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Non-Verbal Communication Analysis in Chart Korbjitti's (CKT) Fiction

Pisutpong Endoo



Chart Korbjitti

Courtesy: http://en.wikipedia.org/wiki/Chart_Korbjitti

Abstract

Chart Korbjitti is a renowned writer from Thailand. He writes primarily in Thai, but some of his novels are published in English also. This paper discusses the “Non-Verbal Communication Analysis in Chart Korbjitti’s (CKT) Fictions”. The objective here is to identify the non-verbal communicative strategies, the socio-cultural and the various stylistic features of the language and linguistic intricacies of the author, Chart Korbjitti (CKT).

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The main data for this study were taken from CKT's fictions selected from four novels mentioned below to seek and to explore the various stylistic features used by CKT. These are the following four novels selected as the data for the study: 1) NWO (No Way Out) published in 2009, 2) JM (The Judgment) published in 2009, 3) MD & CPN (Mad Dogs & Company) published in 2009, and 4) TM (Time) published in 2011. The selection of these novels is based on their varied themes and characters can make an interesting study in stylistics from different angles. Having constructed a skeleton chronology of the novels, we could clearly visualize the shifts in style and technique. These selected four novels are written in genre convention; for instance, NWO is interpreted as it is ambiguous whether the problems presented arise from the flaws of the economic system or from submission to the folk concept of fate. For JM, it is against the passive acceptance of fate which CKT points out the perils of illusion in social norms. Such illusion could be found both in the abusers. Later, MD&CPN is the story of the friendship and solace which are the potent remedies for human wounds. And the last one is TM. This fiction is revealed out the goodness getting influences human behaviour which does exist in human mind. And also CKT shows the problem of drifting in the whirl of sufferings-a metaphysical issue-and the problem of struggling for power in the society are, in fact, the same thing.

The research methodology was proceeded by selecting main data from CKT's four fictions; namely, NWO, JM, MD&CPN and TM. Then the main data selected to study from CKT were scrutinized by the language in the literary interpretation and several language features. On the wider implications of the stylistics these were scrutinized by the language structure and the language use, the socio-cultural aspects, the non-verbal communicative strategies and the author's styles and discourse are recognized to study in identifying and analyzing CKT's fictions in the various language features of stylistics with respect to the content and context in the literature survey taken for the study.

From the results of this research, it was found that CKT, in non-verbal languages used in CKT's fictions, CKT used these several features together with the verbal discourse to be strategies developing the character in his novels along the company of the communication of the verbal to express the different feelings and emotions of the characters in his fictions to add more effective communication to the readers and the effective interaction among the characters through gestures. CKT can express the emotions along with the gesture features in his characters as if he is a character in his own fictions. CKT's skillful non-verbal communication use with the blend in the fictions can be very well used body parts consisting of head with incline, turn, shake, bow, raise and nod, hair, face, eyes, nose, mouth, lips with actions of laugh, grin and smile, teeth, cheeks, chin, neck, shoulders, hands, arms, fingers, elbows, and legs.

1. Introduction

There are many scores of definitions that researchers and scholars use to define non-verbal communication. Among the definitions we have studied, we chose and developed the points that seemed essential to us with respect to the frame of non-verbal communication study are as followings:

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Knapp, Mark, Hall, and Judith (2002) defined that the nonverbal communication is understood as the process of communication through sending and receiving wordless messages communicated through gestures and touch by body language or postures, facial expression and eye contact.

Trask (2005) Richards and Schmidt (2002) specified that the non-verbal communication is any aspect of communication which does not involve words and without the use of words. This could be done, for instance, by gestures. In this regard Matthews (2005:246) pointed that non-verbal communication is communication by means other than words, in human beings by non-vocal gestures, and so-called “body language.”

From the definitions given by many scholars, we can summarize that the non verbal communication is the body language that does not involve words, send and receive words and is expressed in the form of gestures and touch. Talking about gestures, Thirumalai (2003) claimed that gesture is the symbolic action by which a thought, a feeling or intention voluntarily expressed in a conventionalized form and he added that nonverbal communication with the eyes, face, gestures and silence during discourse can play a major role in communicating normally.

In CKT’s fictions, CKT uses several non-verbal features together with the verbal discourse to be strategies developing the character in his novels. So, to study the nonverbal communication in CKT’s fictions, this chapter explains and analyses the non-verbal communication features along the company of the communication of the verbal discourse used to be the personal technical way to express the different feelings and emotions of the characters in CKT’s fictions why they result in more effective communication to the readers and the effective interaction among the characters. Moreover, this chapter can be classified into seven topics: 1) Body Language – Gestures, 2) Main Body Parts for Study divided in to Head classified into Incline, Turn, Shake, Bow, Raise and Nod, Hair, Face, Eyes, Nose, Mouth, Lips separated to the actions of Laugh , Grin and Smile, Teeth , Cheeks, Chin, Neck, Shoulders, Hands, Arms, Fingers, Elbows, and Legs. All of these have contextual attestations with the way of revealing significant reasoning with the study the non- verbal communications analysis in CKT’s fictions.

2. Body Language – Gestures

Birdwhistell (1952) pointed out that the body language can be the nonverbal communication by means of facial expressions, eye behavior, gestures, posture, and the like. Body language expresses emotions, feelings, and attitudes, sometimes even contradicting the messages conveyed by spoken language. Some nonverbal expressions are understood by people in all cultures and other expressions are particular to specific cultures. In the same idea, Richards and Schmidt (2002) said that the non-verbal language as the same of meaning of Para-linguistics which is the study or use of non-vocal phenomena such as facial expressions, head or eye movements, and gestures, which may add support, emphasis, or particular shades of meaning to what people are saying.

With the regards of two scholars above , body language is a form of non-verbal communication consisting of body posture, gestures, facial expressions, and eye movements. Humans send and interpret such signals almost entirely subconsciously as the John’s

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definition (2008). He attested that human communication consists of 93 percent body language and paralinguistic cues, while only 7% of communication consists of words themselves; however, Mehrabian, Ferris and Susan (1967) had stated that this is a misunderstanding of the findings. Body language may provide clues as to the attitude or state of mind of a person. For example, it may indicate aggression, attentiveness, boredom, relaxed state, pleasure, amusement, and intoxication, among many other cues.

Therefore, from the all definitions given above by many experts we can say that body language is the important thing for non-verbal communication and whenever the people do body language, the body parts are the important tools for doing it. The body parts play a major role in effective communication. Having an intense study of the story's progression by means of gestures and touch, it is noted that the author presents some common gestures for the readers to speculate and some of the unique gestures which he explains the reason for that particular action. In the study of style in all the selected fictions of CKT, it is observed that the author has finely blended the verbal discourse along with gestures which reveal many emotions with the verbal representation. The gestures revealed by body organs and facial expressions lead to the sentimental recognition of feelings between the characters, this in turn supports the story's progression and the characters act according to their feelings such as accusation, anger, love, friendliness, affection etcetera.

3) Main Body Parts: A Study

Body parts are the significant roles in conveying the message in the literary text by the use of gestures or non-verbal communications. In the role of communication, the body parts invade the text by their actions leading to consciously depict the emotions backed by their socio-cultural elements in the linguistic pattern of language. So, the study of gestures indulges the main body parts as represented below help the readers to interpret the sentimental personality of the interlocutors.

This paper presents a detailed study of the above-mentioned body parts as used by CKT in the novels selected for the study to give the explanation for how these non-verbal features contribute to the progression of the story. In the stylistics analysis specified on the main body parts used for the study in this chapter as non-verbal communication or gestures in CKT's fictions, they can be divided into Head classified into Incline, Turn, Shake, Bow, Raise and Nod, Hair, Face, Eyes, Nose, Mouth, Lips separated to the actions of Laugh, Grin and Smile, Teeth, Cheeks, Chin, Neck, Shoulders, Hands, Arms, Fingers, Elbows, and Legs.

3.1 Head

CKT brings out his human emotions in the form of nonverbal expressions in his fictions. Among the body parts, the rich exposure of the feelings is strongly depicted by the head. As shown in the above figure, head can be segregated into hair and face. The face reveals the facial expressions of the head, yet the actions of the head reveal the mood of the different characters narrated by CKT can be distinguished into Incline, Turn, Shake, Bow, Raise and Nod. CKT brings in all these movements in the natural way in his fictions. The differentiation of those actions above is based on the head movement in different directions as these followings:

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3.1.1 Incline

The incline in CKT's fictions is disclosed on the base of the head or the body in acts of different emotions of each character in his fictions such as:

Head inclined and her face buried in her hands, the girl sat there sobbing. (NWO: 11)

The three of them incline their heads to prostrate themselves before the abbot, who smiled at them affectionately. (JM: 187)

"It's mine, sir," Thai lowered and inclined his head and confessed. (MD&CNP: 181)

The woman vendor lifts up her baskets and inclines them toward Old Yoo, who merely glances down and slowly points at this bag and that with all the consciousness she can muster. (TM: 41)

3.1.2 Turn

CKT explains the head in turn in his fictions on the base of its kind as:

The children looked at the money and then turned their heads to their father. (NWO: 36)

He lowered his head and turned his head at the fluffy, cream-colored carpet. (NWO: 59)

Fak called out to her. She merely turned and stared at him. (JM: 305)

Several passersby walking past Thai turned round to look at him. (MD&CPN: 196)

Old Thapthim lets herself down to lie on her side, her head turned toward the door. (TM: 105)

3.1.3 Shake

The shake in CKT's fictions is mainly revealed on the base of the head shaking to the denial of characters such as:

Boonma stood dazed and shaking, his heart pounding. (NWO: 73)

The headmaster sighed and shook his head. (JM: 312)

No, you don't—" Thai shook his head slowly. (MD&CPN: 205)

*Pa shook his head. His hand fumbled over the stubble on his chin.
(MD&CPN: 238)*

3.2 Bow

Bow is a movement of the head. Bow can forward and downward as a gesture of respect, greeting and goodbye etc. In the fictions of CKT, the bow is intermingling exaggerated the emotions apart from what is expressed above such as:

Fak let go of the flag, which had yet to be fully attached to the cord, and, squatting down, placed his palms together and bowed to the monks. (JM: 24)

After the monks sat down properly on the platform, they bowed together before the Buddha image to their right. (JM: 65-66)

He could think of no answer, merely bowed his head, avoiding everybody's stares. (MD&CPN: 251)

Thai walked into the shop with his head bowed. (MD&CPN: 571)

3.3 Raise

The raise in CKT's fictions is brought out on the base of head in different conditions such as:

Each of the four sides of the pyre had a stairway, with wooden banisters carved in the shape of mythical serpents with raised heads and tails. (JM: 95)

*Thai raised his head and told her. "Not yet. You go to sleep."
(MD&CPN: 598)*

3.4 Nod

Nod in CKT's fictions is presented to move the head up and down and used usually for acceptance such as:

The old man nodded to quell his growing irritation and passed his container to her with a request for water. (NWO: 42)

"Yes – I see –"The abbot nodded, took another sip of his tea, and then put the cup down. (JM: 185)

He slowly nodded at Fak and walked away. (JM:285)

He nodded wearily, his face a complete blank. (MD&CPN: 83-84)

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3.5 Hair

Hair is threadlike outgrowths from the skin of an animal or human being. In linguistics though gestures cannot be expressed by hair, yet CKT uses it to present the characters' different conditions which are on the disarray or beauty. Also it can be contributed a lot in arousing passionate interest in the characters by CKT such as:

Head bowed and her face buried in her hands, the girl sat there sobbing. Her hair hung in disarray and tears trickled down between her fingers. (TS: 11)

Boonma passed the bowl to his son, starting at his face and smooth, wet hair for the last time. (NWO: 122)

His neatly combed hair was still. (JM: 249)

His beautiful long hair had been soused. (MD&CPN: 18)

Of the face of the person lying on the bed: sunken features, sparse white hair, deep orbits, and eyes staring hard. (TM: 18-19)

From the examples above, we can see CKT using hair to explain the beauty, age, pathos of different characters that aid in his story's progressions imagined elusively when the readers read to these sentences.

3.6 Face

Face is the surface of the front of the head from the forehead's top to the base of the chin and from ear to ear. Face can be the primary source of revealing the expressions in non-verbal communication or gesture. In CKT's fictions, they can be given out a variety of expressions by CKT as depicted by the look and direct expressions of the face. The gestures made by the face are revealed in the form of facial expressions. Besides, CKT's style of persuasive portrayal of facial expressions reveals vividly his mastery of understanding human sensibilities and passions in the form of grimace. Also CKT expresses feeling through face based on the human moods and passions backed by the socio-cultural elements, the characters reveal out their experiences in the form of expressions mainly in their face. Moreover, the gestures in CKT's fictions made by face revealing the emotions reflect the human pathos, humour and impressions and make the remarkable impact on others such as:

Head bowed and her face buried in her hands, the girl sat there sobbing. Her hair hung in disarray and tears trickled down between her fingers. (TM: 11)

A look of suspicion flitted across the headmaster's face. (JM: 250)

The look on the headmaster's face was as stern as his tone of voice. (JM: 251)

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He didn't answer the question but stood there with a smile on his face. (MD&CPN: 18)

All signs of drowsiness cleared from his face. (MD&CPN: 19)

The rain struck his face but he wiped his eyes and looked from side to side. (MD&CPN: 19)

A smile still lingers on the nurse's face as she pulls out the blanket covering Old Yoo and folds it. (TM: 22)

On the contrary: her face seems suffused with happiness at devoting herself to the service of someone who is incapacitated. (TM: 23)

The rain struck his face but he wiped his eyes and looked from side to side. (MD&CPN: 19)

His eyes pleaded for mercy. (MD&CPN: 52)

Thai's eyes begged his father to leave him alone. (MD&CPN: 199)

Of the face of the person lying on the bed: sunken features, sparse white hair, deep orbits, and eyes staring. (TM: 18-19)

Only the eyes are wide open, but stare out expressionless. (TM: 20)

And so it is that this final instruction makes tears overflow the eyes of some of the bodies standing around, each realizing that the time has come for a final separation, and that there's no way they'll ever see her again—(TM:253)

3.7 Nose

Nose is a part of the human face or the forward part of the head of other vertebrates that contains the nostrils and organs of smell and forms the beginning of the respiratory tract. In linguistics, nose can be expressed as non-verbal communication or gesture and illuminated the behaviour based on the context. In CKT's fictions, CKT uses it to expound or describe the different gesture of characters in his fictions vividly and skilfully. In NWO, Sida expressed her love to her brother by burying her nose in Dam's tummy as:

Suda said and then buried her nose in her brother's tummy. Dam squealed with delight. (NWO: 24)

Also in the same fiction, CKT expounds the suffered feeling of Boonma's father killing himself by pushing the end of the rope between the beam and the wall and tightening nylon rope around his neck. Nose is revealed to explain the feeling of Boonma's father running to death by CKT.

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The nylon rope tightened around his neck, hurting his Adam's apple. Soon he heard aloud whirring sound, as if the air was running out through his ears and nose. Deafened and numb, his head was spinning as if the blood trapped there was frantically trying to find a way out. (NWO: 107)

In JM, CKT reveals the condition of corpse kept for so long in the coffin. Nose in this sentence is revealed as the changes of body after he had died for so long. CKT tries to tell the readers that the body parts change when they die as:

The hair had remained unchanged; the eye sockets were empty and deep; the nose was a cavity framed by a triangle of bones; the jaw was agape, and six or seven teeth could be seen in the mouth, together with a few coins. (JM:138)

And another example CKT's fictions have a nose to describe the gestures of different characters such as:

'Uncle – I –' He looked deep in thought, raised his finger and scratched the tip of his nose, then went on: 'I misunderstood you, uncle. I beg your pardon. Please forgive me. (JM: 152)

Some young women stepped back, screwing up their noses, as the stench ruined the delicate perfumes they had sprinkled themselves with. (JM: 182)

Ort dodged and punched him squarely on mouth and nose. The guy staggered backward under the blow. (MD&CPN: 101)

The stench of burning flesh was overpowering. Some people held their noses and turned their heads away. (MD&CPN: 141)

After a while, my nose picks up mustiness combined with a faint offensive smell of urine floating lightly in the air. (TM: 12)

3.8 Mouth

Mouth is the cavity lying at the upper end of the alimentary canal, bounded on the outside by the lips and inside by the oropharynx and containing in higher vertebrates the tongue, gums, and teeth. In linguistics, mouth can be expressed to be a non-verbal communication or gesture. Several gestures of mouth are apparent in CKT's fictions taken for the present study. CKT's technical brilliance reveals his imagination and his understanding of different characters' actions and feelings based on the contexts such as:

It was only on the subject of Sida that Boonma's mouth remained tightly shut, when the old man asked about her. (NWO: 53)

“Three thousand, sir” The answer which had been lying dormant in his head rose and raced out of his mouth. (NWO: 61)

“Water!” he moaned softly into the whiteness. And in a moment, as if comprehending, a glass floated from the distance towards his lips. Boonma drained it. A blurred face began to take shape before him. A nose, eyes, mouth became clearer as Boonma focused his eyes. (NWO: 125)

Their ears listened to the chanting but their mouths were busy with the question, ‘What’s he doing here?’ (JM: 181)

The smell made his mouth water and he swallowed his saliva with difficulty. (JM: 188)

By now, that bottle of Chivas must have turned into piss, and other bottles must have followed in close order. The thought made his mouth turn acrid. Better not think about it. (MD&CPN: 440)

Samlee shook his head to get rid of the haze. He had fallen hard on the ground. In his mouth there was the taste of blood. (MD&CPN: 486)

Lamjiak (Talking loudly.) “Don’t you just keep the rice in your mouth, or else we’ll be here all day. Hurry up and chew.” The patient begins to move her mouth. /Cut (TM: 55)

“Great-grandma, what is it you’re chewing?” He bends over to look into the mouth that chomps nonstop. (TM: 101)

Besides the gestures of the mouth can be brought out by the actions of the lips and are contextually described in CKT’s fiction.

3.9 Lips

Lips are either of two fleshy folds that surround the opening of the mouth. In linguistics, lips are the main non-verbal communications of the mouth. CKT brings out the non-verbal communications of mouth expressed by the lips through the different characters such as:

He brought the cigarette to his lips, took a puff and went on. (JM: 219)

His swollen lips had split and made him moan in pain. (JM: 230)

Otto laughed as he put more ice into his glass. Chuanchua wetted his lips and put down his glass. (MD&CPN: 95)

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I'll do whatever you say, sir," the young man with the swollen lips replied. (MD&CPN: 108)

The monk blesses her, his lips hardly moving, without any sound to be heard. (TM: 49)

The main concept of non-verbal communications of mouth expressed by the lips can be further expressed in the forms of Laugh, Grin and Smile.

3.10 Laugh

CKT reveals the laugh as the non-verbal communication or gesture to show and express mirth, satisfaction, derision, appearance of happiness, or an inward joyfulness of different characters' actions such as:

Sida laughed and leaned over to take her little brother from her mother. (NWO: 23)

Fak laughed to himself as a sarcastic thought came to him – 'you've taken your stepmother as your wife: that's what!' (JM: 278)

A few even laughed out loud when the procession passed. (JM: 283)

Captain Somchai laughed quietly, no doubt amused by what Fak had said about not saying anything against the headmaster. (JM: 285)

"You haven't touched your glass yet," he said and laughed, still alone. He thought of the way Fak used to laugh, and heard Fak's laughter as clearly as it had been in the past. (JM: 335)

Chuan laughed heartily. Otto laughed a little too. (MD&CPN: 19)

I just laughed, did not express any opinion. (TM: 79)

3.11 Grin

Grin refers to set the teeth together and open the lips, or to open the mouth and withdraw the lips from the teeth. Also, it is the act of closing the teeth and showing them, or of withdrawing the lips and showing the teeth. CKT can expound this grin as the gesture of non-verbal communication of different characters such as:

Hearing his voice, Somsong turned around and, seeing him, grinned. (JM: 35)

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Fak coughed to attract her attention. She turned towards the noise, but instead of covering herself, she grinned toothily. (JM: 44)

He could see her white teeth as she grinned in the dark. (JM: 77)

Samlee grinned in a flash of white teeth. (MD&CPN: 149)

She was lively, laughed, grinned, and making him think she was a really happy person. (MD&CPN: 365)

Shane grinned in a flash of white teeth and everybody laughed. (MD&CPN: 445)

3.12 Smile

The smile refers to express amusement, pleasure, moderate joy, or love and kindness by the features of the face and to laugh silently. CKT reveals smile through his characters in his fictions. There are several kinds of smiles clearly narrated with the illustrative techniques to reveal the different characters' actions to the readers such as:

A faint smile crossed the old man's face when he saw Dam quickly curl himself up and turn his back to the mosquito net screen once there was silence. (NWO: 22)

The teacher smiled as he dropped his own loincloth and stood in his underpants. (JM: 41)

Fak smiled back and shook his head. (JM: 41)

Fak merely smiled wearily, revealing the gap in his front teeth. (JM: 236)

Chuanchua smiled impishly. (MD&CPN: 149)

Otto smiled. (MD&CPN: 159)

3.13 Teeth

Teeth are one of a set of hard or bonelike structures rooted in sockets in the jaws of vertebrates typically composed of a core of soft pulp surrounded by a layer of hard dentin that is coated with cementum or enamel at the crown and used for biting or chewing food or as a means of attack or defense. In CKT's fictions, the teeth are used to combine with the mouth and lips to be expressed as non-verbal communication by revealing the important role of gesture to describe a variety of different characters such as:

Two bits of bone had come loose in his mouth and his saliva had a strange taste. He realized then that it was his teeth and he spat them out into the water where he stood. (NWO: 96)

The sentence above, CKT describes the hurt condition of Ort got hard blow against his cheek by the watchman until his teeth had come loose from his mouth. In addition, these sentences in CKT's fictions refer to the events relating with teeth of characters such as:

No one ever mentioned the name of the owner of the iron fist that had knocked Fak's teeth out. (JM: 234)

Fak merely smiled wearily, revealing the gap in his front teeth. (JM: 236)

He assumed the blood had come from his gums where he had lost his teeth, so he spat on the ground and began to suck next to his molars to draw more blood and have another look to make sure. (JM: 302)

That night, he lost his gun as well as three front teeth—not to mention the irreversible loss of his dignity. (MD&CPN: 124)

Samlee grinned in a flash of white teeth. (MD&CPN: 149)

Old Thaphthim smiles, showing the few blackened teeth she has left. She smiles because she knows this cannot be. (TM: 38)

3.14 Cheeks

Cheeks are the fleshy part of either side of the face below the eye and between the nose and ears. Cheeks can be expressed the sadness, anger, shyness, shock, insult and fear etc. in the contexts. Also in the fictions of CKT, he displays the different emotions of the characters through cheek such as in JM, CKT narrates the character of Somsong finding Fak with the pity condition and nonsense what she is doing. It is very pity event presented on cheek and others.

She kept wandering about, face dirty, hair dishevelled and, because she had been gagged, chin and cheeks smeared with bright red lipstick. (JM: 321)

Also in JM, CKT describes the trickiness of headmaster. The tricky characters of headmaster appear on eyes and face including cheeks. CKT expresses that it is a really beautiful smile to tell the readers that this sarcastic.

The whole of the headmaster's face was smiling. His eyes crinkled with a smile. His cheeks smiled, the corners of his mouth were upturned in a smile which uncovered his sparkling white teeth.

Even his neatly trimmed moustache smiled. It was a really beautiful smile. (JM: 336)

This expresses the love and impressive emotion of Thai to his girlfriend. The check in this text is revealed on the beautiful and soft physical body of Thai's girlfriend.

Thai tightened his embrace as if to prevent her from escaping. His nose rubbed faintly on her cheek, inhaling the scent of her soft skin. (MD&CPN: 367)

3.15 Chin

Chin is the central forward portion of the lower jaw. Chin is displayed only in JM to describe the gestures of three characters that are Kamnan and a widow Somsong. In the first sentence, Kamnan's action shows that he does not care to Fak's greeting coming to invite him participate the criminal rite of Fak's father death. CKT reveals the chin as the gesture of Kamnan's disinterest as:

Fak raised his hands to his face and bowed to the kamnan, who was walking towards him. The kamnan acknowledged Fak's greeting by raising his left hand, as though he were brushing a fly off his chin. (JM: 114)

This sentence in also of JM, CKT reveals chin as gesture to brood of a widow Somsong and this gesture is usually accompanied by arms as:

The widow Somsong sat hugging her knees and staring at him. She rested her chin on her left arm, which was folded over her right arm. (JM: 171)

The sentence below CKT reveals the chin in the character of a widow Somsong that what she look like as:

She kept wandering about, face dirty, hair dishevelled and, because she had been gagged, a chin and cheeks smeared with bright red lipstick. (JM: 321)

3.16 Neck

Neck is a part of the body joining the head to the shoulders or trunk. In CKT's fictions, CKT displays the neck as the gesture in many situations of characters including animal- a duck and bottle. An author takes a neck of roasted duck of bottle combining with his narration on the dinner time of Dam, Ort and their granddad getting very hungry in JM as:

The moment the roast duck necks fell out of the plastic bag and no to the plate, Dam snatched one, only to have his hand slapped by his older brother.

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“Save it for the rice. I didn’t buy it so you could eat it on its own like a snack.”

“Granddad! Granddad! We’ve got duck,” the younger boy cried loudly. The old man turned round and craned his neck to see the duck necks on the plate, and then quickly turned back to the stove. He didn’t know where all the saliva, which had suddenly welled up around his few remaining teeth, had come from. It kept coming, so that he had to swallow it back down quickly. (NWO: 16-17)

He looked at the bottle from the corner of his eye for a while, then grabbed it by the neck and took a swig. (JM: 183)

The level of the wine was just below the neck of the bottle. (JM: 225)

Also CKT shows the neck as the gesture of appearance of characters as:

His appearance had become darker and gloomier, and his neck and ears were thick with grime. (JM: 175)

The picture gradually moves down from the face, past the neck, on to the chest. (TM: 24)

All of these necks displayed in CKT’s fictions are main supports for the movement of head as:

Fak didn’t try to follow the undertaker’s presentation. He craned his neck to look at the coffin on the top shelf, which the undertaker had pointed out first. (JM: 135)

Chuanchua craned his neck to look for the orange juice he had ordered. (MD&CPN: 552)

Samlee and Chuanchua looked at the two motorcycles disappearing into the dark until they could only see the red back lights close to each other. (MD&CPN: 687)

3.16 Shoulders

Shoulders are the parts of the human body between the neck and upper arms. Shoulders can be taken the part in nonverbal communication but they have very limited movements sending to the nonverbal messages. Shoulders can be revealed to interpret a lot of unexpressed verbal representations by the gestures in CKT’s fictions. However there are many shoulders by putting something on them in JM expressed by CKT such as:

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He took the national flag from the bottom shelf of the showcase, slung it over his shoulder and closed the glass door. (JM: 23-24)

Slinging his shirt over his shoulder, he took the hoe and shovel back to their place behind the school. (JM: 37)

Fak lifted two mats over his shoulder and walked away along the concrete path that ran from the temple stairway. (JM: 62)

The kamnan patted Fak gently on the shoulder. Fak bowed to him respectfully, and then left. (JM: 115)

That evening, he laid thinking of the warmth the hand of the kamnan had left on his shoulder. (JM: 115)

In these sentences mentioned below, the shoulders are revealed as gestures that the undertaker expresses by patting shoulder on Fak's shoulder to console him after he is very sad with Fak's death. And another shoulders can be expressed as gestures that Master Preecha puts friendly his arms on Fak's shoulders and suggests him back home after he knows that Fak drunk.

The undertaker walked over to Fak and patted him gently on the shoulder. (JM: 149)

Master Preecha walked over to him put his arm around his shoulders and said, 'Go home now. You're drunk, so you'd better go back and sleep it off. Don't go around shouting like that. It won't do you any good, believe me.' (JM: 276)

3.17 Hands

Hands are the parts of the body at the end of the arms. The gesture of hands presents to make more clear or understanding about several wordless between the conversationists or each particular character. Sometimes raising of the hand can be a common phenomenon reflecting the social and cultural situations of story in the fictions. The use of the gesture of hand raising in CKT's fictions can be shown the easily accessible events what they are showing of their actions or emotions in that plot. Sometimes CKT displays hands as a gesture combining with sad emotion such as in NWO, Sida used her hands to bury her face and sat with sobbing after she was screamed into her loudly across the cheek with the back of Boonma's hand who is her father as:

Head bowed and her face buried in her hands, the girl sat there sobbing. (NWO: 11)

Also in the same fiction, Sida used her hands to wipe her eyes with the tears willing up in her eyes which began to steam down she cheeks. CKT reveals the hands as a gesture of tragic condition of Sida in his fiction such as:

She sobbed uncontrollably, every now and then wiping her eyes with the back of her hand. (NWO: 81)

Sometimes CKT displays hands as a gesture of appearance that what look like and hurt at kneecaps of a character in his fiction, JM such as:

He said, pointing to a blanket with a hand that was just skin and bones. (NWO: 82)

The old man pressed his hands down on his kneecaps. (NWO: 83)

In JM, CKT reveals the hand as a gesture of Fak's bad condition which lack liquor drinking. An author can present and show the readers clearly how Fak feels when he does not drink liquor as:

His legs shook, his hands slid down the iron bars and his body slowly sank to the floor. (JM: 286)

In the same fiction, CKT hurtfully and stressfully expresses pretending of Fak began to see the light of freedom breaking into the cell from a headmaster brought a police to catch him into the cell through the text of a gesture of hands as:

So, he tried to control his inner turmoil and forced himself to sit still, face down, hands tightly clasped, ready to listen. (JM: 290)

Sometimes CKT expresses a hand as a gesture with raising hands to show paying respect of Fak to a headmaster and a teacher Preecha who gave his money and to show the respect of undertaker to a headmaster. JM, in this fiction, an author can describe how Fak and undertaker feel after showing the respect as:

Fak slowly raised his hands before his face, palms joined, bowed his head and, not daring to look at anyone. (JM: 294)

Fak received the money and made to raise his hands in a gesture of thanks but the teacher stopped him. (JM: 299)

The undertaker raised his hands to his chin and bowed to the headmaster. (JM: 311)

Furthermore, the non-verbal communications or gestures of the hands in CKT's fictions can be studied to further display and to get more understanding and more examples about them into **arms, fingers** and **elbows**.

3.17.1 Arms

Arms are the parts of the body between the shoulder and the hand. Arms can berry gestures for transmitting messages without spoken words, messages can be communicated

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through facial expressions, and gaze and posture. In the process of exposing to view the gestures by hands, the role of arms are shown by CKT as:

The old man pressed his hands down on his kneecaps. The shadows cast by his arms moved back and forth across his body. (NWO: 83)

The lively details of the arms are often noted in the gesture of raising the arms in CKT's fictions such as:

They shared the water, washing their faces and their arms, and then shook their arms and legs to relieve their stiff joints. (MD&CPN: 88)

Ta slowly eased herself out of Thai's arms which held her loosely, afraid he might wake up, and then she got up from the bed and walked to the bathroom. (MD&CPN: 371)

Otto shook his arms then raised his glass. (MD&CPN: 430)

The light from outside turns the front part of her, from her face to her arms, which are limp by her side, creamy white. (TM: 90)

3.17.2 Fingers

Fingers are appendages found on the hands of humans and primates. Fingers as the gestures are almost always intentional. Whether you flash someone "the finger", or ask for silence, or pointing somewhere, it's certain that you meant to make that gesture. CKT pulls out the fingers as gestures of unspoken inconsistent verbal details of different characters' appearances or actions in his fictions by the use of fingers movement such as in NWO, Ort produced the images moving across the mosquito net screen with telling the story to his brother, Dam as:

Ort turned his hands over and joined them together by linking his thumbs and moving the four fingers over on that mountain. (NWO: 22)

In JM, Fak went to headmaster's home to get his money back from him. Arrived the front of the gate of headmaster's home, Fak revealed his anger by pressing the button marked press hard. This CKT discloses Fak's anger by using fingers as the gestures of anger as:

He put his finger on the button marked 'Press' and listened to the 'ding-dong, ding-dong' from inside. The more he heard the chime, the more his resentment increased. He thought, 'He's got this with my money'. (JM: 270)

CKT ingeniously brings out the other use of the fingers in order to endorse the verbal discourse. In also JM, an author narrates the hurtful condition of Fak burnt by match because he drunk as:

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When he had found it he struck another match, but because his hand was shaking so much, try as he may he couldn't light the wick. The match burnt down to his fingers and he had to drop it. (JM: 300-301)

In MD&CPN, the fingers are revealed as the gesture of love in guitar of Thai. CKT figures out to Thai's fingers as the gesture of the guitar playing with emotional love and curiously intention as he does not have it as:

He used his right arm as the neck of a guitar. The five fingers of his left hand played chords struck on his right wrist while he hummed a song. (MD&CPN: 191)

This sentence below is narrated the joyfulness of Samlee sitting to listen to the music of Thai had turned on before he left. CKT reveals the figure of Samlee as the gesture of happiness as:

Samlee sat enjoying the music Thai had turned on at a low volume, and beat the rhythm with his fingers like someone having a good time in a nightclub, seemingly oblivious to everybody else round the table. (MD&CPN: 290)

3.17.3 Elbows

The elbows are the regions surrounding the elbow-joint—the ginglymus or hinge joint in the middle of the arm. The role of elbow is combined in course of non-verbal communication rarely used by CKT. There is only one description of the role of elbow is limpidly shown as a support to the movement of body and other body parts in JM revealed by CKT. It is a screen of a widow Somsong going to see Fak caught in the cell at the police station as:

At times, she would trip in the dark and fall and graze her knees and elbows, but still she quickened her steps to go and find Fak. (JM: 287)

3.18 Legs

Legs are one of the two or four limbs that support and move an animal or human or the parts of the lower limb of a human from the knee to the ankle. *Legs* can reveal the *gestures* for transmitting messages without spoken words, messages and they can be communicated through facial expressions; gaze; and posture. There are many descriptions of legs in CKT's fictions. Legs revealed by CKT have different gesture. Some are shown the legs as the gesture of hurt, normal appearance or the combined movements of other body to point out something about characters. In NWO, CKT displays the legs as the gesture from the suffering of Boonma's father as:

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Slowly, and with difficulty, he stretched his legs out of flat. (NWO: 89)

His legs began to ache and shake again until he could no longer stand it, so he let himself slip. (NWO: 107)

His legs began to weaken and shake uncontrollably and he slipped down to the ground. (NWO: 107)

Also in the JM, CKT narrates the shaking movement with the suffering and feeling of Fak's legs on the text as:

His legs shook so much that he had to sit down and rest. (JM: 296)

His legs kicked out and his arms flailed at the air as though he was fighting with the shadow of death, which was about to enshroud him. (JM: 306)

In MD&CPN, CKT describes the appearance of Otto's legs as the gesture of hurt from falling down from the apartment with being wrapping up until he can't move anywhere and later the legs are expressed as the gesture of happiness with leg movement inrhythm to the deafening music as:

He looked at his legs. They were wrapped up like the legs of a mummy and strapped so that they couldn't move. (MD&CPN: 434)

There were a few male foreigners with Thai women as well as foreigners women on their own, who were shaking arms and legs in rhythm to the deafening music. (MD&CPN: 650)

In TM, legs of old women are narrated through on the texts of the shaking movement by CKT. He reveals the appearance of leg step as if he takes the real event into his story as:

Three pairs of shaky legs get off the floor and start walking toward the source of the voice. (TM: 197)

Others, who sat stuck legs dangling on the stairs, are brave enough to slowly go down to the ground and start walking. (TM: 203)

Conclusion

Chart Korbjitti (CKT) is a very popular writer in Thailand was born on June 25, 1954 in Baan Bo, Samut Sakorn province (Ozea, 2008). He is an outspoken writer using his pen to focus on people living on the bottom of society. He created the birth of the modern Thai novel by describing the individual confronting the collective. Most of the stories deal with the losers in the social game (Bergquist, 2003). He first came to prominence with the publication of his novel, "JM" in 1981. This book made him to win the S.E.A. Write Award. He received also the second S.E.A. Write Award in 1994 for this fiction, "TM". CKT was named as a

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National Artist in Literature in 2004, and was among the honorees of the inaugural Silpathorn Award, given to Thai contemporary artists. CKT wrote many books and his works have been translated into many languages such as English, French etc. In the present time CKT has established himself as a full-time writer and he has founded the publishing house Samnakphim Hon (Howling Books) which publishes all of his works.

Chart Korbjitti (CKT) used and added the non-verbal communication as any aspect of communication and as the symbolic action by which a thought, a feeling or intention voluntarily expressed in a conventionalized form in his fictions in several features together with the verbal discourse to be strategies developing the character in his novels along the company of the communication of the verbal to express the different feelings and emotions of the characters in his fictions to add more effective communication to the readers and the effective interaction among the characters through gestures. CKT can express the emotions along with the gesture features in his characters as if he is a character in his own fictions. CKT's skillful non-verbal communication use with the blend in the fictions can be very well used body parts consisting of head with incline, turn, shake, bow, raise and nod, hair, face, eyes, nose, mouth, lips with actions of laugh, grin and smile, teeth, cheeks, chin, neck, shoulders, hands, arms, fingers, elbows, and legs.

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