with an opened palm. 2. In variant forms, a. reaching a hand upward to scratch an ear, grasp an earlobe, or stimulate an ear canal; and b. touching, scratching, or rubbing the cheek or side of the neck.

HANDS-ON-HIPS 1. An akimbo position, in which the palms rest on the hips with the elbows flexed outward, bowed away from the body. 2. Akimbo: "In or into a position in which the hands are on the hips and the elbows are bowed outward: children standing akimbo by the fence" (American Heritage Dictionary [Soukhanov 1992:40])

HEAD-NOD 1. A vertical, up-and-down movement of the head used to show agreement or comprehension while listening. 2. A flexed-forward, lowering motion of the skull, used to emphasize an idea, an assertion, or a key speaking point.

HEAD-SHAKE 1. Rotating the head horizontally from side-to-side a. to disagree, or b. to show misunderstanding of a speaker's words. 2. In an emotional conversation, a rhythmic, side-to-side rotation of the head to express disbelief, sympathy, or grief.

HEAD-TILT-BACK Lifting the chin and leaning the head backward (dorsally, i.e., toward the shoulder blades or scapula bones).

HEAD-TILT-SIDE Head-tilt-side may be used a. to show friendliness and foster rapport; b. to show coyness, as in courtship; c. to strike a submissive pose (e.g., to show deference to one's boss); and d. to respond to cute signs (i.e., to immature cues emanating, e.g., from kittens, puppies, and babies).

HIGH-STAND DISPLAY 1. A vertically looming stance in which the body "enlarges" through extension of the limbs. 2. A primeval "pushup" intended to lift the quadrupedal body higher off the ground.

INTENTION CUE A gesture, motion, or posture of the fingers, hands, arms, feet, legs, face, head, neck, shoulders, or torso which is preparatory to a nonverbal action, such as leaving a room, rising from a table, or attacking an enemy.

ISOPRAXISM 1. "A non-learned neurobehavior in which members of a species act in a like manner" (Soukhanov 1993:135). 2. A deep, reptilian principle of mimicry, i.e., of copying, emulating, or aping a behavior, gesture, or fad. 3. An impulsive tendency to, e.g., a. stand and clap as audience members nearby stand and applaud, or b. wear the same style of jewelry, clothing, or shoes.

JAW-DROOP 1. A sudden and frequently sustained opening of the mouth visible in parted lips and dangling jaw, given in excitement, surprise or uncertainty. 2. An open-mouth position often seen in sleep. 3. A nonverbal sign to mock, challenge, or confront a foe. 4. A chronically open position of the mouth and jaw observed in the mentally challenged.

LIP-COMPRESSION A usually negative cue produced by pressing the lips together into a thin line.

LIP-POUT To push the lower lip against the upper in a protruded look of disappointment, displeasure, sadness, or uncertainty.

LIP-PURSE To evert, pucker, and round the lips in a look of disagreement, scheming, or calculated thought.

LIP-TOUCH 1. A brief or sustained tactile stimulation of the supersensitive fleshy folds around the mouth. 2. A touch delivered to one or both lips with the knuckles, fingers, or tactile pads of the fingertips, or with an object (e.g., a pencil or pen) held in the hands.

LOVE SIGNAL 1. A nonverbal sign exchanged in the process of courtship, flirtation, and seduction. 2. A nonverbal message designed to attract sexual partners. 3. In modified form (i.e., presented less seductively), a sign to help establish general rapport.

MIME CUE 1. A position or movement of the hands used to depict the shape, motion, or location of a person, place or thing. 2. A speaking gesture in which the hands and fingers mimic physical, spatial, and temporal relationships among objects, activities, and events. 3. A hand gesture with neurological circuits as complex as those for speech.

PAIN CUE A visible muscle contraction of the face or body in response to unpleasant sensations of suffering due to physical injury, trauma, or emotional distress.
PALM-DOWN 1. A speaking or listening cue made with the fingers extended and the hand rotated to a downward (or pronated) position. 2. A posture in which the hands and forearms assume the prone position of a floor pushup.

PALM-UP 1. A speaking or listening gesture made with the fingers extended and the hand rotated to an upward (or supinated) position. 2. A gesture made with the opened palm raised to an appealing, imploring, or "begging" position.

POINT 1. Extending an index finger (or less frequently, other body parts such as the lips) to indicate the presence or location of objects, features, or forces. 2. Stiffening a forefinger to direct attention to people, places, or things. 3. A stabbing motion of the index finger, as given in anger.

POSTURE 1. A bearing, pose, or stance of the body or its parts: e.g., a crouched posture. 2. A fixed, stationary body position as opposed to a fluid body movement.

POWER GRIP 1. A manner of grasping an object tightly, in a usually closed fist, between the palm and fingers. 2. To clutch, hold, or seize a bat, branch, club, or other object firmly with the hand.

PRECISION GRIP 1. A manner of grasping an object between the opposed tactile pads of the thumb and fingertips. 2. A digital manipulation of fine motor control used, e.g., to write with a pencil, thread a needle, or change a lightbulb.

RAPPORT A pleasant feeling of mutual trust, affinity, and friendship established through verbal and nonverbal means.

SELF-TOUCH 1. The act of establishing physical contact with one's own clothing or body parts (esp. hands to face; see HOMUNCULUS). 2. The act of stimulating one's own tactile receptors for pressure, vibration, heat, cold, smoothness, or pain.

SHOULDER-SHRUG 1. To lift, raise, or flex-forward one or both shoulders in response a. to another person's statement, question, or physical presence; and b. to one's own inner uncertainties, thoughts, feelings, or moods. 2. One of several constituents of the larger shoulder-shrug display.

SHOULDER-SHRUG DISPLAY Identified by Charles Darwin in 1872, an interrelated set of 13 body motions, from the head to the toes, used worldwide to show helplessness, resignation, and uncertainty.

SIT To rest with the torso in an upright position and the body supported largely on the buttocks.

SOLITARY DINNER'S GLANCE The tendency of a lone diner a. to look up in a café or restaurant, and b. to move the eyes horizontally across the view-field while taking a bite of food or drinking from a cup, bottle, or glass.

STARTLE REFLEX 1. A sudden, involuntary movement made in response to a touch, an unexpected motion, or a loud noise. 2. A set of automatic protective movements designed to withdraw the body and its parts from harm.

STEEL A position in which the tactile pads of the fingertips of one hand gently touch their counterparts on the other.

SWAGGER-WALK 1. A slight or moderate exaggeration in the side-to-side movements of walking. 2. A usually masculine style of upper-body strutting. 3. A visual means of filling-up space or occupying a greater expanse of personal territory.

TABLE-SLAP A palm-down cue in which a tabletop or level surface is struck by a percussive clap with the open hand.

TENSE-MOUTH 1. A gesture produced by compressing, in-rolling, and narrowing the lips to a thin line. 2. A position of the mouth in which the lips are visibly tightened and pressed together through contraction of lip and jaw muscles.

THROAT-CLEAR 1. In a staff meeting or discussion at a conference table, a listener's unwitting throat-clear may suggest disagreement, anxiety, or doubt. 2. While speaking, the throat-clear may reveal uncertainty; acute or abnormal throat-clearing is a possible sign of deception. 3. An aggressive version of the throat-clear may be used to interrupt, overrule, or challenge a speaker. 4. Consciously, the throat-clear may be used to announce one's physical presence in a room.

TICKLE Tickle is a tingling, tactile sensation, considered both pleasant and unpleasant, which results in laughter, smiling, and involuntary twitching movements of the head, limbs, and torso.

TONGUE-SHOW 1. A momentary protrusion of the tongue between the lips. 2. A common tongue gesture found in gorillas and other primates, in children, and in all ethnic groups studied.

YAWN 1. A sudden, deep inhalation of air accompanied by an open mouth, tightened cheek muscles, eye closure, and tearing. 2. An involuntary deep breath due to sleepiness, fatigue, boredom, or emotional conflict. 3. A socially contagious gaping behavior, often difficult to suppress.

ZYGOMATIC SMILE 1. A true smile of happiness, gladness, or joy. 2. An expression in which the corners of the mouth curve upward, and the outer corners of the eyes crinkle into crow's-feet.
If you come up too quickly, it won't seem like you are really apologizing. --Yamagishi (Sugawara 1996)

**Posture.** To bend, curl, or curve the upper body and head forward.

**Usage.** Around the world, people bow a. to greet, b. to defer, c. to show courtesy, and d. to pray. In some cultures the bow is a formal gesture, as in Japan, where people are judged by their bows. A casual hello to Japanese colleagues is a quick bend to a 15-degree angle; a respectful greeting to customers or superiors is a 30-degree bow; a formal apology involves a quick bend to a 45-degree angle, held to a count of three, with a slow return to upright posture.

**Anatomy.** Bowing the trunk forward starts with flexor muscles of the stomach's recti abdominis, assisted by the backbone's erector spinae. These muscle groups are supplied directly by spinal nerves rather than by more evolved nerve plexuses. The bow's submissive tone stems from the role these muscles and nerves originally played in curling the head and trunk forward into a protective crouch. (Sudden head-lowering and back-rounding in response to an employer's threat thus reveals weak or "spineless" resignation.)

**Baseball.** In Japanese baseball, pitchers remove their caps and bow toward home plate after hitting a batter with a ball.

**Culture.** 1. In Japan, the forwardness of one's bow reflects status. Those higher in status bow less deeply to those lower in status. It is considered bad form for westerners to bow too deeply to lower status Japanese. 2. Among the Mossi of Burkina Faso, the most servile gesture is the poussi-poussi. "To poussi-poussi, Collett [1983] explains, one takes off shoes and headgear (which add height), sits with the legs 'tucked to one side,' lowers the body, and beats on the ground. (Historically, men also threw dust on their heads.)" (Givens 1986:155 ). 3. "In the Muslim world, the body kowtow--in which one kneels down and touches the ground with the forehead--is used in prayer to show humility before the deity (Morris 1994:11).

**Humility.** The English word humble means "close to the ground." It comes via Old French umble from Latin humilis, "low, lowly." The word derives from Latin humus, "earth," and is related to the English word human. In its original sense, being human meant being an "earthly being" as opposed to being an ethereal, immortal god in the sky (Ayto 1990). The Indo-European root for man is *dhghom; for on the ground is *dhghm, and for earth is *dhghom-o (Susan N. Skomal, personal communication).

**Submission.** Bowing at the boss's door is a common act inspired by the reptilian brain. Before entering a superior's inner sanctum, American workers may pause, bend at the waist, flex their necks forward, and lower their heads to peek in. Though without a formal tradition of bowing, they ritually lower themselves at the boss's door as if doing so were written into the job description.

**Research Reports.** 1. Bonnet macaques bow heads in extreme fear (Rahaman and Parthasarathy 1968). 2. Bowing (Eibl-Eibesfeldt 1970), bent-forward (Scheflen 1972), and body-kowtow (Morris 1994) postures involve forward bending (ventral flexion) of the spinal column; each of these nonverbal cues makes a submissive appeal by showing harmlessness.