

# Gesture as part of Second Language Acquisition for Turkish Learners

## (A Cross-cultural Repertoire of Gestures from Turkish, Russian, Spanish and Brazilian Cultures)

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### Abstract

The purpose of this study is to determine, classify and compare the diverse emblematic gestures characteristic of Turkish culture for use in the Turkish as a foreign language class. In order to determine the specific gestures used and recognised in Turkish society, a questionnaire was administered to 54 informants. The findings of the research revealed that there are emblematic gestures covering the 151 most common communicative functions of the language, of which nine are potentially unique to Turkish culture. Afterwards, with the aim of determining if there are gestures characteristic of Turkish culture, that is, empty gestures, we compare them with Spanish, Brazilian and Russian gestures. The resulting glossary of these gestures demonstrates the necessity of including non-verbal communication issues during the acquisition process of Turkish as a foreign language.

### Keywords

Turkish as a Second Language; emblematic gestures; empty gestures; kinesic; culture; comparative inventory.

## Los gestos como parte de la adquisición de una segunda lengua para estudiantes turcos (un repertorio transcultural de gestos de las culturas turca, rusa, española y brasileña)

### **Resumen**

El objetivo de este estudio es determinar, clasificar y comparar los diversos gestos emblemáticos característicos de la cultura turca para su potencial utilización en el aula de turco como lengua extranjera. Con la finalidad de identificar los gestos específicos empleados y reconocidos en la sociedad turca se llevó a cabo un cuestionario a 54 informantes. Los hallazgos de la investigación revelan que existen gestos emblemáticos resultantes de las 151 funciones comunicativas más habituales de la lengua, de los cuales, nueve son exponencialmente únicos de la cultura turca. A continuación, con el propósito de establecer la existencia de gestos propios de la cultura turca, esto es, gestos vacíos, se ha realizado una comparativa con los signos no verbales de la cultura española, brasileña y rusa. El glosario resultante de estos gestos confirma la necesidad imperiosa de incluir elementos propios de la comunicación no verbal en el proceso de adquisición del turco como segunda lengua o lengua extranjera.

### **Palabras clave**

Turco como segunda lengua; gestos emblemáticos; gestos vacíos; kinésica; cultura; inventario comparativo.

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## 0. Introduction

The fact that the Turkish Language is being taught and studied as a foreign language (TTFL) with more and more enthusiasm and in diverse centres in Turkey (there has been a rapid increase in the number of universities offering Turkish courses, while Tömer has witnessed a gradual rise in student number), abroad (in Turcology departments, languages schools...) or even through online platforms (Babbel, Duolingo...) highlights the undeniable interest in Turkish culture and society.

On the other hand, the Erasmus Intensive Language Courses (EILC) of Turkish held at universities must be orientated to the recent challenge of integrating with international standards (Mırıcı, Ilter, Saka, Glover, 2009) like the ones put forward in the Common European Framework of Reference for Languages (CEFR) which refers to cultural aspects as part of the curricula. As Karababa and Karagül's (2013) study reveals "learners of Turkish as a foreign language are most interested in topics related to the Turkish culture" preferred by almost 82% of learners surveyed. Additionally, CEFR clearly illustrates the significance of the teaching of culture in the process of learning/teaching languages (Council of Europe, 2001) including mainly non-verbal systems such as the kinetic and paralinguistic, as part of the interactive communicative process.

In this framework, TTFL is a quite new discipline that convincingly shows the necessity of an effective curriculum both for teachers and learners; consequently, the inclusion of cultural aspects like non-verbal signs, emblematic gestures in our case, is a must for the new learners and teachers. Besides, promoting the Turkish non-linguistic system in comparison with other cultures – in our case, Spanish, Brazilian and Russian – will expose students of the Turkish language to Turkish culture; therefore, this empathy will allow them to recognize and understand the similarities and differences between their mother and the target language/culture and prevent new speakers from slipping into stereotypes.

## 1. Culture and language

The definition of culture offered by Poyatos (1983) is meticulous and exhaustive:

series of habits shared by members of a group living in a geographic area, learned but biologically conditioned, such as the means of communication (language being the basis of them all), social relations at different levels, the various activities of daily life, the products of that group and how they are utilized, the peculiar manifestations of both individual and national personalities, and their ideas concerning their own existence and their fellow people (Poyatos, 1983: 3).

The extensiveness of the meaning of the principles developed by communication and culture guided Bateson (quoted in La Barre, 1978: 251) to consider them different aspects as a single entity, "all culture is communication". Hall attests to this symbiotic

theory by affirming that "I have treated culture as communication" (1959: 186); subsequently, together with the anthropologist Trager, he develops a firm theoretical approach to culture, which is based on communication models.

As discussed by Çelik and Erbay (2013) both culture and language are part of the teaching/learning process and must be considered together with the object to develop an Intercultural Communicative Competence. Since their study urges for the necessity of introducing "a diverse array of intercultural elements" in teaching materials used in English as a Foreign Language and English as a Second Language, we extend this requisite to TTFL expecting class curricula, textbooks, syllabus and texts to be adapted for advancing "intercultural awareness" (Council of Europe, 2001) and also for "mastering both verbal and non-verbal communicative strategies" (Murias, 2018).

Besides the diverse notions underlying these definitions, we consider that it is of utmost importance to give non-verbal communication a prominent place in human communicative interaction, and therefore in the learning/teaching process of foreign languages.

## 2. Importance of non-verbal communication during the interactive communicative act, hence at the teaching/learning process

For some specialists, the boundaries of meaning between non-verbal and verbal communication are not so explicit, and they address both forms of interaction with equal relevance. However, Cestero's designation (2004: 594) of non-verbal communication includes all non-linguistic signs like habits and cultural traditions employed to communicate or that transfer meaning, and the non-verbal communicative systems (paralinguistic, kinetic, proxemic and chronemic). Nevertheless, Hall (1959) and Birdwhistell (1952, 1970) underscore the need to examine both aspects of each communicative act, i.e. the verbal and non-verbal, together.

The technological development experienced in recent years unequivocally strengthens the visual sphere, hence the non-verbal aspects, with the simple purpose of facilitating the communicative act. Consequently, mobile phones are required with cameras and video; *Messenger* is run with images, including coded icons; programs such as *Skype*, *Vimeo*, *YouTube* or *Picasa* and social networks like *Facebook*, *Twitter* or *Instagram* enhance the meaning of the sentence "if I don't see it I don't believe it". It seems that words are no longer enough to express an index of feelings or moods –we are referring to the creation and establishment of emoji–. Thus, anthropologist Mead proclaims that "we have moved into a more visual period, where what we see is more important than what we read, and what we directly experience has much more value than what we indirectly learn<sup>1</sup>" (cited in Davis, 1976:295).

Currently, there is an uninterrupted transfer of people partially due to immigrant movements, work or leisure issues, or even Erasmus programmes that certainly witness a tenacious permutation of the aspects and properties of non-verbal signs

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<sup>1</sup> Own translation from original Spanish.

recommending us to observe them, adapt to their use and investigate them with the aim of promoting inter-communication and, more specifically, the teaching and learning of foreign languages.

Even though non-verbal communication continued to be researched by different disciplines such as Psychology, Pragmatics, Sociology or Educational Science investigation on its application to teaching as a second language and, in particular, to Turkish as a foreign language still is very unusual. On one hand, this is owing to the attention paid to the verbal component in the didactic process, and on the other hand, to the limitations in knowledge about non-verbal communication.

The research of F. Poyatos, based on an integral perception of human interaction and intercultural communication that allows the amalgam of diverse specialities, can be emphasised here. Poyatos establishes and describes the principle of the “basic triple structure of human communication” which denotes a complex notion of the communicative act, always constituted by verbal and non-verbal elements. This is, therefore a categorical dissociation from the traditional perspective previously assumed in the field of education. In addition, another significant progress in the didactic area can be highlighted when, in the curricular designs of FL teaching, contents on civilization and culture are designed and integrated.

The didactic of non-verbal signs is presumably aimed at the creation of speakers and gesticulants skilled to handle intercultural encounters without any kind of misunderstanding –or at least with much fewer misinterpretation– or embarrassing situations. For this reason, many researchers consider its teaching and learning to be important. Soler-Espiauba (2004 and 2005), for example, has stressed the value of interculturality in the teaching of Spanish as a foreign language (SFL); Martinell (1991 and 2007) referred to the usefulness of gestures in literary works; Forment (1997) has explained the relationship between gestures and phraseological expressions; while Moreno (2005) has proposed an innovative attitudinal approach to the teaching process in the classroom.

### 3. Kinetic system: emblematic gestures

Non-verbal communication occurs through the use of signs of various systems including the paralinguistic, kinetic, proxemic and chronic, which work by adding information to the content expressed by signs of other systems, replacing verbal signs, regulating interaction, correcting deficiencies or favouring the performance of simultaneous communicative acts (Cestero, 2004:598-599). We present below, in some detail, the kinetic system and the categories that integrate it, focusing on gestures and particularly, on emblems.

The anthropologist Birdwhistell, in his work *Introduction to Kinesic* (1952), coins the term Kinesic to allude to the disciplinary study of the communicative aspects of body

movement, since he considers that “language could not be understood until adequate descriptions of spoken language behaviour were developed” (Birdwhistell, 1970: 96)<sup>2</sup>.

The kinetic system is structured into three basic categories: “facial and body gestures or movements, conventional ways or forms of performing actions or movements, and static communicative postures or positions, whether or not resulting from the performance of certain movements”<sup>3</sup> (Poyatos, 1994b, Cestero, 1999a:36).

According to Kendon’s definition gestures are:

any instance in which visible action is mobilized in the service of producing an explicit communicative act, typically addressed to another, regarded by the other (and by the actor) as being guided by an openly acknowledged intention, and treated as conveying some meaning beyond or apart from the action itself (Kendon, 1984: 81).

Ekman y Friesen (1969: 63-92), based on Efron’s studies (1941) categorize non-verbal, facial and body behaviours into 5 basic types: emotional indicators, regulators, adaptors, illustrators and emblems<sup>4</sup>. Emblems are defined as arbitrary and iconic gestures with a linguistic equivalent but without any doubt or ambiguity. In that sense, they are performed intentionally with a precise and unique communicative value understood by all cultural community members.

Emblematic gestures are non-verbal signs that present the largest cultural variation and which, due to the fact that they are specific to diverse identities and cultures, constitute the purpose of our study. Those emblems that can cause most communicative interferences during the coding or decoding interactional act are those that should be studied, particularly gestures that when comparing with those in other cultures are *antonomorphs-antonyms* (Poyatos, 1994a: 55-60), that is to say, their communicative value and their way of performing in the different cultures are unlike. These gestures are called “*empty gestures*” and, as a result, they are zero decoded: as the imperative decoding process does not take place. The existence of such axioms justifies, without any doubt, the requirement of a methodical and structured study and its subsequent integration into TFL curricula and classes.

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<sup>2</sup> Some linguists such as Bloomfield (1914, 1926, 1933) and Sapir (1927, 1949) share also this research line, who interrupts the hitherto prevailing maxim that language is systematised and structured independently of the culture and idiosyncrasy of the speakers.

<sup>3</sup> Own translation from original Spanish.

<sup>4</sup>Years later, in 1994, Poyatos completes and improves the original classification with the following categories: emblems, speech markers, time markers, space markers, deictics, pictographs, echoic, kinetographs, kinephonographs, ideographs, event tracers, identifiers, externalizers, self-adaptors, alter-adaptors, body-adaptors, object-adaptors.

## 4. Recent studies on comparatives glossaries of emblematic gestures

In the 20th century, thanks to the innovative work of Efron (1941/1972) which compares gestures of immigrants from South of Italy with those from Eastern European Jews in New York City, the essential impact that culture assigns to gestural behaviour has been established. This fact refutes the previous assumption that gestures are universal and fosters the perception that human behaviour is directly determined by culture a highly innovative one in the mid-1950s.

Following a similar line of our research, valuable comparative studies between non-verbal elements among other cultures have been produced, for example, Turkish and Spanish (Murias, 2018), Greek (Ferández, 2011, Barroso, 2012, Pérez-Cecilia, 2014 y Pappá, 2015), Rumanian (Izquierdo, 1998, Moreno, 2011 y Bóveda, 2015), Brazilian (Nascimento, 2007), Algerian (Rahim, 2008), Tunisian (Díaz, 2012), Moroccan (Bautista, 2014), Israeli (Torollo, 2011), Indian (Kaur, 1998), Chinese (Feng, 2006, Xia, 2007, Torres, 2010, Rodríguez, 2013), Japanese (Quintero, 2005 y Suzuki, 2007) among others<sup>5</sup>.

There are contrastive studies between Spanish non-verbal elements and those in other cultures, like in Morris (1979), Armstrong and Wagner (2003) and Carradec (2005). It is convenient to mention, as well, studies revealing comparative gestures glossaries between more than two cultures like Gandullo (2000), which compares English, German and Spanish gestures; or López (2015) that contrasts non-verbal Chinese signs with Spanish and Hongkongese.

In the light of the previous comparatives inventories, we have decided to contrast such apparently different cultures (based, mainly, on geographic criteria) as Turkish, Brazilian, Russian and Spanish. For the purpose of identifying the characteristic Turkish gestures, in order to include them in TTFL class, we have referred to Nascimento study (2012) for Brazilian and Spanish emblems, García (2019) for Russian and that of Murias (2016) for Turkish and Spanish. The importance of designing a contrastive repertoire of kinetic signs among these four cultures is grounded on the idea that, to the best of our knowledge, there is no completed and published investigation about non-verbal communication in Turkey, and therefore it would be impossible to identify the non-linguistic signs that should be learnt and taught by students of TFL.

## 5. Methodology

In order to investigate the most representative gestures, thus, the empty gestures, of Turkish culture, with the purpose of its incorporation to the process of TTFL, two primary phases were developed. Firstly, determining the Turkish emblem corpus and then, comparing it with the other cultures' inventories. For the first stage, a

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<sup>5</sup> Most of them were supervised and directed by Professor Ana María Cestero Mancera at the Department of Philology, Communication and Documentation in Alcalá University.

questionnaire was designed on the basis of data extracted from introspection, specialised references and direct observation (Murias, 2016). Once eliciting the Turkish emblematic gestures for 151 functions of the language<sup>6</sup> a descriptive content analysis was employed. Secondly, in this study, with the purpose of eliciting the precise empty gestures from Turkish culture a content descriptive analysis was involved, that is, we compare four sets of informers: one from Turkey (Murias, 2016, 2018), one from Spain (Nascimento, 2012 and Murias 2016), another from Brazil (Nascimento, 2012) and last from Russia (García, 2019). However, aiming to provide detailed and complete information, we have adapted the analysis to our research: 1. Selection of the materials –gestures from Turkish, Spanish, Brazilian and Russian cultures–; 2. Analysis and comparison of the data mainly qualitatively; and 3. Displaying results as a multicultural contrastive glossary.

## 5.1 Participants

Since the study is sociolinguistic and therefore aims to analyse qualitatively and quantitatively the use of Turkey's emblematic gestures, a representative number of subjects to talk about significant and common data versus unique and individual data is needed. The amount of subjects required for the sample to be representative is 0.025% of Istanbul's population (Labov, 19966); in our case, we interviewed 54 participants. This quantity allows us to accomplish quite assiduous quotas: 3 people for each of the social varying sociological patterns considered –age, educational level and sex–. In our case, the classification of the informants based on the social factors is as follows: sex –27 men and 27 women–, age –18 participants for each group<sup>7</sup>– and instructional degree –18 informants belonging to each category: primary, secondary and university–.

For Brazilian and Spanish gestures (Nascimento, 2012), the same principle was administrated but for gathering the characteristic Russian emblems (García, 2019) 10 informants from San Petersburg were surveyed.

## 5.2 Data collection process

Due to the complexity of studying kinetic behaviour, we have agreed to unify two different resources, the questionnaire and the interview. Our questionnaire is resulting from two meticulous stages: first one, of introspection and direct observation like watching films, reading books, studying alive scenes... Subsequently, we compile an initial list of Turkish gestures. And then, the second stage, where we consider previous Nascimento's questionnaire – that consists of 134 entries of language functions– as a guide for elaborating our final question – with 151 entries –. In that way, the

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<sup>6</sup> We refer to linguistic communicative functions such as to greet, avoid responsibilities, interrupt someone's discourse, ask for permission, talk, give directions, be fat, be tall, be stubborn, show possibility, show sadness, ask for the bill, drink, think, study...

<sup>7</sup> These groups were organised according to Preseea (2003) and Moreno Fernández (2005)'s precepts, that is group 1: between 20 and 34 years old; group 2: between 35 and 49; and group 3: more than 50 years old.



questionnaire is the base of the video surveys and the 151 items corresponding to the emblems are organised according to language use.

The planning of the questionnaire is centred on questions with coded emblems, that is to say, a linguistic expression or/and a context situation is introduced to the interviewers for them to perform the equivalent emblem. In that way, all inputs are based on production giving uniformity to our survey. Moreover, the questionnaire was designed with open entries, without limiting the answers, that is, informants will have to choose the gesture from their own personal inventory within a natural encounter<sup>8</sup>.

Since the kinetic behaviour is related to the speech, our questionnaire uses phrases and/or explanatory expressions to facilitate the proper production of the kinetic sign and a context necessary for its production; while the video interviews allow us to record notes and relevant descriptions of the gestures a posteriori.

Considering the fact that there was a large number of participants, 54, and vast questionnaire of 151 entries, it was resolved to video record the surveys guiding us by the previously designed questionnaire. To this process, we have technical equipment consisting of an iPad Apple –model MD513LL/A–, a photographic camera – Canon IXUS 105– and a mobile phone – LG Nexus 5<sup>9</sup>–. The resolution to film sociolinguistic surveys on audio-visual media enable us to visualize each survey repeatedly in order to capture each and every detail of body language and analyse it qualitatively. Besides, all videos are educational materials providing students with a valuable sample when computing data or completing charts, and constituting for teachers the core of an activity of approximate or reinforcement when teaching emblems. These videos can establish the required corpus composed by the verbal and non-verbal productions and as well, by images of the body in motion –not static as traditionally–.

Each video survey was approximately 50 minutes and were recorded between 6<sup>th</sup> June 2014 and 4<sup>th</sup> March 2015; all were conducted in the city of Istanbul. The diverse places where the interviews were organised were chosen by the informants with the aim to create a familiar and relaxed atmosphere, conducive to the exchange of more specific information. Thus, 7 of the surveys were recorded in private houses, 31 in offices or bureaus, 5 in gardens or parks and 11 in cafés or restaurants<sup>10</sup>.

### 5.3 Data analysis

To analyse our Turkish emblematic gesture inventory we have proceeded according to Moreno Fernández's precepts (1990:107-109), adapting them to our gestural study: to identify –the emblems selected for the analysis of the corpus–; group – we classified the emblems according to nocio-functional uses of the language– and order –we analyse qualitative and quantitative data collected so far in independent entries–; and to conclude, contrast the data obtained from each of the cultures analysed.

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<sup>8</sup> However, in order to greatly facilitate subsequent coding and qualitative analysis for determining generalities or variations belonging to each subject a list of multiple choice options was organized.

<sup>9</sup> The choice of these recording instruments is determined by the degree of familiarity participants might have with the material; most likely a professional camera would have intimidated them even more.

<sup>10</sup> Video recordings were made without previous rehearsals so that during some sessions there are interruptions due to everyday situations such as drinking a tea or greeting someone.

Once data collection was obtained from the questionnaire provided during the video recording interviews, we proceed to its analysis through the careful and repeated listening and viewing of the recorded videos. This allowed us to tabulate the answers to start with quantitative analysis. Subsequently, we accomplished a regular quantitative analysis of the frequency of use of each Turkish kinetic sign with the aim to identify the most characteristic ones and the influenced by social factors.

For this purpose, data obtained in the research were analysed using the SPSS (Statistical Package for the Social Sciences) package programme. During the data analysis, the frequencies and the percentages of the responses given to the surveys items were calculated. This analysis shed light on significant differences and similarities in the culture studied by validating our initial research hypothesis: there are distinctive emblematic gestures from Turkish culture that need to be taught and learnt.

After verifying the most performed emblems of Turkish culture for each of the 151 functions of the language, we compare this data obtained from Turkish culture with Spanish and Brazilian (Nascimento, 2012) and Russian gestures (García, 2019). This comparison enables us to specify which Turkish gestures were distinctive, that is, empty emblems, or which ones were common to the other cultures. Finally, a qualitative analysis –description of the gesture performance, communicative value, the context of use and linguistic equivalent– confirmed the listing of the emblems of the four cultures studied certifying the empty gestures, that is, the specific ones, belonging to the Turkish culture. Therefore, the existence of these nine empty gestures evidences its necessity of being part of the curricular design for teaching Turkish as a Foreign Language.

## 6. Results


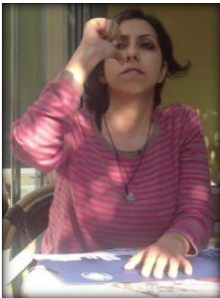
We present findings of Turkish empty gestures as a cross-cultural repertoire where we compare the four cultures studied (Spanish, Brazilian, Russian and Turkish). The design of this contrastive inventory is the foremost purpose of our article since it concludes with the existence of Turkish empty emblematic gestures, that is, the very specific Turkish non-verbal signs that do not exist in the other four cultures analysed. We have decided to introduce the emblematic gestures organised according to the uses and basic communicative functions of language (Cestero, 1999a) in order to facilitate its introduction to curricular designs in the teaching of Turkish as a Foreign Language and Second Language.

The multicultural glossary, with the most representative emblematic gestures of Turkish culture, that is, non-linguistic signs that do not exist in Russian, Spanish and Brazilian culture, consists of nine entries, each, divided into four sections according to the cultures analysed. The comparative charts (Murias, 2018) include an image describing the gesture's execution and its linguistic equivalent together with the meaning assigned to each gesture. Furthermore, we documented the real use or the communicative input of the empty gestures, in both formal and informal contexts. In addition, the chart includes an *Observations* section, where appropriate, which is designed to clarify the context of use, paralinguistic, chronemic or proxemic signs

enclosed with the gestures along with sociokinetic relevant data. In the case where a gesture is polysemic, that is, performing several functions, the *Notations* part specifies its characteristics<sup>11</sup>.

The results of the glossary of representative Turkish emblematic gestures, that is empty gestures, are then presented in the following charts<sup>12</sup>:

1. Performing a lateral movement with the whole body does not exist in the Russian, Spanish and Brazilian cultural glossaries. In the Turkish community, this gesture is identified with the significance of being drunk. It is listed among gestures with communicative uses for giving and asking for information”. In particular, it can be learned/taught for describing people’s emotions, physical and affective states (Cestero, 1999b and Murias, 2016).

1. (To be) DRUNK	
TURKEY	SPAIN
<div style="text-align: center;">  </div> <p>A gentle swing is performed with the whole body towards the sides (Murias, 2016:487).</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <ul style="list-style-type: none"> <li>-Sarhoş [(s)he is drunk]</li> <li>-Ayakta duramıyor [(s)he cannot stand up]</li> <li>-Iyice kafa bulmuş [Lit. (s)he cannot find his own head]</li> </ul> <p style="text-align: center;"><b>Use/meaning</b></p> <ul style="list-style-type: none"> <li>-It describes someone who is inebriated, who has ingested too much alcohol.</li> </ul>	<div style="text-align: center;">  </div> <p>Raising one’s arm, semibending it, till the mouth with the back of the edge of the hand kept vertical. The hand is kept open with the fingers slightly bent except for the thumb finger which is kept extended. The hand makes a gentle forwards and backwards movement.</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <ul style="list-style-type: none"> <li>-Está borracho [(s)he is drunk]</li> <li>-No se sostiene [(s)he cannot stand up]</li> <li>-Tiene un pedal [(s)he is canned/sozzled]</li> <li>-Menuda melopea [(s)he’s plastered]</li> </ul> <p style="text-align: center;"><b>Use/meaning</b></p> <ul style="list-style-type: none"> <li>-It describes someone who is inebriated, who has ingested too much alcohol.</li> </ul> <p style="text-align: center;"><b>Notations</b></p> <ul style="list-style-type: none"> <li>- By extension, it may also refer to the action of drinking.</li> </ul>
BRAZIL	RUSSIA

<sup>11</sup> In this article, we do not indicate social characteristics analysed such as gender, age and educational level differences.

<sup>12</sup> Unless specified, pictures of the gestures and its performing description belong to Spanish, Brazilian and Russian cultures referred to Murias (2016), Nascimento (2012) and García (2019)’s repertoires, respectively.



The arm is raised until the semiopen mouth. Thumb and little fingers are kept extended.

**Linguistic equivalent**

- Está completamente (bêbado)...[(s)he is very drunk]
- Bêbado [(s)he is drunk]

**Use/meaning**

-It describes someone who is inebriated, who has ingested too much alcohol.

**Observations**

- On many occasions, this gesture also means to drink; nevertheless, when it keeps the little finger up, it conveys to an alcoholic drink.



The arm is raised until the neck, and the hand is kept closed except index and thumb fingers that shape a circle. The index finger makes a continuous strike under the ear.

**Linguistic equivalent**

- Очень пьяный [(s)he is very drunk]

**Use/meaning**

-It describes someone who is inebriated, who has ingested too much alcohol.

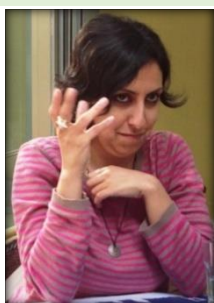
**Observations**

- This sign is more common in Saint Petersburg than in other cities.

2. Performing a circular movement with the hand is an example of an empty gesture in Turkish culture, and its communicative value is being crazy. This emblematic gesture is catalogued under “gestures with communicative uses for giving and asking for information”. More particularly, it can be learned/taught for describing people’s character and personality (Cestero, 1999b and Murias, 2016).

**2. (To be) CRAZY**

**TURKEY**



The arm is raised to the level of the head and bent. The hand is kept semiclosed with the fingers extended and slightly bent. The hand makes a continuous circular motion for a few seconds.

**Linguistic equivalent**

- Deli [(s)he is...(crazy)]
- Aklından zoru var [(s)he is off his/her nut]



**SPAIN**



The arm is raised and half bent until the head, with the back of the hand placed horizontally. The hand is kept closed with fingers clenched except the forefinger that is straightened and pointed towards the temple. The hand makes a continuous circular motion or it remains in this position for a few seconds.

**Linguistic equivalent**

- Está...(loco) [(s)he is...(crazy)]

<p>-Aklını kaçırmış/oynatmış [(s)/he is insane]</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It conveys that someone is not in his/her right mind that (s)he is foolish, mad or is mentally disturbed.</p>	<p>-No está bien de la cabeza/no está en sus cabales [(s)he is off his/her nut/(s)/he is insane]                  -Está un poco majara, pirado, chiflado [she went a Little nutty/she’s gone bonkers/she is a loon/she is a little cuckoo]</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It conveys that someone is not in his/her right mind that (s)he is foolish, mad or is mentally disturbed.</p>
<p style="text-align: center;"><b>BRAZIL</b></p>  <p>The index finger points towards the temple, but without touching it. The finger makes a circular motion.</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <p>-É... (doido) [(s)he is crazy].                  -Este não bate bem da bola [his/her head is not working properly].</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It conveys that someone is not in his/her right mind that (s)he is foolish, mad or is mentally disturbed.</p> <p style="text-align: center;"><b>Observations</b></p> <p>-In specific contexts, it can be interpreted as an insult.</p>	<p style="text-align: center;"><b>RUSSIA</b></p>  <p>The arm is raised and half bent until the head, with the palm of the hand placed vertically. The hand is kept opened towards the speaker with fingers together except the thumb finger that remains resting on the temple. The hand makes a continuous backwards and forward movement.</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <p>-Это... (сумасшедший) [crazy].                  -О сумасшедший [(s)he is crazy].</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It conveys that someone is not in his/her right mind that (s)he is foolish, mad or is mentally disturbed.</p>

3. The emblematic gesture performed moving upwards and downwards both hands facing each other is characteristic of the Turkish community. It is associated with being thin and, also it can be found registered in the category of “gestures with communicative uses for giving and asking for information”. More specifically, it can be learned/taught for describing people physically (Cestero, 1999b and Murias, 2016).



3. (To be) THIN

TURKEY



Both arms are raised and semibent towards the chest. The hands are kept open and facing each other, with the fingers kept together and stretched. The hands make a continuous upwards and downwards movement.

**Linguistic equivalent**

- İnce/zayıf [(s)he is thin]
- Kürdan gibi [(s)he is thin as a rake]
- İncecik olmuş [(s)e got this thin]
- Zapzayıf [(s)he so skinny]

**Use/meaning**

-It shows that someone is thin.

**Observations**

-Being *thin* is often associated with being weak.

SPAIN



Raising one's arm, semibending it, with the palm of the hand upwards. The hand is kept semiclosed with the fingers slightly bent except for the index finger which is kept extended. It remains in this position for a few seconds or the index finger gently moves towards the sides.

**Linguistic equivalent**

- Es delgado/a [(s)he is thin]
- Está como un palillo [(s)he is thin as a rake]
- Se quedó así [(s)e got this thin]
- Está muy delgada [(s)he so skinny]

**Use/meaning**

-It shows that someone is thin.

BRAZIL



Raising one's arm, semibending it, till the head with the back of the hand kept vertical. The hand is kept closed with the fingers slightly bent except for the little finger which is kept extended. It remains in this position for a few seconds (Murias, 2016:453).

**Linguistic equivalent**

- Depois da dieta ela ficou assim... [after the diet she stayed like this...]
- Ele está um palito [(s)e got this thin]

**Use/meaning**

-It shows that someone is thin.

RUSSIA



Raising one's arm, semibending it, till the head with the back of the hand kept vertical. The hand is kept closed with the fingers slightly bent except for the little finger which is kept extended. It remains in this position for a few seconds (Murias, 2016:453).

**Linguistic equivalent**

- очень тонкий [(s)he is thin]

**Use/meaning**

-It shows that someone is thin.

4. In Turkey, the gesture involving the execution of a circular movement with the hands refers to a big quantity of something. This emblem does not exist in Russian, Spanish and Brazilian communities. It is compiled under “gestures with communicative uses for giving and asking for information”. Explicitly, it can be learned/taught for describing objects and things (Cestero, 1999b and Murias, 2016).

4. (To be) A LOT	
TURKEY	SPAIN
	
<p>One arm or both are raised and semibent with the palm of the hand horizontal. The hand is kept opened with the fingers together and slightly bent. The hand makes a continuous circular motion for a few seconds.</p>	<p>Raising one’s arm, bending it over the chest, with the edge of the hand kept parallel to the floor. The hand is hold semiopen with fingers slightly extended. A continued gentle movement upwards and downwards is made with the hand.</p>
<p><b>Linguistic equivalent</b></p> <p>-Çok kitap/trafik var [there are many books/ there is a lot of traffic]                      -Çok sıcak [it is very hot]                      -O kadar...ki..[(s)he’s got so many of ...]</p>	<p><b>Linguistic equivalent</b></p> <p>-Hay muchos/un montón de libros, tráfico [there are many books/ there is a lot of traffic]                      -Hace mucho calor [it is very hot]                      -Tiene así de...[(s)he’s got so many of ...]</p>
<p><b>Use/meaning</b></p> <p>-It is used to specify a large quantity or intensity.</p>	<p><b>Use/meaning</b></p> <p>-It is used to specify a large quantity or intensity.</p>
<p><b>Observations</b></p> <p>-Usually, this gesture is performed together with an upwards movement of the eyebrows.                      -It is mostly produced along the paralinguistic signal [oohhhh].</p>	<p><b>Observations</b></p> <p>-Usually, this gesture is performed together with an upwards movement of the eyebrows, and of the production with the lower and upper lips of a small circle. Likewise, the cheeks can be swollen with air.</p>
<p><b>Notations</b></p> <p>-It is an intensifier, so it conveys a large amount of many, for example, (though its use is not so common) or people.</p>	<p><b>Notations</b></p> <p>-By extension, it is used, also, to indicate a large quantity of people.                      -It conveys the intensity of an action,</p>

-This gesture is also used to flatter or praise someone with the intention of getting something in return.

BRAZIL	RUSSIA
<div data-bbox="319 649 742 922" data-label="Image"> </div> <p data-bbox="248 938 754 1039">The hand is kept upwards with the fingers together. It quickly opens and closes several times.</p> <p data-bbox="300 1046 563 1077"><b>Linguistic equivalent</b></p> <p data-bbox="239 1081 790 1256">-Muita gente [there are a lot of people]                      -O teatro estava assim...! [the theatre was very crowded]                      -Ela tem roupa assim...[(s)he's got so many clothes]</p> <p data-bbox="459 1261 630 1292"><b>Use/meaning</b></p> <p data-bbox="239 1296 790 1328">-It is used to specify a large quantity or intensity.</p>	<div data-bbox="879 620 1212 871" data-label="Image"> </div> <p data-bbox="825 898 1345 992">Both arms raise opened over the head. A continued gentle movement closing and opening in and out is made with the arms.</p> <p data-bbox="876 1046 1139 1077"><b>Linguistic equivalent</b></p> <p data-bbox="815 1081 1334 1113">-там много людей [there are a lot of people]</p> <p data-bbox="1029 1261 1200 1292"><b>Use/meaning</b></p> <p data-bbox="815 1296 1353 1361">-It is used to specify a large quantity or intensity.</p>

5. The emblem involving forwards and backwards movement of the hand in Turkish culture refers to the personal pronoun, first-person singular; meanwhile, it is not recorded in Russian, Spanish and Brazilian cultures. This gesture is categorised under “gestures with communicative uses for giving and asking for information”; more precisely, it can be learned/taught for identifying people (Cestero, 1999b and Murias, 2016).



5.1

**TURKEY**



The arm is raised to the chest and bent with the back of the hand vertical. The hand is kept half open with the fingers together and half bent. A gentle movement forwards and backwards is made with the hand.

**Linguistic equivalent**

- Ben [I]
- Ben yapmak istiyorum [I want to do it]

**Use/meaning**

-It refers to the first person, to the speaker himself/herself.

**Notations**

- It also, indicates that the speaker is in possession of something.
- This gesture involves the speaker while also including other people (we).

**SPAIN**



The arm is raised to the chest and bent with the edge of the hand placed horizontally. The hand is kept half closed with the fingers together and half bent except for the index finger which is kept extended. A gentle movement or movements forwards and backwards is made with the finger.

**Linguistic equivalent**

- Yo [I]
- Yo quiero hacerlo [I want to do it]

**Use/meaning**

-It refers to the first person, to the speaker himself/herself.

**Notations**

- It also, indicates that the speaker is in possession of something.
- This gesture involves the speaker while also including other people (we).

**BRAZIL**



(Murias, 2016:418)

Pointing yourself with the index or thumb fingers extended or with the palm of the hand, at the chest level.

**Linguistic equivalent**

- Eu [I]
- Eu quero faze-lo [I want to do it]

**Use/meaning**

-It refers to the first person, to the speaker himself/herself.

**RUSSIA**



The arm is raised to the chest and bent with the edge of the hand placed horizontally and the palm of the hand towards the body. The hand is kept open with fingers extended. A gentle movement forwards and backwards is made with the hand or it remains in this position for a few seconds (Murias, 2016:418).

**Linguistic equivalent**


- Я [I]
- Я хочу сделать это [I want to do it]

**Use/meaning**

-It refers to the first person, to the speaker himself/herself.

6. Performing an upwards and downwards movement with the fingertips of the hand together is typical in the Turkish community, and it denotes a positive valuation. It is registered under the category of “gestures with communicative uses for expressing opinions, attitudes and knowledge” (Cestero, 1999b and Murias, 2016).

**6. (To value) POSITIVELY**

TURKEY	SPAIN
 <p>The arm is raised and semibent. The hand is kept half closed with the palm upwards and the fingers together and slightly bent. The hand makes a gentle upwards and downwards movement.</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <ul style="list-style-type: none"> <li>-Iyiyim, fena değil [I’m ok/fine, there is no problem]</li> <li>-Manzara bir harika [Their view is great]</li> <li>-Yemek çok güzel [The food is great]</li> </ul> <p style="text-align: center;"><b>Use/meaning</b></p> <ul style="list-style-type: none"> <li>-It shows the pleasure or liking for something.</li> </ul> <p style="text-align: center;"><b>Observations</b></p> <ul style="list-style-type: none"> <li>-The production of this emblem is performed with a facial expression: a smile</li> </ul> <p style="text-align: center;"><b>Notations</b></p> <ul style="list-style-type: none"> <li>-It can be extended to other situational contexts, such as describing a good meal, being intelligent or indicating a woman’s beautiful body.</li> <li>-It conveys that one is fine, both physically and morally.</li> </ul>	 <p>The arm is raised and semibent to the mouth with the back of the hand kept vertical. The hand is kept half closed and the fingertips are kept together and slightly bent. The hand makes a gentle movement towards the mouth simulating to give a kiss to the fingertips.</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <ul style="list-style-type: none"> <li>-Estoy ok/bien, sin ningún problema [I’m ok/fine, there is no problem]</li> <li>-Son unas vistas estupendas [Their view is great]</li> <li>-La comida está exquisita [The food is delicious]</li> </ul> <p style="text-align: center;"><b>Use/meaning</b></p> <ul style="list-style-type: none"> <li>-It shows the pleasure or liking for something.</li> </ul>
BRAZIL	RUSSIA
	

The arm is raised and semibent to the mouth with the back of the hand kept vertical. The hand is kept half closed and the fingertips are kept together and slightly bent. The hand makes a gentle movement towards the mouth simulating to give a kiss to the fingertips (Murias, 2016:517).

**Linguistic equivalent**

- Está (ótimo) [it is great]
- Está delicioso(a) [it is delicious]
- Está muito gostoso(a) [it's very tasty]

**Use/meaning**

-It shows the pleasure or liking for something.

**Observations**

- It is mostly produced along the paralinguistic signal [*humm*].
- It can be performed by kissing or without kissing the fingertips.
- It can be extended to other situational contexts, such as valuing people or things.
- This emblem can also indicate that some activity is pretty easy.

The arm is raised and semibent (90° degrees) with the hand closed and the thumb finger extended upwards.

**Linguistic equivalent**

- это очень хорошо [it is great]

**Use/meaning**

-It shows the pleasure or liking for something.

-There is a similar gesture in Russian culture conveying anger or outrage. In this case the whole arm executes the movement—not only the hand, as in Turkish culture—.

7. In Turkey, the gesture performed by striking the back of one hand to the palm of the other refers to showing mistakes. In Russian, Spanish and Brazilian cultural repertoires this emblem does not exist. It can be found inventoried under the category of “gestures with communicative uses for expressing preferences, wishes and feelings” (Cestero, 1999b and Murias, 2016).

**7. (To show) MISTAKES**

**TURKEY**



Both arms are raised: the right arm is semibent with the palm in a horizontal position, and the left hand is semibent with the back of the hand in a vertical. Both hands are kept slightly stretched with the fingers together and slightly bent. The back of left hand strikes the palm of the right hand.

**Linguistic equivalent**

**SPAIN**



The arm is raised to the mouth and bent with the back of the hand vertical. The hand is kept open with the fingers together and extended. A gentle and continuous movement forwards and backwards is made with the hand tapping the mouth.

**Linguistic equivalent**

-Ağzımdan kaçtı...[it just slipped out...]  
 -Ne gaf! Ne gaf yaptım! [what a mistake I've made!]  
 -Pot kurdım [I messed up/I've put my foot in it]  
 -Karıştırdım [I've caused a wreck]

**Use/meaning**

-It can be used to indicate that something said or done was inappropriate or improper.

**Notations**

-This gesture shows as well, a state of grief, of displeasure, for having missed an opportunity.

-Se me escapó...[it just slipped out...]  
 -¡Qué error he cometido! [what a mistake I've made!]  
 -Metí la pata [I messed up/I've put my foot in it]  
 -La lié [I've caused a wreck]

**Use/meaning**

-It can be used to indicate that something said or done was inappropriate or improper.

**BRAZIL**



The arm is raised to the mouth and bent with the back of the hand vertical. The hand is kept open with the fingers together and extended. A gentle and continuous movement forwards and backwards is made with the hand tapping the mouth. (Murias, 2016:542).

**Linguistic equivalent**

-Ih! Desculpe. Falei sem querer! [oh! Sorry. I didn't mean it!]  
 -Eta! Que fora! [oh! It just slipped out]

**Use/meaning**

-It can be used to indicate that something said or done was inappropriate or improper.

**RUSSIA<sup>13</sup>**

**Linguistic equivalent**





-Я был неправ, Я ошиблась [it just slipped out...]

**Use/meaning**

-It can be used to indicate that something said or done was inappropriate or improper.

<sup>13</sup> There were no emblematic gestures listed for the “showing mistake” function.

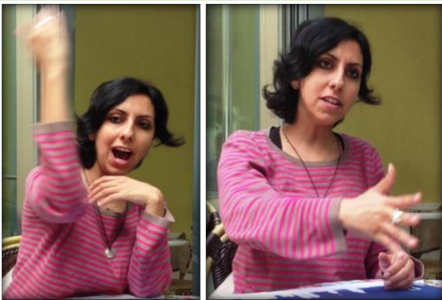

8. Pretending to kiss, pulling one’s ear-lobe and striking on a hard surface is interpreted in Turkish culture as protecting oneself, while in the other three cultures analysed it is not classified. It is recorded under the category of “gestures with communicative uses for expressing preferences, wishes and feelings” (Cestero, 1999b and Murias, 2016).

8. (To neutralize a) SPELL	
<b>TURKEY</b>	<b>SPAIN</b>
 <p>Raising one’s arm towards the ear, with the edge of the hand in vertical to the floor. The hand is kept semiclosed with the fingers bent except for the index and the thumb fingers which are kept extended. Three kisses are simulated and the ear-lobe is slightly pulled with the index and the thumb fingers. Then, the knuckles gently strike a hard surface three times.</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <p>-Allah korusun /maşallah [May God protect me]          -Nazar değmesin [[May the evil eye not touch me (you/him/her)]]</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It attempts to ward off the evil eye and/or look for protection.</p> <p style="text-align: center;"><b>Observations</b></p> <p>-Many people recognize the gesture, nevertheless they do not admit to performing it due to the fact that they deny being superstitious (Murias, 2018).          -On many occasions, this gesture is the simplified version of a longer one: to pull one’s ear and to simulate to give a kiss (Murias, 2018).</p>	 <p>Raising one’s arm slightly, with the back of the hand in a horizontal position. The hand is kept open with the fingers together and extended. A wooden surface is touched or tapped by the palm of the hand.</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <p>-Lagarto, lagarto/Quita, quita [Lit. Lizard, lizard/ Stay away]          -Espero que no me pase a mí, toco madera [I hope it doesn’t happen to me, touch wood]</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It attempts to ward off the evil eye and/or look for protection.</p> <p style="text-align: center;"><b>Observations</b></p> <p>-There is the gesture of only touching the wood by placing the hand on it.          -In very informal contexts and in a joking tone you can touch the head of the interlocutor in replacement of a wooden object.</p>
<b>BRAZIL</b>	<b>RUSSIA</b>
	




<p>Knuckles tap the wood.</p> <p><b>Linguistic equivalent</b></p> <p>-Deixe eu “bater na madeira” [let me touch wood/ Let’s touch wood] -Isola! [stay away]</p> <p><b>Use/meaning</b></p> <p>-It attempts to ward off the evil eye and/or look for protection.</p> <p><b>Observations</b></p> <p>-There is only the gesture of taping the wood three times.</p>	<p>Fingers touch wood or knuckles tap the wood.</p> <p><b>Linguistic equivalent</b></p> <p>-Постучи по дереву [let’s touch wood]</p> <p><b>Use/meaning</b></p> <p>-It attempts to ward off the evil eye and/or look for protection.</p> <p><b>Observations</b></p> <p>-With the intention of keeping away the evil eye, the performer of the gesture usually pretends to spit three times over the right shoulder before making the gesture of touching wood or taping it with a closed fist three times.</p>
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9. Performing a downwards movement with the arm towards the hips does not exist in the Russian, Spanish and Brazilian cultural repertoires. This gesture in the Turkish community is identified with the significance of insulting. It is documented under the category of “gestures with social uses” (Cestero, 1999b and Murias, 2016).

9. (To) INSULT	
<p style="text-align: center;"><b>TURKEY</b></p> <div style="text-align: center;">  </div> <p>The arm is raised and bent until the head with the edge of the hand vertical to the floor. The hand is kept open with the fingers extended and stretched. The arm makes an abrupt and downwards movement towards the hips.</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <p>-Al sana [take that] -Sana girsin [fuck you] -Allah kahretsin! [God damn you].</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It is used to humiliate, offend and embarrass someone.</p> <p style="text-align: center;"><b>Notations</b></p>	<p style="text-align: center;"><b>SPAIN</b></p> <div style="text-align: center;">  </div> <p>Raising one’s arms and semibending them over the chest, with the back of the right hand kept vertical and the back of the left hand placed horizontally. The right hand keeps close with fingers strongly bent and together. Meanwhile, the left hand is kept open with fingers together and semibent. The palm of the left hand makes an abrupt downwards movement towards the fold of the right arm (to give the middle finger).</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <p>-Tómate esa [take that] -Que te den [fuck you]</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It is used to humiliate, offend and embarrass someone.</p>

-This gesture shows as well, a state of grief, of displeasure, at having missed an opportunity.

BRAZIL	RUSSIA <sup>14</sup>
	
<p>Raising one’s arms and semibending them over the chest, with the back of the right hand kept vertical and the back of the left hand placed horizontally. The right hand keeps close with fingers strongly bent and together. Meanwhile, the left hand is kept open with fingers together and semibent. The palm of the left hand makes an abrupt downwards movement towards the fold of the right arm (to give the middle finger) (Murias, 2016:393).</p> <p style="text-align: center;"><b>Linguistic equivalent</b></p> <p>-Uma banana! [Lit. a dick]                  -Aqui pra você! [take that]</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It is used to humiliate, offend and embarrass someone.</p> <p style="text-align: center;"><b>Observations</b></p> <p>-It is considered the less aggressive gesture for insulting.</p>	<p style="text-align: center;"><b>Linguistic equivalent</b></p> <p>-Дать тебе [take that]                  -Черт тебя побери [fuck you]</p> <p style="text-align: center;"><b>Use/meaning</b></p> <p>-It is used to humiliate, offend and embarrass someone.</p>

## 7. Conclusion

In this study, a kinetic questionnaire was administrated to Turkish informants; its results were subsequently compared with those relating to three other cultures: Russian, Spanish and Brazilian, resulting in the determination of Turkish empty gestures. Based on the data obtained, it was verified that there are nine kinetic signs specific to Turkish culture that need to be taught to Learners of Turkish as a Foreign Language.

It is claimed (Argyle, 1972, Birdwhistell, 1974, Knapp, 1982) that an effective human interaction implies not only a successful understanding of the linguistic components but also sufficient access to the knowledge of the relevant non-verbal

<sup>14</sup> There were no emblematic gestures listed for the “insult”.

system; however, for successful cross-cultural interaction, acceptance of one's culture, more specifically of cultural repertoire, is necessary with the purpose of subsequently being open-minded to the target culture, in our case Turkish language and society, and to accept and recognize it.

In addition, the findings of the present study emphasise the transformation in foreign language education, since there has been a paradigm shift from a unique focus on language towards integrating a focus on culture, allowing today's students to avoid cultural egocentrism and to accept other's culture in a broad-minded way. Therefore, the "intercultural speaker" (Byram and Fleming, 2001) will be provided with evident strategies that will facilitate interaction with other societies, allowing him/her to be a cultural intermediary when dealing with potential intercultural misunderstandings and conflicts arising from interaction (Murias, 2018). In these terms, our cross-cultural study develops the "intercultural awareness" (CEFR, 2001: 103) necessary for providing both non-linguistic and linguistic tools designed for coding and decoding without slipping into stereotypes.

The data elicited during the research has shown that comparative cross-cultural glossaries are needed by language learners with the intention of fulfilling the CEFR's precepts dealing with intercultural communicative competence, and thus providing our Turkish language students with a multicultural identity and interactive cultural skills. In order to put such principles into practice, TTFL should introduce similar gestures inventories according to students' mother culture. By doing so, students will be provided with enough cultural information to make the right decision during intercultural exchanges. However, some specialists (Poyatos, 2006 and Cestero, 2016) consider there is still many improvements required in the comparative process, in applying the non-verbal elements to face-to-face interaction and during the teaching/learning practise. Currently, TTFL programs, curriculum or even manuals do not include, or only include in a generic and limited way, kinetic materials with the relevant strategies to correct interaction in the communicative process.

Consequently, with the intention of enhancing the competences of our future Turkish speakers, we must provide them with not only linguistic skills but also with the non-verbal competence necessary to enable them to overcome cultural misinterpretations. Findings from the comparative analysis carried out among Turkish, Russian, Spanish and Brazilian cultures reflect the existence of emblematic gestures that demanded a special learning/teaching emphasis in the classroom. As a result, it is argued that the proposed Turkish emblematic gesture inventory could be successfully implemented in programmes and, more specifically, in TTFL courses as an efficient and accurate resource to teach/learn cultural components in the TTFL class.

It is evident that more studies need to be carried out on kinetic issues in TTFL to enable students to master both verbal and non-verbal communicative strategies. In order for students to approach native speaker level, and to advance their intercultural communicative competence other research could be carried out taking into account the same or new categories of the functions of the language.

Additionally, it is expected that the findings of the present study will initiate an important data source for focusing on non-linguistic elements in the TTFL context,



contributing both to teachers' and students' cultural competence. However, as in daily life, oral interactions consist of both verbal and non-verbal components, and they should thus both be included in the teaching/learning process. Therefore, in the scope of this study, it is suggested that Turkish emblematic gestures should be included in programmes, curricula, courses and teaching manuals based on their importance in real encounters, and as mentioned in the CEFR.

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