# Table of Contents

## Introduction

- About This Book ........................................................................................................... 2
- Conventions Used in This Book .................................................................................... 2
- Foolish Assumptions ...................................................................................................... 2
- How This Book Is Organised
  - Part I: In the Beginning Was the Gesture .................................................................. 3
  - Part II: Starting at the Top ......................................................................................... 3
  - Part III: The Trunk: Limbs and Roots ....................................................................... 3
  - Part IV: Putting the Body into Social and Business Context .................................. 3
  - Part V: The Part of Tens ........................................................................................... 4
- Icons Used in This Book .................................................................................................. 4
- Where to Go from Here .................................................................................................... 5

## Part I: In the Beginning Was the Gesture

### Chapter 1: Defining Body Language

- Discovering How Body Language Conveys Messages .............................................. 9
- Projecting an image in the first 30 seconds .................................................................. 10
- Transmitting messages unconsciously ....................................................................... 11
- Substituting behaviour for the spoken word .............................................................. 12
- Gesturing to illustrate what you’re saying ................................................................. 13
- Physically supporting the spoken word ....................................................................... 14
- Revealing thoughts, attitudes, and beliefs ................................................................. 15
- Key Types of Gestures
  - Unintentional gestures .............................................................................................. 17
  - Signature gestures: Gestures that define who you are ........................................... 19
  - Fake gestures: Pulling the wool ............................................................................... 21
  - Micro gestures: A little gesture means a lot .............................................................. 22
  - Displacement gestures .............................................................................................. 23
  - Universal gestures ...................................................................................................... 24
- Getting the Most Out of Body Language ....................................................................... 26
  - Becoming spatially aware .......................................................................................... 27
  - Anticipating movements ............................................................................................ 27
  - Creating rapport through reflecting gestures .......................................................... 28
  - Becoming who you want to be ................................................................................. 28
  - Reading the signs and responding appropriately ..................................................... 30
- Appreciating Cultural Differences .................................................................................. 31
Part III: The Trunk: Limbs and Roots

Chapter 7: Take It From the Torso

Gaining Insights into the Impact of Posture
Evaluating what your own posture says about you
Showing intensity of feelings
Revealing personality and character
Three Main Types of Posture
Standing
Sitting
Lying down
Changing Attitudes by Changing Posture
Using Posture to Aid Communication
Showing high and low status through postural positions
Leaning forward to show interest and liking
Shrugging Signals
Signalling lack of knowledge
Showing unwillingness to get involved
Implying a submissive apology

Chapter 8: Arming Yourself

Building Defensive Barriers
Arms crossed on your chest
Touching yourself: Hugs, strokes, and more
Placing objects in front of yourself
Giving the cold shoulder
Conveying Friendliness and Honesty
Touching to Convey Messages
Creating a bond
Demonstrating dominance
Reinforcing the message
Increasing your influence
Embracing during greetings and departures

Chapter 9: It’s in the Palm of Your Hand

Up or Down: Reading Palms
The open palm
The downward facing palm
Closed-palm, finger-pointed
Hands Up!
Hiding your hands
The hand rub: Good for you or good for me?
The folded hand
Hands clenched
Letting the Fingers Do the Talking
The precision grip
The power grip
Negotiating Styles ................................................................. 239
Claiming your space............................................................... 240
Displaying confidence............................................................ 242
Avoiding nervous gestures........................................................ 242

Chapter 15: Crossing the Cultural Divide ................................. 245
Greetings and Farewells ........................................................ 246
Expecting to be touched......................................................... 246
Acknowledging the no-touching rule ........................................ 247
A word about waving farewell ................................................ 248
Higher and Lower Status Behaviour ........................................... 248
Bowling, kneeling, and curtseying.......................................... 248
Standing to attention.............................................................. 249
Positioning and Setting Boundaries.......................................... 249
Common Gestures, Multiple Interpretations............................. 251
Thumbs up ............................................................................. 251
The ‘okay’ sign ...................................................................... 251
Laughter .................................................................................. 252
Smoothing Over Difficult Situations ........................................... 253
Playing by the Local Rules: Eye Contact .................................... 254
Adapting Your Style for Clear Communication......................... 255

Chapter 16: Reading the Signs ................................................... 257
Taking an Interest in Other People ............................................. 257
Drawing Conclusions from What You Observe......................... 259
Looking at the sum total of the gestures.................................... 259
Dealing with a mismatch between spoken
and non-verbal messages ......................................................... 260
Considering the context .......................................................... 261
Practice Makes Perfect: Improving Your Reading....................... 262

Part V: The Part of Tens .......................................................... 263

Chapter 17: Ten Ways to Spot Deception ................................. 265
Catching Fleeting Expressions Crossing the Face ....................... 265
Suppressing Facial Expressions ............................................... 266
Eyeing Someone Up ................................................................ 266
Covering the Source of Deception ........................................... 267
Touching the Nose ................................................................. 268
Faking a Smile ....................................................................... 268
Minimising Hand Gestures ....................................................... 269
Maximising Body Touches ....................................................... 269
Shifting Positions and Fidgeting Feet ....................................... 270
Changing Speech Patterns ....................................................... 270
Here's where we explore the foundations of body language, the way of silently communicating that can improve your impact factor and relationships once you grasp even the basics. In this part we go back in time to the origins of body language, how it's evolved, and its subtle power.
Chapter 1

Defining Body Language

In This Chapter

Finding out how body language speaks for you
Gesturing for a purpose
Understanding what you’re communicating

The science of body language is a fairly recent study, dating primarily from around 60 years ago, although body language itself is, of course, as old as humans. Psychologists, zoologists, and social anthropologists have conducted detailed research into the components of body language – part of the larger family known as non-verbal behaviour.

Take a quiet for a moment and take the time to pay attention to body language movements, and observations that silently communicate messages of their own. Look out for in on [gestures that convey a feeling and transmit a thought. If you pay close attention, you can identify gestures that you automatically associate with another person, which tell you who she is. In addition, you may notice other types of gestures that reveal a person’s inner state at that moment.

In this chapter you discover how to interpret non-verbal language, exploring the gestures and actions that reveal thoughts, attitudes, and emotions. Also, you have a quick glance at some of the research into this unspoken language and recognise similarities and differences throughout the world. In addition, you find out how you can use gestures to enhance your relationships and improve your communication.

Discovering How Body Language Conveys Messages

When cave-dwellers discovered how to decipher grunts and to create words to convey their message, their lives became a lot more complex. Before verbal communication, they relied on their bodies to communicate. Their simple brains informed their faces, torsos, and limbs. They instinctively
One of Diana, Princess of Wales’s most vividly remembered signature gestures was the head lowered, eyes looking upward, now known as the Shy Di look (see Figure 1-5).

Sophie is a delightful woman in her early twenties. Pretty, vivacious, and polite, Sophie’s signature gesture is thumb-sucking. I first noticed this gesture when she spent several days at our home. Curled up on the couch, Sophie slipped her right thumb into her mouth, lightly rubbing her nose with her index finger. Claire, a woman in her forties, also sucks her thumb. Her variation on this gesture is a small piece of soft fabric that she rubs in the palm of her cupped hand.

Toby, my personal assistant, is a quiet, thoughtful, focused man. I’m highly energetic with a mind that skips and leaps from one project to the next. Frequently, I ask Toby to do one task, only to interrupt his concentration by asking him to do something else, often unrelated. When Toby pats his eyebrows with the tips of his fingers I know that the time’s come for me to back off and let him get on with what he has to do.

Figure 1-5: A downward tilted head and upcast eyes looks vulnerable and pleading.
While speaking on the phone to my soon-to-be ex-husband I lit another cigarette which, after a drag or two, I stubbed out in the ashtray on my desk. I went to the bathroom to get ready for work. Here, too, I lit a cigarette, which I occasionally puffed on as I applied my make-up. In the course of less than 10 minutes I had lit three cigarettes, none of which I was interested in smoking.

Rather than stating their feelings verbally, people demonstrating displacement activities are letting their gestures reveal their emotion.

Prince Charles is noted for fiddling with his cufflinks. He crosses his arm over his body and touches his cufflinks in a protective and reassuring gesture. The Prince is displacing his anxiety by making contact with his cufflinks. On honeymoon with Diana, the late Princess of Wales, Charles is purported to have worn cufflinks given to him by his current wife, the Duchess of Cornwall. No wonder that his young bride was upset when she discovered this wedding gift of gold cufflinks with entwined Cs. Especially when she saw him fondling them.

Words convey information. Gestures reveal attitude. If someone's feeling anxious she may fiddle with her keys, twist the ring on her finger, or pull at her clothes to compensate for her anxiety.

If you see someone under pressure and being scrutinised, look to see what her hands are doing. If she's gently rubbing her stomach, you may assume that she's feeling the pressure and is calming and comforting herself, the way you comfort a baby or sick child.

Universal gestures

Universal gestures, such as blushing, smiling, and the wide-eyed expression of fear, mean the same thing across world cultures. These gestures stem from human biological make-up, which is why you can recognise them spanning the globe.

Smiling

From the sands of Iraq to the shores of Malibu, humans are born with the ability to smile. From the earliest days in an infant’s life, her facial muscles can form the upward turn of the lips and the crinkling around the outer edges of the eyes to create a recognisable smile.

Sure, each person may have her own unique way of smiling. The point remains that anyone with working facial muscles who’s conveying a positive message lifts her lips in pleasure.
When you see the sides of the lips turned up and the eyes crinkling at their outer edges, count on that smile being genuine in showing pleasure.

The Japanese smile in embarrassment as well as pleasure. Young women giggle behind their hands. Don’t expect the Japanese to respond to your humour with a raucous, belly laugh.

**Blushing**

If you blush, your embarrassment’s showing. The blood flows to your chest and cheeks, and you want to drop down and hide. Go to Thailand, go to Alabama, or any country: You see this gesture everywhere when embarrassment takes over.

To control the blushing take several slow, deep breaths from your diaphragm to steady your nerves and control the blood flow.

My Aunt MarNell lives in Dallas, Texas and is the perfect combination of cowgirl and southern belle. When Dad, MarNell’s only sibling and adored brother, raised his glass in special toast to her, her cheeks flushed like a young girl’s.

**Crying**

Crying is a universal sign of sadness. One of an infant’s first actions is to let out a whopping great cry when she first enters this world, having been torn from the comfort and safety of her mother’s womb. No one had to teach her, she was born knew how.

If you feel tears well up in your eyes and you want to stop them from flowing down your face, fix your gaze at that point where the ceiling and wall meet.

**Shrugging**

Shrugging is a gesture that people use when they need to protect themselves in some way. The full shrug is when your head dips into your rising shoulders, the sides of your mouth turn down, your palms turn upwards, and you raise your eyebrows.

The shrug can indicate

- Indifference
- Disdain
- Unknowing
- Embarrassment
Start a conversation with someone you know well. As she speaks, nod your head in encouragement. See what effect your head movements have. Then stop nodding all together and observe her reactions.

**Showing understanding**

Although the slow head nod encourages the speaker to continue, shifting gears and speeding up your nodding indicates that you understand what she’s saying. The fast head nod has a certain amount of urgency attached to it and shows that you completely support what the speaker’s saying, or that you want to interject and take over the speaker’s role.

The way you can tell the difference between someone who’s interested and encouraging as opposed to someone who wants to take over the conversation is by observing where she’s looking. If the person is looking at the speaker she’s being supportive. If she’s looking away from the speaker, she’s indicating that she wants to take over the conversation (unless she’s distracted, of course).

If the listener seems to be looking at the speaker supportively, sneak a peek at her eyes. If they’re engaged, she’s paying attention. If they’re dull, she’s probably bored or uninterested.

The strength of the nod – the degree of the up-and-down action – communicates the listener’s attitude. If she agrees, the head nod is a firm action. A slight nod provides feedback to the speaker letting her know how well her message is understood.

When making a formal presentation, the head nod is a useful gesture to emphasise words and phrases. Use it wisely. Too much repetition reduces the impact of any emphasising technique.
The head clasp

Wherever the stakes are high, be they on the sporting field, on election night, or on the trading floor of an investment bank, and despair is in the air, you see people clasping their heads as if they’re creating a manual crash helmet. The head clasp is a protective gesture in which the hands rise up and cover the top of the head.

Head clasping is a natural response to calamity, real or imagined, and acts as a metaphorical shield, protecting the head from psychological damage.

Showing Boredom

Someone who is bored props her head in her hand. Her eyes droop at half-mast and before you know it she’s nodding off. Resting your head in your hand is reminiscent of your childhood, when someone would support your head when you were tired. You rest your head in the palm of your hand because your head feels too heavy to stay upright on its own. Your palm cushions your cheek and your chin drops in a nod. You’re usually bored when what you’re doing doesn’t inspire you or meet your abilities. You may even feel tired and fed up.

Take comfort in knowing that you’re not alone if you’ve ever felt bored. You can recognise the signs of boredom in yourself and others.
Expressing a Range of Emotions

Gestures reveal attitudes and emotions whereas words reveal information, and the range of emotions people experience on a daily basis is vast. From anger to worry, you can count on your face to reflect your feelings.

Showing happiness

If your grandmother was anything like mine, she'd tell you to 'put on your happy face' when meeting someone new because she knew, intuitively, that people respond positively to positive behaviour.

Facial displays of genuine, unadulterated, free-flowing happiness can’t be missed (see Figure 4-1). When you're experiencing pure joy your eyes involuntarily twinkle, the laugh lines at the outside corners of your eyes deepen, your cheeks raise, and as your lips pull up at the sides and separate you expose your pearly white teeth. No one can doubt your joy.

Figure 4-1:
A genuine smile pulls back both the mouth and the eyes.
eyes widen, taking in the information and your mouth may be slightly opened.

The open position indicates interest. Whether the interest is romantic, intellectual, spiritual, or just plain friendly, the look on the person’s face is open. The eyes are engaged, the head may tilt or nod, and the body leans forward as if getting immersed in the subject. No blocks – such as lowered eyebrows, a jutting chin, or a furrowed forehead – stand between you and the person you’re interacting with. You lean forward, ready to go, and your expectant face follows.

People nod when they’re listening. A slow nod shows that they’re taking in what the other person’s saying and are prepared to let him continue. A fast nod indicates that although the person may be interested in what the speaker’s saying, he feels a sense to hurry things along.

Research into the behavioural similarities within the animal kingdom shows that birds, dogs, and humans amongst others cock their heads when they’re
Figure 5-2: The sideways glance with a smile shows interest.

Figure 5-3: The sideways glance away from you can indicate a lack of interest.
Chapter 6

Lip Reading

In This Chapter
- Recognising how the lips reveal thoughts, feelings, and emotions
- Differentiating the smile

‘Read my lips,’ said President George Bush when running for President in 1988. Although your lips are the doorway to verbalising messages, they’re equally adept at revealing emotions, thoughts, and feelings without uttering a word.

In this chapter you discover how the various lip positions, including pursed lips, a pout, and a lop-sided grin, tell the story of what’s going on inside.

Revealing Thoughts, Feelings, and Emotions

The lips are made up of a complicated series of muscles running over, under, and around the sides of your mouth. Because the muscles can work independently of one another, they can pull and twist your mouth into all kinds of positions. One side of the mouth can mirror the other so that the whole mouth conveys the same message, as with the turned up sides of your lips in a genuine smile of happiness or the downward turn of your lips when you’re sad. Your lips can also pull in opposite ways, one side going up, the other side going down. The upper lip can rise in a sneer. The lower lip can tremble in fear.

The complicated series of muscles that control the lips include the orbicularis oris muscles, which sit at the sides of the mouth. Their function is to pull the lips back and push them forward. The elevators, such as levator labii superior, lift the upper lip, whereas the mentalis, sitting at the tip of your chin, pushes up your lower lip, causing your chin to wrinkle, making you look doubtful or displeased.
**Pursing as a sign of disagreement**

Pursed lips, in which the lips are puckered in a rounded shape of disagreement, connivance, or calculated thought, send a message of considered dissent (see Figure 6-2). Pursed lips can show that someone’s thinking, considering his next move, before he says or does anything. He’s holding his thoughts in before letting them out.

One of the signs of disagreement is pursed lips. If you’re at a dinner party and your partner is about to spill the beans, a stern pursing of the lips pointed in your partner’s direction should stop the flow.

Because pursed lips give a sign of disagreement – and wrinkles the lips, which is aging – you may want to avoid the gesture, unless you want to be known as Old Prune Face.

If you’re making a proposal or putting forward a suggestion, and your listener meets your ideas with pursed lips, signalling mental resistance, ask him if he disagrees before continuing your verbal argument. By clearing the air, you make the other person better disposed to understand your position. Equally, he’s going to be impressed with your intuitive grasp of his thinking process.

![Figure 6-2: Pursed, or 'prune lips', indicate measured thinking.](image)
The lop-sided smile

When your muscles pull the sides of your mouth in opposite directions, one side going up and the other going downwards, you’ve got yourself in a twist. What you’re doing is showing opposite emotions on either side of your face and the observer has to figure out what this lop-sided smile is conveying – in Western culture this type of smile can signal sarcasm, embarrassment, and irony.

In a lop-sided smile, one side of your mouth is moving upward in amusement while the other side’s pulling down in restraint. Subconsciously, when your mouth seeks this position you’re showing both your pleasure and your pain. Harrison Ford and the late Princess of Wales both mastered the gesture of the lop-sided smile.

The gesture elicits protective responses in others. The side of the mouth going downward indicates sadness, anxiety, or another negative emotion. The side going upward shows that the person’s not angry – had he been, both sides of the mouth would turn down. The gesture is softened by the upward turn of the lip, making the gesture non-threatening.
If you carefully observe a group of individuals interacting you can tell their degree of attention, involvement, relative status, and how they feel about one another by the way each one positions her body in relation to the others. People who are actively participating in the exchange lean towards one another. Those who are reflecting on what’s going on pull back. The opposite of the forward lean is the backward lean, which indicates fear and displeasure. Someone who’s not interested or is bored with the conversation may slump and look in another direction.

If someone is really angry not only does she scowl, she leans forward as well. If someone is filled with happiness she smiles as her body moves forward. It’s as if both people want to get further into the emotion. The expressions on the face reveal the emotion. The lean of the body reveals the intensity of the feeling.

Stand upright with your feet hip width apart, put your hands on your hips, lean forward and frown. Now stand in the same position, slightly leaning back and smile. Just by this slight change of posture and facial expression you have conveyed two very different moods.

When you’re at a meeting that’s lost your interest, sit forward in your seat and rest your elbows on the table while you look at the speaker. This posture both helps your energy rise and you to feel more engaged.

Dicken was preparing for a job interview. He was feeling conflicted about the interview because he was leaving his current job, not having progressed as far in his career as he’d wanted to. During a practice session he leant back in his chair, letting his chest droop, and his head sink into his shoulders. When he saw himself on video he realised the negative signals he was giving out. I encouraged him to sit towards the front of the chair and lean forward, letting his elbows rest on the table. When he saw himself again, he observed how much more interested, engaged, and likable he seemed.

**Shrugging Signals**

A child avoiding telling you the truth adopts the wide-eyed, head-pulled-back ‘What? Who me?’ look as she raises her shoulders in disbelief. The student who’s called on by the lecturer to summarise the chapter that hasn’t been read, raises her shoulders in submissive apology. The person who wants to show a complete lack of interest gives a disdainful lift of the shoulders as she turns her head away. A submissive gesture, the shrug absolves the shrugger of any responsibility and indicates apology, disbelief, and lack of interest.
The fig leaf: Men hold hands with themselves in a barrier position to make themselves feel secure. Covering their ‘crown jewels’ they subconsciously protect themselves from a potential full frontal attack (see Figure 8-2). Look at the line-up of soccer players during a penalty kick and see where they place their hands and arms.

The next time you see someone who’s feeling lonely, dejected, or in any way vulnerable, notice how he positions his hands. You see that he holds his hands in the fig-leaf position in an attempt to create feelings of comfort and reassurance.

Placing objects in front of yourself

By placing a coffee cup, a clipboard, or any other object between yourself and another person, you are setting up a protective barrier. These barriers are a subconscious effort to conceal any nervousness or insecurity you may be experiencing, whether you’re aware of the feeling or not.

During a role play with a client in which she had to enter her boss’s office, sit across the table from him, and make a recommendation that she knew he wouldn’t like, Lynne clutched a pad of paper in front of her, clasping it tightly to her chest. Although she said that she had to carry the pad for taking...
notes, the way she held it clearly indicated that she was feeling insecure and threatened. So strong were her subconscious feelings that not even seeing herself on video convinced her that a different posture would create a stronger, more authoritative and professional appearance.

If you’re at a function where drinks are being served and you’re feeling insecure, hold your glass or cup in front of you with both hands. This action creates a subtle barrier, behind which you can seek refuge. As you look around the room you are likely to see that almost everyone else is standing in the same position, indicating that you’re not alone in your feelings.

**Giving the cold shoulder**

As you are undoubtedly a kind and thoughtful person who would never purposely insult anyone, this section is probably superfluous to your requirements. However, should you ever feel the need to display indifference or aloofness with the intention of giving someone a sharp jab to his ego, turn your shoulder towards him, creating a barrier between yourself and your object of contempt. With a look of disdain, a downward turn of the mouth, and the briefest glance, the gesture leaves the recipient in no doubt of your feelings of scorn and derision towards him.

**Conveying Friendliness and Honesty**

Open arms indicate a receptive, friendly, and honest attitude. This position says that you’ve got nothing to hide and are approachable and amenable. It draws people to you, making them feel comfortable and at ease in your company. By leaving your body exposed you’re indicating that you’re receptive to whatever comes your way.

Go to any sporting event and watch the players. The moment the winner sinks his final putt, crosses the finish line, or scores the winning goal his arms open with the thrill of victory. The losers cross their arms in front of their bodies or let them hang dejectedly by their sides.

Every summer my son, Max, and I visit his godmother, Libby, who is my dearest lifelong friend. As Libby lives in Oregon and we live in England we seldom see one another more than once a year. The moment Libby sees us exit the customs hall, she flings her arms open before folding us in her embrace. Her open arms are like a welcoming beacon indicating her joy at seeing us.

If you want to persuade someone to your viewpoint, hold your arms in an open position. Open arms indicate a confident, constructive attitude and create a positive impression. You’re perceived as sincere, direct, and trustworthy, as long as your other gestures are equally open and forthright.
Oh, sure, con artists, professional liars, and used car dealers know the tricks and use the open palm gesture when trying to convince you that they’re genuine and sincere. But you’re able to detect that something’s not quite right because other gestures of honesty, such as open facial expressions, calm breathing, and a relaxed stance, are missing. Alarm bells ring as your instincts cry out, ‘Wait a minute. This person’s a fraud!’

**Making a connection**

You often wave to someone you know when seeing her from a distance. Your palm is in the open position, facing front, rhythmically moving from side to side. This is a similar gesture to the one you use when waving good-bye. When you wave it’s as if you’re reaching out towards that person with a desire to touch her.

A good way to make contact with a large group of people is to hold out one or both of your hands with your fingers spread apart and your palms facing upwards. This gesture, shown in Figure 9-2, acts like a magnet and pulls people towards you.

---

**Figure 9-2:**
The raised open palm draws your audience in.
Many (many!) years ago when my husband Karl was starting off in sales he was told to watch the customers’ hands when they were giving reasons why they couldn’t buy his product. What he noticed was that when people were being honest with him they used their hands freely and often exposed their palms. He also noticed that when someone was being less than truthful her hand movements were reduced and kept more concealed.

The hand rub: Good for you or good for me?

When you rub your palms together you’re signalling a positive expectation. How quickly you rub them indicates who’s going to benefit. The slow palm rub can appear devious or crafty and may leave you feeling a little uneasy. You can bet that whatever positive result may happen is going to happen for anyone but you. The quick hand rub indicates excitement, pleasure, and enthusiasm. If someone is offering you an opportunity and is rubbing her hands together quickly as she speaks, you can feel assured that her proposal is good for you.

Consider these examples:

A friend tells you how excited she is about a holiday she’s about to take, a promotion she’s been given, or a fabulous idea she’s just had. She may well rub her palms together with a big smile on her face.

Once upon a time I lived and worked in Las Vegas, Nevada. No, I wasn’t a showgirl! However, I occasionally went to the casinos and observed the gamblers. Something I noticed at the craps table was that people throwing the dice inevitably rubbed them together quickly before throwing them. This action, along with the look on their faces, indicated that they were expecting something positive to happen. Most of the time something positive did happen, but for the casino, not the gambler.

- The car salesman or real estate agent sits you down and asks whether you’re ready to pull out your cheque book, rubbing her hands slowly together as she does so. Meaning? Buyer beware!

- After taking all your relevant details about the purchase you want to make, the sales person rubs her palms together quickly and says, ‘I’ve got just the thing for you!’ Here the message is that she expects the results to be to your advantage. And if it works out for you, it probably works out for her. Everyone wins in this case!
Now, when you’re speaking and want to say something accurately or delicately press your fingers and thumb together in a similar position with your palm facing towards you. Presto! Your listener understands that you’re reinforcing what you’re saying with great precision and accuracy.

To focus your listener’s attention and be seen as authoritative place your index finger against your thumb in the ‘okay’ gesture with your palm facing outward and your fingers softly rounded. This way you avoid intimidating your audience and you’re likely to be perceived as thoughtful and goal-oriented. This gesture is a favourite of modern politicians. Gosh, what a surprise!

In some countries the okay signal is considered rude. Before making any definite gesture find out what is acceptable behaviour and what may cause offence. (You can read more about the use of the okay signal in Chapter 15.)

When you ask a question or are feeling uncertain about a point you’re making or responding to, you may well find that your thumb and index finger are almost – but not quite – touching (see Figure 9-8). Funny how that happens, as if the fingers know that the answer isn’t quite there. When the fingers do come together in a definite grip it’s as if they’ve grabbed the information and are holding onto it.
Chapter 10

Standing Your Ground

In This Chapter

► Finding the right stance for your attitude
► Showing how you really feel
► Revealing information without meaning to

At certain times in your life you’ve had to take a stance and make a firm decision. You probably planted your feet firmly on the ground and got on with what you had to do. At other times you’ve been able to take it easy, wandering from one pillar to another post.

You’ve stomped your foot in anger, or known someone who has – you’ve rubbed your ankle up against it – it’s as well as your own, and you’ve stood with your weight on one leg in boredom, as well as bouncing on your toes in excitement.

In this chapter I look at the different types of stance you adopt depending on your mood and circumstances. You also discover what the swinging foot is saying, as well as the pointed toe.

Showing Commitment and Attitude through Your Stance

The foundation for any stance is to stand with your feet evenly placed under your hips and with your weight equally distributed between them. What you choose to do with that foundation depends on what you want to show and how you want to be perceived. How you hold yourself reflects the effects of life experiences as well as social position.

You can spot status by the way a person stands. The Queen doesn’t slump, at least, not in public. The petty officer stands to attention when his superior enters the room. The servant bows at his master’s will.
he finds particularly attractive. He’s very likely to stand with one foot pointing toward her with his legs apart exposing his groin area, and holding his arms in a splayed position to make himself look larger and fill more space. If the woman doesn’t find him attractive and wants to give him the brush-off, she holds her legs together, faces her body away from him, folds her arms, and makes herself appear as small as possible. No one says a word, yet the visual messages tell the story (see Figure 10-4).
The girl props her sunglasses on her head, her brother wears his cap backwards on his head, their father perches his reading glasses far down his nose as he examines his children’s behaviour, and the elder brother at the sink nosily snaps a dishtowel. Coy, defiant, domineering, annoyed; each person is telling you their state of mind.

Regardless of the purpose for which props are designed (glasses for reading and protecting our eyes from the sun, briefcases and handbags for holding personal and work items, and pens and pencils for writing), how you handle them reflects your mental state. You put things near and in your mouth when you feel in need of reassurance – chewing on fingers, pencils, and arms of glasses for example. You check your briefcase and handbag repeatedly to set your mind at rest. You throw things in annoyance. Your moods are revealed in the way you handle your props.

**Showing inner turmoil**

According to zoologist Desmond Morris, putting objects in or near the mouth is reminiscent of an infant seeking comfort at its mother’s breast. Any gesture, no matter how small, in which you place an object against your lips or mouth, is an attempt to relive the sense of security you felt as a suckling babe, and is a sign that you need reassuring. In other words, chewing on the arms of your glasses, chomping on a pencil, and sucking on a cigarette indicate that all is not at peace in your world.

Some tension-relieving activities you may observe include:

- **Adjusting clothes.** This action indicates that the person is feeling uncomfortable. If you see someone making adjustments to her clothes when none are needed, you’re correct in thinking that the person’s feeling tense.

- **Biting fingernails and cuticles.** This action is similar to the sucking behaviour of infants and provides reassurance. It’s also related to the gesture of putting your hand in front of your mouth to hold back a thought or an emotion.

- **Playing with objects.** Jingling change in pockets, clicking a pen, or fiddling with jewellery are deflecting signals indicating nervousness. Touching the objects provides sensory reassurance, similar to holding a favourite toy when you were a child.

- **Running fingers through hair.** When you’re feeling tense and agitated you may find that your hand goes to your head and your fingers run along your scalp. This gesture is a comforting gesture, reminiscent of the hair ruffles or strokes you received as a child.
Your choice of accessories and how you put them together reveal how you perceive yourself and how you want to be perceived. If you can afford to invest in high quality items, do. They don’t have to be the most expensive products on the shelf, although cost and quality often go hand and hand. What they do have to be is appropriate for the environment and reflective of you at your best.

**Women’s accessories**

Forget about fashion and follow the styles that work best for you. Although leggings and smocked tops can look great on women at play or working in creative industries, they’re out of place in a corporate environment. The same goes for short skirts and low cut tops. These items draw attention to the wearer, which is fine for a date but not the office. The sexual messages they send out are better left outside of the office where the focus is meant to be on the task.

Excessive jewellery is also out of place if you want to head up the ladder. Dangly earrings are distracting, as are a wrist full of bracelets and fingers covered in ethnic rings. Stick to a few classic pieces to be seen as professional. Unless you’re a Vivienne Westwood fashionista, in which case pile it on!

**Not for women only**

Archaeological finds in the Iranian geographical plateau have revealed that approximately 10,000 years ago both men and women were avid wearers of make-up. Early examples of facial cosmetics were made from colourful stones as well as animal skin, shells, bones, and teeth. Men and women of the Kermani tribe in Iran used white powder made of lead or silver as a foundation, highlighting their cheeks with a red powder made from the hematite stone.

Both men and women wore make-up with enthusiasm. Men applied their cosmetics with such care that it was often difficult to tell them apart from the women. Surena, the fifth-century BC Iranian chieftain known for his bravery and fearlessness, used to decorate his face for battle with such finesse that even his enemies were surprised.

Although well documented that men regularly wore make-up, little proof existed that the same was true for women until masks and statues were discovered in Khuzestan. These masks had eyebrows that were elongated and painted black. The lips and cheeks had a rose tint, and a painted line extended from below the eyes to the eyebrow.

As personal adornment became more important, water, which the early cave-dwellers used for viewing themselves, was no longer a satisfactory solution. The Iranians discovered a material that, when melted, shaped, polished, and formed into sheets, accurately reflected a person’s likeness. These early mirrors were also highly decorated, often with beautiful mythological images.
In this part . . .

In this part I take you on a trip from the office to the bar, then overseas to experience different countries and cultures. In the boardroom you find out where to place and position yourself for greatest effect. In the dating arena you discover how to read and reveal signs of interest and dismissal and how to engage with a possible romantic partner. In sampling different cultures I warn you of body language pitfalls to avoid, and tips to utilise to improve your relationships with people from all over the world.
cooperative creatures. As humans strive for dominance, systems must be put in place to avoid chaos. Territorial perimeters, where everyone knows and respects one another’s space, is one cooperative system.

A man is said to be king of his castle. As reigning sovereign, whether your castle is a flat in the heart of the city, a country farmhouse, or a caravan, you know that you’ve the right to be dominant in your own territory. And, everyone else has the right to be dominant in his. When someone enters your space without being invited, you may feel a little edgy. Whether it’s fighter planes attacking from above, or a mother bursting into her teenage son’s room, the likelihood is that the person whose space has been invaded is going to fight back.

Although you may feel perfectly confident, comfortable, and at home in one surrounding, when you enter another, your feelings change. Say that you work in your own office. You feel comfortable and in control of your environment because you’re in familiar surroundings. Then you’re called into your boss’s office. Suddenly the comfort level changes. You’re now entering someone else’s territory and the control shifts from you to the person whose space you’ve penetrated. Your body language changes, from dominant to submissive without you even realising it.

**Knowing Your Space**

Humans have circles of space around them, which range from no space at all (touching) to far enough away that, even though you can be seen, you’re not close enough to touch. As with animals, humans protect their territory by following accepted codes of behaviour. Whereas birds sing to proclaim their dominance over a particular part of a hedgerow, and dogs lift their legs to stake claim to a lamppost, humans indicate through their body movements what they perceive to be their territory, and how near and how far a person may penetrate it.

**The five zones**

In his book, *The Hidden Dimension*, the American anthropologist Edward T Hall, defined *proxemics* as the study of the human use of space within the context of culture. Understanding that cultural influences impact upon how people move within their space, and the amount of space a person is comfortable with, Hall divided space into five distinct areas. The relationship you have with another person determines how near you allow that person to come to you.
Hall defined five concentric spatial zones that affect behaviour:

- **Close Intimate (0–15 centimetres/0–6 inches):** This space is saved for lovers, close friends and family members. It’s a position for the most intimate behaviours, including touching, embracing, and kissing.

- **Intimate (15–45 centimetres/6–18 inches):** This space is where the lover, friend, and relatives are welcome. The distance is comfortable and secure. You feel uncomfortable, and your body reacts protectively, if a stranger, someone you don’t know well, or someone you don’t like, enters this space.

- **Personal (45 centimetres–1.2 metres/18 inches–4 feet):** For most Westerners, this distance is the most comfortable for personal conversations. If you step too far into the space, the other person may feel threatened. If you stand outside of the space, the other person can feel rebuffed.

- **Social (1.2–3.6 metres/4–12 feet):** When you’re in a business-based interaction with shop assistants and tradespeople, this area is where you feel most comfortable. If you stand within the inner parameter, you’re perceived as being too familiar. If you stand outside the outer ring, you’re perceived as rude and stand-offish.

- **Public (3.6 metres +/12 feet +):** If you’re speaking to an audience in a formal setting, the distance between yourself and the first row is in the public space. Any closer and you feel intruded upon; your communication feels cramped. Any farther away and you feel distanced from your listener, making it hard to connect with them.

The distance people keep between themselves reveals their relationship and how they feel about the other person.

**Other territorial positions**

In addition to your space bubble’s five concentric circles, you have another set of territorial positions, private and personal to you. You have:

- **Inner space:** Your internal thoughts and feelings.

- **Immediate outer space:** Friends, family, close colleagues.

- **Your public arena:** The larger world in which you interact with an assortment of people.

People who enjoy their own company and prefer to keep to themselves have few requirements. They live quieter, simpler lives than those who surround themselves with people and fill their lives with social activities.
People who live lives that involve lavish entertaining need space to accommodate all the individuals and the accompanying accessories that go with a socially active life. Their personalities require a broad expanse of space.

A person who has many people taking up much of his time occasionally draws into his inner space for quiet contemplation. Executives, politicians, busy parents, and professionals – as well as the ubiquitous celebrity – need time alone to recharge their batteries.

Big personalities fill their space with their movements. For example, they hold their arms farther from their bodies than people with quieter personalities. Their gestures are definite and they move with purpose. People whose personalities are more internally directed use fewer and smaller gestures.

Space also works in proportion to status. Presidents, senior partners, and chief executives require a copious amount of resources, including space, in a practical sense and to fill status expectations, both their own and others.

Pauline is a Human Resources (HR) specialist, working in the telecoms industry. When she was promoted to the role of HR director, she moved from her open plan office to a private office of her own. Although the room wasn’t large, it had windows and a door to close herself off. Knowing that she needed thinking time as well as time for interacting with her team, Pauline appreciated the way that she was able to manage her public and private space according to the requirements.

Growing up in Palm Beach, Florida, a town of great opulence and wealth, I often saw 12-bedroom mansions for a family of four. The size of people’s homes reflected their status – large homes indicated large incomes and large personalities. Small homes indicated lower income and lower status. My mother’s home in Palm Beach had two bedrooms that cosily accommodated my mother, my sister, and myself. Mom was a single mother, struggling to raise her two daughters. She didn’t entertain much and had little use for a lot of space. Half a mile away was the winter home of the late President John F Kennedy. His home was huge in comparison, with high walls surrounding the property and bodyguards walking the grounds. The President’s position of power, status, and authority came with more needs than that of a young divorcee on a restricted budget.

You can tell a person’s status by how much personal space he requires. The more space expected and offered, the higher the status.

How you view and define your space determines how others respond. By being clear about how far a person may come into your territory, you make it easier for others to know your boundaries and behave accordingly.
**Keeping to yourself**

If two people don’t want to interact with one another they sit diagonally across the table, at the farthest ends of the table. This position is typical in a library, when two people share a reading table.

The expression ‘diametrically opposed’ comes from this seating position and implies lack of interest, indifference, or hostility. If you want to keep the discussions open between you and others, avoid sitting in this position.

**Creating equality**

King Arthur’s Round Table empowered his knights with equal authority and status. No one was in a lesser, weaker, or more dominant position than anyone else. Each knight was able to claim the same amount of table territory as his compatriot, and everyone could be seen easily. The circle is considered a symbol of unity and strength, and sitting in a circle promotes this effect.

Although the model of King Arthur’s round table promotes equality, who sits where in relation to the perceived leader denotes positions of status and power.

The position in which people sit affects the dynamics of a group’s power. The people sitting on either side of the person of higher status (and holding the most power), held the next level of power, the individual on the right of the high-status person being granted more power than the individual on the left. The farther away from the high-status individual, the more diminished the power. Whoever sits directly across from the person with the highest status is placed in the competitive position and is most likely to be the one who causes the most trouble.

In business, a rectangular desk is effectively used for business activities, short conversations, and reprimands. A round table creates an informal relaxed atmosphere. Square tables belong in the company cafeteria. High-status people sit facing the door, not with their backs to it.

If you’re seated at a round table, having a discussion with two other people and you want to make sure that they’re both involved, begin by ensuring that the three of you sit in a triangular position. When one person asks you a question, look at that person first as you begin to answer, and then turn your head towards the third person as you continue your answer. Carry on like this, turning your head back and forth between the two people as you complete your answer. As you make your final statement, complete your remarks by looking at the person who first posed the question. This technique makes both people feel included and is particularly useful in helping the second person to connect with you.
4. Talk.

The man walks over to the woman, making it look as though he’s the initiator, and gives her a few chat-up lines. Having given him permission to approach by the signals she’s sent through her body language, a woman then waits for the man to begin the conversation.

Actually initiating a conversation can be a minefield. Here are a couple of tips to help you navigate it safely:

- If you misread the signal and sense that the approach is going to land you where you’d rather not be, pretend that you just want to ask the other person about unrelated subjects. You may sound a bit of an idiot but at least you aren’t given a brusque brush off in response to a clumsy pass.

- If after a few minutes of speaking with a woman she yawns, frowns, or sneers you can count on the fact that she’s not interested. If she crosses her arms, puts her hands in her pockets, and avoids your gaze, you may as well walk away.

The allure of being sexually appealing

Research consistently shows that men are attracted to healthy looking women who demonstrate sexual availability. Both men and women want someone with an athletic body. Men see this as a sign of good health and an ability to provide him with progeny. Women see this as a sign of power, signalling the ability to provide for her.

Men are drawn to women with child-like faces, including doe eyes, petite noses, bee-stung lips, and full cheeks. These facial characteristics elicit fatherly, protective emotions in most men. Women prefer men with mature faces that show they have the ability to protect and defend. Strong jaws, large brows, and a prominent nose appeal to women.

The good news for women is that although good looks may initially give a woman a slight edge over her competitors, women don’t have to be natural beauties to attract a man. Primarily, they need to display the signals of possible availability. Although it may take surgery to create a tilted nose or a rose bud mouth, and you can’t always count on the results being what you hoped for, all a woman has to do to signal her availability is find out and practise the signals.

Granted, some women may be disturbed, if not appalled, to know that modern men are initially more attracted to a woman based on her looks and her sensuality than on her ability to discuss world affairs, balance a cheque book, play the piano, or stuff a turkey. But modern research concurs with what painters, poets, and writers have been screaming us for thousands of years – a woman’s ability to sexually satisfy a man appeals more to him than any family trust fund or intellectual capabilities she may posses.
On the reality television show *The Apprentice*, Sir Alan Sugar sits in a black leather chair with a high back. The back of the chair frames his face and gives him authority. The would-be apprentices sit in front of him. The backs of their chairs are lower. Before a word is spoken, it’s clear who holds the authority in the room.

High status people prefer to sit on high backed chairs.

**Rolling on casters**

Chairs on casters have power and mobility that fixed chairs lack. The person sitting in a chair that swivels has more freedom of movement and can cover more space in a shorter time than someone sitting in a fixed chair. When a person is under pressure, being able to move quickly expels energy and expedites the process.

People sitting on fixed chairs rely on their body movements and facial expressions to convey their attitudes and feelings. Look at the person who’s sitting in the chair on wheels, with the arm rests and the high, reclining back, and you’re looking at the person in charge.

**Gaining height advantage**

Height is associated with status and power. The higher you are, the more authority you hold. Savvy business types know that by adjusting the seat height of their chairs they gain competitive advantage.

If someone invites you to sit in a chair that puts you at eye level with the other person’s desk, decline, saying that you prefer to stand.

**Placing the chair**

Sit directly across the desk or table from another person, face to face, shoulders facing shoulders, and the atmosphere is confrontational. Place the chair at a 45 degree angle in front of the desk and you create a welcoming environment. If you want to reduce a visitor’s status, arrange for him to be seated as far away from your desk as possible, into the public zone at least 8 feet away from where you’re sitting.

**Negotiating Styles**

When it comes to crunch time and you’re at the final negotiation, you want to win, right? The best negotiations result in everyone feeling he’s a winner. And to feel you’re a winner you have to look, sound, and act like one. In theatrical terms, it’s called acting the part.
Before you go into any meeting where you want to be seen performing well, whether it's an interview, a negotiation, or an assessment, find yourself a quiet spot where you can gather your thoughts in peace. Five minutes should be ample. Reflect on how you want to be perceived. Visualise yourself behaving in that manner. See and hear yourself performing at your best. Experience the feeling. By creating your desired image you're able to act the part and convince others that that's who you are. Who knows, you may actually be that person.

**Claiming your space**

When you enter a negotiation, you need to claim your space right from the beginning. If you don’t, the competition is going to have you for breakfast. Claiming your space means that you're taking responsibility for yourself and your actions. It means that you act as though you've got the right to be where you are, doing what you're doing. When you walk into a space and make it your own, you're telling anyone who's watching that this territory's yours and woe betide anyone who tries to take it away from you. Dogs spend much of their time marking out their territory in order to let the rest of the pack know that they've been there. It's the same with people. You just mark your territory differently, hopefully. You have to let people know that you've been there, you own this space, and you're to be taken seriously.

Someone who claims his space successfully acts as if he belongs there. His gestures appear fluid, his posture's upright, and he engages in eye contact with ease. He sends out positive signals indicating that he's comfortable and in control.
Accessories are meant to enhance your image. Decide what image you want to project and choose your accessories accordingly. Also, to make a positive impression, invest in good quality accessories.

Watching your buttons
Tightly closed jackets indicate a tightly closed point of view. People who button up their jackets while making decisions indicate that they're closed to the idea being put forward. When they fold their arms across their chest while making decisions, it indicates that they're really feeling negative. If you notice someone unbuttoning his jacket during a meeting, you can safely assume that he's changing his position and opening up to what's going on.

Standing up for meetings
Research shows that when people participate in meetings standing up, they speak for a shorter length of time. It encourages quick decision making and cuts down on time spent socialising. The studies also demonstrate that the perception of people who conduct their meetings while standing is of them having a higher status than the people who are seated.

Kate attended a marketing meeting at a company in Denmark. In the middle of the room where she and her colleagues met was a tall stone table. The room had no chairs. The table was at a comfortable height, enough for people to stand and lean on it, and there was enough space in the room for them to walk around the table easily. The participants in the meeting were encouraged to mill around the room, speaking with one another, and come to the table when a point was being made or a decision was required. Kate found the experience to be liberating, as the thinking in the room was more creative and energising than in other meetings she'd attended, in which the norm was to remain seated.
Chapter 15
Crossing the Cultural Divide

In This Chapter
► Greeting people and saying farewell
► Understanding different cultures
► Playing by the rules

With businesses spanning the globe, students travelling the world, and the media bringing foreign lands into people's homes on a daily basis, no group can any longer believe in the infallibility of their own customs and culture. As the singer/songwriter Paul Simon says, 'One man's ceiling is another man's floor.'

In spite of the shrinking world, or perhaps because of it, cultures hold onto their customs and traditions with pride and determination. Behaviours as simple as counting on your fingers, walking along the street, and shaking hands, vary widely across the globe.

Unless you know the rules that govern behaviour in cultures other than your own, you can make some major mistakes that, in addition to insulting your host, may lead to a diplomatic crisis. Or, at least an uncomfortable embarrassment.

You don’t want to make a fool of yourself, insult your host, or cause an international crisis because you didn’t know the differences between acceptable and unacceptable behaviours. So when in doubt, ask. A native is more than happy to guide you in the ways of her country and is flattered that you asked. One gesture that you’re always safe to use, no matter where you go, is the smile. This is the one truly universal gesture that’s understood by the most sophisticated city person as well as by desert nomads.

Because so many countries and cultures exist in the world, and I have so few pages in which to write about them, this chapter gives you a few tips and techniques to get you started on a safe path as you trek the globe.
By observing people’s body language, you’re on the inside track to knowing what’s going on between them. Whether you’re observing participants in a business meeting, a family negotiation, or watching a couple in a restaurant, by being aware of how the people position and move their bodies, you may end up understanding more about their relationship than they do.

Here’s a list of the telltale, mainly facial, expressions for different emotions:

- **Happiness:** Lower eyelids are slightly raised, crinkling around the outer edges of the eyes, eyes sometimes narrow; the corners of the lips move up and out and lips may part to expose upper teeth; cheeks are raised with an apple-like bulge; C-like wrinkles pull up from corners of raised lips to the sides of the nose. Body is open and forward moving.

- **Surprise:** The eyebrows zoom upwards in a curve, wrinkles spread across the forehead; eyes open wide showing their whites; jaw drops; mouth slackens. Head hunches into raised shoulders.

- **Sadness:** Inner ends of the eyebrows rise; eyes appear moist; mouth drops at the corners and the face appears limp; lips may quiver. Shoulders hunch forward; body is slack.

- **Fear:** Similar to surprise, with subtle differences. Raised eyebrows are pulled together (not as much curve in the brow as in surprise). Forehead furrows in centre (when surprised, furrow carries across the brow). Whites of the eyes show; lips are pulled back; mouth is slightly opened. Shoulders are hunched, with a backward movement to the body.

- **Anger:** Eyebrows pulled down and inward; vertical crease between the brows; eyes narrow and take on a hard, staring look. Lips close tightly, and turn down at the corners; nostrils may flare. Hands are clenched, body is forward moving.

Be subtle when watching other people. If they feel they’re being scrutinised, they may become antagonistic toward you.

James, a highly respected and acclaimed prize winning scientist, is quite a bit older than his current wife. At a private dinner party held in his honour he was invited to speak informally while coffee was being served. Earlier in the day he had been the guest speaker at a luncheon meeting of colleagues and supporters. At that time he spoke with reasonable authority and clarity. In public view, his wife looked at him adoringly, laughed at his jokes, and led the applause. By the end of the evening James was tired. His stories rambled, his words were mumbled, and his jokes fell flat. As he spoke, his wife whispered and giggled with her young, handsome dinner partner, occasionally casting a glance towards her husband and pointing to her watch as if to tell him that it was time for him to wrap it up. When he finally sat down, his wife scowled at him across the table before turning again to the man on her right and resuming their intimate discussion. By the way James’s wife behaved throughout the day and evening, it was clear that their relationship was both complex and complicated.
have had a disagreement. As you both agree that it was a foolish argument and it’s time to make up and move on, you notice that your partner is sitting with his arms crossed over his chest, his fists clenched, his legs tightly crossed, his head bent, his mouth turned down at the corners, and a big frown covering his forehead. When you suggest that he may still be harbouring some resentment, anger, or other negative feelings, he scoffs at the suggestion, and assures you that you’re putting too much emphasis on what you see. Trust your instincts. Here is a case of actions speaking louder than words.

Stephen went into his boss’s office for his quarterly review. Although Kate, his line manager, said that he was doing a fine job she avoided his gaze during the meeting, focusing instead on the report in front of her, and only occasionally lifting her head. At no time did she smile. When she did lift her eyes from her desk, she looked over Stephen’s shoulder or at the floor. When her hands weren’t folded, her arms crossed over her body and her fingers played around her mouth. Her facial expression was serious. From the way she was presenting herself, Stephen knew that Kate was holding back negative comments. Although her words were supportive, her body language said that she wasn’t happy with the job Stephen was doing. He left her office feeling confused and worried.

Think back to a conversation you may have had when you knew that something wasn’t quite right. Something about the way the words and the gestures didn’t match had indicated to you that the person didn’t mean what he was saying. What gestures was the person using? What words was he saying? How were you able to tell that the gestures weren’t supporting the spoken message?

Over lunch with her friends, Jacqui was talking about her relationship with her husband, Michael. Although her mouth was formed in a smile and her words were positive, her eyes looked sad. She seemed distracted and kept twisting her wedding ring on and off her finger as she spoke. Several months later Jacqui told her friends that she was leaving Michael. Remembering how she had behaved at lunch that day, none of them was surprised.

**Considering the context**

Just because someone sits bent forward with his head tucked into his shoulders, his arms crossed tightly over his chest, and his hands balled up in fists and tucked under his arms, doesn’t mean that he’s angry. Look at the bigger picture. If it’s cold where he’s sitting, he just may be trying to keep warm. Or perhaps he ate something he now wishes he hadn’t.

If you want to read body language correctly, you have to take in all the signs.
Dr O’Connor is a tall, handsome, and physically fit man. He gives the appearance of being strong and active. When I first saw him I was pleased that my mother was in his care. However, when we shook hands I had my doubts. His hand felt limp in mine and I was aware that I was exerting more pressure than he was. Based on that handshake, I began to doubt how committed a man he was. After thinking about it later that day, however, I recalled how gentle his touch was when taking my mother’s blood pressure and listening to her heart, and how he lightly rested his hand on my mother’s shoulder as he encouraged her to take her medications. Because his hands are vital for his work, he must protect them, and use them gently.

**Practice Makes Perfect: Improving Your Reading**

Wanting to read body language accurately is the first step. Paying attention to the signs is the second. Finally, in order to improve, as in any other endeavour, you have to practise. Give yourself 15 minutes a day to observe other people’s gestures and see if you can make sense of what their bodies are saying. Choose a good place to practise, where lots of people are busy with their own lives. Train stations, airports, and restaurants afford the opportunity to observe people without being obvious.

Watch television with the sound turned off. See if you can figure out what’s going on by observing how the people on the screen are interacting. After a few minutes, turn the sound on and check how closely you came to interpreting their attitudes correctly.

---

**The New Zealand haka**

The Maori haka, an action chant with hand gestures and foot stamping, is traditionally performed by the New Zealand rugby team, the All Blacks, before an international test match. Originally acted out by warriors before battle, the haka proclaimed the soldiers strength and prowess and served as a verbal challenge to the opposition. The most famous haka ‘Ka Mate’ tells of the wily ruse that a Maori chief used to outwit his enemies and is interpreted as a celebration of the triumph of life over death.

On August 28, 2005 before a match against South Africa, the All Blacks unexpectedly introduced a new haka, ‘Kapa o Pango’. The climax of this new haka is particularly aggressive as each player, staring at the opposing team, performs a throat-slitting action. Answering allegations that the gesture was offensive, the New Zealanders explained that in Maori culture and haka traditions the throat-slitting gesture signifies the drawing of vital energy into the heart and lungs. The All Blacks went on to win the match 31 to 27.
you’re thinking and feeling. The minor muscular twitches, the dilation and contraction of the pupils, flushed cheeks, and the slight sweating that occurs when you’re under pressure can give away your game.

Watch someone’s face carefully if you think she may be deceiving you. While the face may look calm and composed, at some point there comes a moment when the mask falls to reveal the true feelings.

Imagine you’ve recently taken up skiing. Someone asks you how you’re getting on. You tell her you love it, that after your first week you tackled a black run, and even though you wiped out and spent most of the run careering down the mountain flipping between your front and back sides, you’re mad about the sport and can’t wait to give it another go. While your words say ‘Yes!’ and you’re smiling and laughing as you’re telling the story, for the briefest of moments a look of fear crosses your face, immediately replaced by your previous enthusiastic and excited expression. If spotted, that momentary look exposes your terror. It shows that, although you want to convey the impression of loving what you had been doing, during that fall you feared for your life.

压抑面部表情

一个中立的面部表情是掩饰情绪的最简单也最成功的方式。它被称为‘扑克脸’。紧绷的额头上扬的眉毛，突出的下巴，紧闭的嘴唇，这些都暗示着情绪被抑制了。

说你参加了一个很亲近的挚友的葬礼。虽然你可能真的很想痛哭，但你认为哭得太明显是不合适的。你自愿地抑制自己哭泣的本能，用紧闭的嘴唇甚至微笑着与人道别的神情。这里的暗示是，你充满悲伤的眼睛，紧绷的额头，歪斜的笑容，嘴角的向下都暗示了你正在抑制你的感情。

专注地观察某人

一些说谎者直接和你对视，而另一些则会避开。作为一个测谎专家，你要做的就是看出这个动作的强度，然后和自己观察到的相比较。可能存在欺骗的迹象有：

注视某人

有些说谎者会直视你的眼睛，而另一些则会避开。作为一个测谎专家，你需要做的是查看他们做动作的强度，并与你以前观察到的情况相比较。可能存在欺骗的迹象包括：
Touching the Nose

If the mouth cover is the easiest gesture to spot when you think someone may be deceiving you, the second easiest is the Nose Touch. As the hand comes towards the mouth it is deflected to avoid being obvious. The nose, conveniently close by, serves as a suitable landing point.

When someone lies, it releases chemicals known as catecholamines, triggering the nasal tissues to swell. This is known as the Pinocchio Response because, although the reaction may not be visible to the untrained observer, the nose becomes slightly enlarged with the increased blood pressure. A tingling sensation in the nose develops resulting in an itch that screams to be scratched. The hand, already in position, vigorously squeezes, rubs, or pulls at the nose, to soothe the sensation.

During his Grand Jury testimony over the Monica Lewinsky affair, President Clinton touched his nose 26 times when answering probing, uncomfortable questions. When asked questions that were easy for him to answer his hands were nowhere near his face.

The Nose Touch is an overworked deceit action, so if you’re ever in the position of having to be duplicitous, find yourself another gesture.

Faking a Smile

The smile is the easiest facial gesture to produce and is therefore the one most often used when someone is being deceptive. A smile is disarming. It makes other people feel positive and less suspicious.

But there’s something about a fake smile that causes warning signals to flash. Whereas a genuine smile involves many facial muscles, including the ones that crinkle the eyes as well as those that pull up the corners of the mouth, counterfeit smiles are different. Firstly, they are confined to the lower half of the face. The teeth may show but the eyes remain unresponsive.

Secondly, the timing of a fake grin is an indicator. Someone assuming a phoney smile puts it on hastily and holds it longer than its genuine counterpart. While the artificial smile swiftly disappears, the genuine smile evolves slowly and fades gradually.

Finally, a real smile is usually symmetrical with both sides of the mouth raising. A deceptive smile is asymmetrical, appearing more pronounced on one side of the face than the other and giving a lopsided effect. Look for a smile where the mouth corners turn down. It’s hard to make the corners rise if someone’s feeling sad or depressed.
Crossed arms and legs: These are further signs of holding back an attitude or emotion. As always with body language, in order to obtain as clear a reading as possible, read the signs in context to avoid misinterpreting the message.

Shifting Positions and Fidgeting Feet

Feet shuffle, toes twitch, and legs cross and uncross when someone’s being deceptive. That person avoids bodily contact with another person, preferring to keep her distance. While she may wriggle and squiggle her actions appear stilted rather than animated.

Signs of deception are most prevalent in the lower part of the body. Legs and feet are farthest away from the brain so they’re under the least amount of mental control. Therefore, they reveal vital signs that the deceiver may not even knows she’s sending.

When a person is being deceitful you may notice an increased number and more frequent slight changes in body posture. It’s as though the body is saying, ‘Get me out of here.’ These non-verbal leakages show that an inner/outer conflict is going on that’s making the deceiver uncomfortable.

A flapping foot, a jabbing toe, and repetitive foot jiggling alone or in combination with squeezed or shifting legs, reveal the conflict between what’s being said and what’s being felt.

Changing Speech Patterns

People don’t think of speech itself as body language, but the way you speak is. How you say something can tell the observer more about your feelings and attitude than the words you utter. Someone observing you watches for the pattern of the speech and how that fits with the words you choose to say.

People who are purposely misleading you tend to say less, speak more slowly, and make more speech errors. They may be likely to take longer pauses before replying to a question, and hesitate more during their replies. They’re inclined to quickly fill in any potentially awkward gaps in conversation.

Another giveaway area is the tone of a deceiver’s voice, which is likely to be higher than usual in register, with a lift at the ends of sentences.
focused on you. Establishing and maintaining eye contact with other people shows you’re interested in them. And if you show interest in other people, they’re going to be attracted to you.

When you look at someone, make sure that your eyes reflect your curiosity for who that person is. Refrain from frowning, squinting, or avoiding eye contact all together, unless you want to make him feel as if he’s being judged or simply ignored. And scrunching up your face gives you lines and wrinkles long before they’re due.

By paying attention and demonstrating care you make the other person feel important. Anyone who makes another person feel significant and worthwhile is automatically perceived as attractive.

**Showing Liveliness in Your Face**

Smile and the world smiles with you, cry and you cry alone. At least, that’s what my grandfather told me. A natural, genuine smile, where both the eyes and the mouth are engaged, is appealing. People want to be with someone who makes them feel good. Frowning, pouting, and a generally miserable face are definite turn-offs.

A face that shows liveliness, interest, and enjoyment is like a magnet. It draws people to you and makes them want to be in your company. By smiling you can directly influence how other people feel about you. You can control their reaction to you by the look on your face. By making judicious use of your facial expressions you can guide people into responding positively to you and to perceiving you as an attractive person. This is not to say that you should walk around with an artificial grin plastered to your face; that’s a definite turn off.

**Offering Encouragement**

By nodding, tilting, and cocking your head in another person’s direction you show that you’re listening and are interested in what he’s saying. And anyone who shows interest is consistently perceived as attractive.

Nodding encourages the person to continue speaking and shows that you care. Tilting your head to one side also shows that you’re involved and paying attention. Appealing minor head gestures, showing concern, fascination, or involvement in someone’s story, make you seem connected and empathetic. And who doesn’t find those characteristics attractive and appealing?
Respecting someone’s personal space is an attractive quality. In a work or social context, when you choose to position yourself next to another person you’re telling him that you value him and are interested in what he has to say. Attractive people don’t purposely embarrass someone else and never intentionally invade someone’s territory. They position themselves close enough without being so close as to cause embarrassment.

If you want to reveal your attractiveness, respect the other person’s space. If you sit or stand near the person you’re engaging with and look at him directly, he feels confident and comfortable in your company.

**Touching to Connect**

Attractive people aren’t afraid to make physical contact. They know the powerful effect an appropriate touch can have. Touching can be used to encourage, to express affection or compassion, and to show support.

An attractive person demonstrates respect when touching someone else. Your attractiveness quota rises if you intentionally touch another person in these situations:

✓ When you’re listening to someone’s problems or concerns, touching the other person indicates that you care and are offering support.
✓ When you’re persuading someone to your point of view, your touch serves as a bridge connecting the other person to your position.
✓ When you’re giving information or advice, your touch conveys encouragement and cooperation.

Only touch another person if you have a relationship that permits deliberate physical contact. Touching implies that a bond exists between the people involved. Observe the kind of contact people feel comfortable with before initiating contact. If in doubt about how your touch is going to be received, best not do it.

**Being on Time**

The most attractive people are those who demonstrate respect and care for others. Although you may not think that how you manage your time has anything to do with body language, it’s an integral aspect of non-verbal communication, which is why I’ve included it here.
If you’ve ever been kept waiting, whether for an appointment, a date, or even a response to an email, you know how annoying it is. Keeping to schedule and being punctual is more than a demonstration of good manners; it’s a reflection of your core values. It demonstrates how you feel about and treat other people.

In some cultures, such as India and Saudi Arabia, being kept waiting would not be an issue. It is even expected. But in Western culture we’re obsessed with time.

If you’re habitually late, consider the impact of your behaviour. Don’t be surprised if people consider you to be a bit of a flake, if not rude and selfish. Although you may think that arriving at a dinner party ‘fashionably late’ is appealing, the host whose soufflé depends on precise timing won’t be thrilled.

**Synchronising Your Gestures**

For successful communication to take place, your actions and gestures in face-to-face encounters with others need to be synchronised. Watch people as they speak and you see how their bodies move in a rhythmic pattern,

---

**Lookin’ good**

Attractive people take pride in their appearance. They know what clothes look good on them and which ones they should give to the charity shops. You don’t have to spend copious amounts of money to make yourself attractive. Start by being clean and well groomed. See that your hair is washed and styled to suit you. Are your fingernails clean and trimmed? Do you visit the dentist regularly? Are your clothes and shoes in good repair? How you present yourself reflects how you feel about yourself. If you don’t take the time and effort to present yourself at your best, don’t expect to be seen as an attractive individual.

If in doubt about what colours and shapes suit you best, treat yourself to a session with a personal stylist who can guide you when your friends, family, and your own personal taste take you down the wrong path.

If you’re physically out of shape, do something about it now. Life’s short. Not only are you going to look better, you’re going to feel better as well. You don’t have to join an expensive gym or health club, although if that works for you, do it. You don’t have to invest in lots of fancy kit to do stomach crunches, though a good pair of running shoes is vital if you’re heading off for a jog. What you do need to do is find what works for you, commit to a plan, and stick with it. Fat and flabby isn’t healthy or attractive.
Watching for Head Movements

Observe someone nodding in agreement, understanding, or with the desire to add her point of view to the speaker’s. The eyes look engaged, the head is held upright, and her face is mobile. Slow nods tell you she’s following the speaker, and fast nodding indicates a desire to jump into the conversation. A shake of the head tells you she’s not buying the speaker’s opinion.

Cocked, canted, and tilted heads tell you the other person’s

✔ Thinking about what’s going on
✔ Contemplating a retort
✔ Responding submissively

When you register head movements in combination with other gestures, such as lip and eye actions, you’re better equipped to determine a person’s attitude and its underlying message. Head to Chapter 3 for more on head movements.

Noticing Hand and Arm Gestures

Look at a person’s hands for revealing gestures. If the fingers are tapping and the nails bitten, you can be sure she’s filled with nervous anxiety. Someone flapping her hands like Prissy in Gone With the Wind is, well, in a flap!

When someone’s hand goes to her mouth, you’re safe in betting that she’s holding back some kind of feeling, emotion, or attitude. And when her lips are firmly sealed, she’s keeping her thoughts to herself.

Anyone rubbing her hands and licking her lips at the same time is feeling happy and excited, as long as the speed’s up tempo. If the hand and lip rub is slow and deliberate, be careful. This person may be dreaming up a scheme, calculating her chances, or devising a strategy that benefits herself – and not you.

Arms crossed against the chest, hands tucked into the armpits, or a lowered head and furrowed brow are not signs of a warm and welcoming person. Of course, she may just be reacting to a cold blast of air. Opened arms, a dropped-jaw smile, and an eyebrow flash conveys a sense of pleasure and excitement, whereas a pointed finger wagging in your face belongs to someone who’s aggressive, controlling, and domineering. You may want to stay out of that person’s way.

For more on hand and arm gestures, go to Chapters 8 and 9.
Observing Posture

An upright stance, with legs parallel and feet under knees, knees under hips, and hips under shoulders, marks out the strong and powerful individual. If her chest is thrust forward, with chin jutting out, and the jaw clenched, beware. She may have moved into aggressive territory.

Slumped shoulders, hands protecting the privates, and a downcast eye all indicate that the person’s depressed or despondent. In a woman, crossed ankles and hands neatly folded in her lap suggest a prim and proper attitude, whereas men who sit with their legs splayed, their arms stretched across the back of their chair, and their chests pumped out, are showing how manly they are.

You can read more about posture in Chapter 7.

Considering Proximity and Orientation

Does a person get up close and personal when she’s not been invited? Does she turn her back when you approach? You can tell a lot about a person’s nature, attitude, and culture by the amount of space she places between the two of you, as well as how she positions her body in relation to yours.

If someone is cooperative and helpful she sits next to you. If she’s feeling competitive she sits across from you. If she really doesn’t get on with you, she turns away.

Look at where a single person places herself in public places. Someone sitting with her back to the other people is clearly indicating that she wants no engagement with anyone, thank you very much. Although facing other people head on may indicate a fearless attitude, it can be a bit overwhelming for both the person assuming the position as well as other people. The person who sits at an angle is indicating that she is open to speaking with another person if the opportunity comes along.

Those with a sense of high status remain seated while others stand. People with a low sense of status hang back by the door when entering someone’s office. Someone who believes she’s of equal status with a colleague sits next to that person’s desk.

Go to Chapter 10 for more information on the messages you send through positioning yourself in relation to others.
more respect than if you move at a slower tempo. Slowness is equated to laziness, although someone who takes a more measured approach towards time may actually accomplish more than those people who dash about, often accomplishing little or nothing.

One way you can improve your use of time is to anticipate what’s coming next. Before completing one task, think about what may follow, and plan your approach. This anticipatory scanning technique is particularly useful for anyone working with the public, such as waiters and airline personnel. A skilled employee anticipates the customers’ needs in advance by identifying cues and specific signals, and responds to them before being asked.

Sometimes you feel good and can communicate with ease and enthusiasm. At other times, all you want to do is turn out the lights and pull the covers over your head. The body’s natural time rhythms influence these moods. When the rhythms become disrupted as happens when you’re suffering from jet lag or too many late nights, you may find yourself making mistakes and behaving irrationally. Go get yourself a good night’s sleep and see how you feel in the morning.

If you want to show that you’re paying attention to a person who’s speaking, synchronise your body movements with his. It has been argued that by having your gestures echo those of others, a rhythmic pattern is produced that enhances communication.

Dressing the Part

Glad rags, jeans, or a pinstriped suit? What’s it to be? It depends on how you want to be perceived and the impression you want to make. The way you dress sends out messages about you. Observe how your friends and colleagues present themselves and adapt your style to meet theirs.

The key is knowing what’s expected and what’s acceptable. If you work for a traditional organisation where a suit and tie for men and jackets and skirts or trousers for women are the norm, you’re tempting fate to show up in tracksuit trousers and a hoodie. To do so makes other people uncomfortable. They would also question your judgement.

Sure, you want to be comfortable and dress in a way that reflects who you are. You also want to be appropriate. You really do. Your clothes needn’t be expensive. They do need to be clean, in good repair, and suited to your shape and style. They need to represent you at your best and make the people you’re with feel comfortable.
Acting the Way You Want to Be Perceived

First, you decide how you want to be perceived. Then, you behave in a way that creates that impression.

You may never have thought about the way you act, thinking that how you behave is just fine. And it probably is, most of the time. Just remember, if you want to be perceived in a certain way you have to give some thought to your behaviour. If you want people to think that you’re the life and soul of the party you smile, laugh, and make an effort to put other people at their ease. If you want to be taken seriously, your actions need to be more contained, and your facial expression more sober. The trick is to determine how you want people to perceive you, and after that, to take on the behaviour of that kind of person.

Demonstrating Awareness

Some people just can’t get it. They seem to be blind to their own behaviour and the impact it has on others. If you pay attention to the reactions of other people you develop an awareness of what works when and where.

You may say that what other people think about you doesn’t matter. And in many ways you’re right. Yet at particular times someone’s opinion of you can matter very much. By knowing how certain people respond to specific behaviours, you can adapt your style to meet theirs thus creating an environment that’s conducive to successful communication.

In addition to focusing on your own behaviour, observe how other people behave. By paying attention to how someone else is conducting himself you can respond in a way that makes that person feel noticed and valued. And if you make someone feel that he matters, you’re going to matter very much to him.

Asking for Feedback

It doesn’t hurt, well, not too much, to ask how people perceive you. If their response matches your vision of yourself, all’s well. If, however, they tell you one thing and you thought you were projecting something else, you may want to spend some time re-evaluating your perceptions.
interviews. See also business situations; meetings
body position during, 231, 237–238
facing directly for serious answers, 237–238
first impressions, 230–234
head nods during, 52
interviewers leaning forward, 119
knotted ankles during, 176
negotiating styles, 239–244
pointing body in the right direction, 234–235
power seats, choosing, 238–239
preparing for, 230
relaxed attitude for, 235–237
intimacy, 78, 119
intimidation, 50

• J •
Japan. See also Asian cultures
bowing customs, 210, 247, 249
business card, presenting, 218
eye contact in, 79, 81, 234
eyebrow flash considered rude, 88
greetings and farewells, 247
handling difficult situations, 233
hands in pockets as rude, 247
laughter in, 252, 253
no-touching rules, 247–248
okay signal in, 251
smiling, 25
thumbs up gesture, 251
jaw. See also chin
drop-jaw smile, 100
jutting, 46–47, 65
jewellery, 189
John, Elton (musician), 184
Journal of Applied Psychology, 209
Judge, Timothy A. (professor), 209

• K •
Keating, Paul (Australian Prime Minister), 136
Kennedy, John F. (U.S. President), 26, 198
kinesics, 36–38
The King and I (musical), 117
kissing
air kiss, 250
on the head, 51
knee, pointing, 224
kneeling, 248–249
knowledge, signalling lack of, 121–122

• L •
La France, Marianne (professor), 98
labia, 224
labial tractor muscles, 94
Latin countries, 256
laughter. See also happiness, smiling
cultural differences, 251–255
overview, 102–103
leave, desire to, 170–171
left side advantage, shaking hands from, 161–162
left wing and right wing politics, 207
legs. See also feet
ankles, knotted, 174–175, 176
crossed, 18, 270
etwining, 172, 225
men posing, 172
Lemmon, Jack (actor), 217
levator labii superior muscles, 91
lips. See also smiling
about, 91–92
chewing on, 93
effects expressed in, 92
enhancing women’s, 224
kissing with, 51, 250
loose, 93
muscles of, 91
pouting, 94–95, 221
pressed together, 18
Rome, 252
royalty, gestures of, 132
rubbing
the eyes, 267
the nose, 269
palms together, 146
running fingers through hair, 162, 180

S
sadness
facial expressions for, 69, 258
loose lips as sign of, 93
shifting out of, 46
safety and security, gestures to assure, 54
salute, hand, 142
Saudi Arabia. See also Middle East
greetings and farewells, 246–247
relaxed approach to time, 275, 282
Schwarzenegger, Arnold (actor), 81
scissor stance, 18–19, 171
Scott, Sir Walter (St. Ronan’s Well), 202
scratching the head, 162
self-confidence. See confidence
self-improvement
Body Language for Dummies, 28–30
evaluating your posture, 105–110
feedback, asking for, 289–290
improving your body language, 285–290
practicing gestures, 287
sexual appeal, 184–185, 216
shaking hands. See also hand gesturesone cruncher, 157–158
double-handed, 134, 135, 159, 160
firm shake, 161
goat, 156
at an interview, 231
the leach, 159
left side advantage, 161–162
power shake, 158–159
reaching out first, 157
space invader, 160–161
upper-hand position, 26
wet fish, 158

shoe
dangling, 181, 224
high heel, 218
short people, 209, 211
shoulder shrug, 120–121
shoulders
giving the cold shoulder, 131, 202
glancing sideways over, 223
turning, 202
shrugging gesture
apologizing with, 123
described, 120–121
signalling lack of knowledge, 121–122
as a universal gesture, 25
unwillingness to get involved, 122–123
Siddons, Henry (Rhetorical Gestures), 22
sideways glance, 84–86
Sign of the Cuckoo, 36
signature gestures, 19–21
silence, gesture for, 13
Silent Messages (Mehrabian), 118
sitting. See also positioning; posture
asymmetrical, 211
chair for, 238–239, 241
combative and defensive, 205
cooperative, side by side, 205
creating equality, 206–207
importance of, 203–204
keeping to yourself, 206
overview, 115–116
power seats, choosing, 238–239
relaxed, 204, 235–237
with subordinates, 236
table shapes for, 204, 206, 207
tête à tête, 55
slouching, 114, 115, 166
smiling. See also happiness; laughter; lips
about, 97–98
closed-lip grin, 102
drop-jaw, 100ake grin, 22
fake (insincere), 67, 68, 268
flirting with, 215
full-blown grin, 102
genuine, 66, 68, 268
lop-sided, 99–100
muscles controlling, 68
reading, 259
tight-lipped, 98–99
turn-away, 101
as universal gesture, 24–25
smoking
cigar smokers, 186–187
as displacement gesture, 23–24
origins of, 186
pipe smokers, 187
sexual appeal of, 184–185
specialty smokers, 186
stress increased with, 188
ways of smoking, 185–186
Social Gaze, 78
social space, 197
Some Like It Hot (film), 217
Sommer, Robert (psychologist), 27, 203
soul, eyes as gateway to, 75
space. See personal space; positioning
speech
body language substituted for, 12–13, 61–62
conveying information, facts and data, 35
deception, signs of, 270
facial expressions supporting, 63–64
illustrating with body language, 13–14
mismatched with body language, 260–261
origins of, 34
physically supported with gestures, 14
touch reinforcing, 136–137
vocabulary, indicating status, 232
voice, well-modulated, 63, 276, 283
St. Ronan’s Well (Scott), 202
standing. See also feet; posture
to attention, 249
bent blade stance, 171
Bonaparte pose, 19
buttress stance, 170–171
with entwined legs, 172, 225
at an interview, 230
at meetings, 244
overview, 114–115
parallel stance, 169–170
scissor stance, 18–19, 171
showing attitude through, 165–166
standing tall, 114–115, 233–234
status reflected through, 165–166
straddle stance, 166–168, 170
Stanislavski, Constantine (director), 240
stare, unflinching, 81
status. See also dominance gestures;
behaviour, cultural differences, 248–249
bowing, kneeling, and curtseying, 210, 248–249
elevating yourself, 211
expressions indicating, 232
hands on hips, 119
lowering yourself, 208–210
personal space and, 198
posture showing, 118–119
reading positions indicating, 206
stance reflecting, 165–166
standing to attention, 249
vocabulary indicating, 232
steeple gesture, 154–155
stiff upper lip, 92, 93–94
Stockholm, 252
Stone, Sharon (actress), 89, 225
Stop! gesture, 13
straddle stance, 166–168, 170
stress. See also tension
body language showing, 259–260
drumming fingers in, 259
increased with smoking, 188
rapid blinking with, 88
stroking the chin, 59
stroking yourself, 129
submissive gestures. See also power and
authority; status
eye contact, avoiding, 83
eye dip, 86