

TEACHERS' PARALANGUAGE IN CLASSROOM INTERACTION

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Abstract: Paralanguage, as a part of non-verbal communication, is believed to have fruitful contribution to the successful teaching and learning process. Therefore, it is crucial to explore the features of teachers' paralanguage in EFL classroom interactions and the function of those paralanguage features in classroom interaction. Under the design of qualitative research, this study employed classroom observation and recording. The subject is one English class with one teacher and 31 students in one Senior High School in Makassar, Indonesia. To analyze data, steps of analysis which included data collection, data reduction, data display and conclusion (drawing or verifying) adopted from Miles, Huberman, and Saldana (2014) were employed. The result of data analysis showed that the teacher applied some features of paralanguage in classroom interaction in the forms of (1) voice qualities that consist of pitch (the highness and lowness of tone), rhythm (smooth rhythm), and rate (slow rate or tempo); and (2) vocalizations that include vocal characterizers (laughing) and vocal segregate (sound "ee"). This study also found that the use of teacher's paralanguage in teaching was (1) to accent, (2) to complement, (3) to contradict, (4) to regulate, and (5) to repeat. Findings from this study can become a reference for teachers in creating effective classroom interaction. The use of paralanguage by the teacher in the class as one aspect of non-verbal communication is needed as one way to create effective classroom interaction.

Keywords: Communication, non-verbal communication, paralanguage, classroom interaction

Communication is important in human's civilization since it will help us to interact with each other by sharing idea, opinion, information, knowledge, attitudes, and skills. Alfatihi (2006, p. 4) stated that by communication, human is able to share their knowledge, attitudes and emotion because in general it is the process of sending and receiving messages. This implies that the need to

communicate as humans is very essential and therefore, we need communication and interaction both verbally and nonverbally as the ways to transfer ideas and messages.

Communication itself consists of two types, namely verbal communication and non-verbal communication. Negi (2009) confirms that communication takes various forms, one of which

is oral or speech. Negi further states that “when people speak, they normally do not confine themselves to the mere emission of words. Furthermore, they also use their hands, (gestures), head movements, eyes (eye contact), lips (smile), bodily postures and symbols to communicate which always accompany oral discourse-intended or not” (2009, p. 101). Philpot (cited in Zani, Ahmad, Merican, & Ahmad, 2017) proved that 65% of the meaning of conversational messages comes from non-verbal cues, leaving only 35% to verbal communication. Non-verbal communication is a way to communicate without using a word. These facts showed that communicating effectively needs to employ the use of verbal and nonverbal communication.

The roles of non-verbal communication in teaching and learning process had been observed by some scholars. Negi (2009) found that students had both the positive and negative impact from their teachers’ non-verbal communication. For example, students were highly motivated to the teachers who smiled at them, made them laugh in the classroom, and illustrated the subject matter. In addition, students became more active if the teacher kept movements in the classroom and made the frequent eye contact with them. Munchewa (2013) also proved that one of the tools which might seem to be ordinary but can be of great importance for teaching instruction and classroom management is non-verbal communication. Tai (2014) also confirmed that nonverbal language plays a very significant role in the interaction between teachers and students, in order to express the speakers’ intention more accurately and effectively, simplify the teaching instruction, stimulate the students’ interest, optimize the purpose of English teaching and enhance teaching effectiveness, and to help improve the students’ ability of listening, speaking, reading and so on. Omotayo (2017) stated: “non-verbal communication is particularly important with respect to teaching/lecturing”. Supporting this view, Sutthinaraphan and Wasanasomsithi (2017) in their research concluded that nonverbal strategy was the most frequently used communication strategies. The recent study shows that students are not satisfied and they are less interesting and motivating to the teachers who rarely used nonverbal cues in the language classroom (Mauni, 2021). Findings from these studies proved that non-verbal communication plays an important role in teaching and learning process. Non-verbal

communication is an alternative way in classroom interaction to make a successful teaching and learning process.

Non-verbal communication also has many types. One of them is paralanguage. According to DeVito (1988), there are two major areas of paralanguage. They are voice qualities and vocalizations. Voice qualities consist of such elements as pitch (the highness or lowness of tone), rhythm (for example, whether smooth or jerky), resonance (ranging from resonant to thin), and rate (the number of words spoken per unit of time). Vocalizations include vocal characterizers (for example, laughing and crying, yelling and whispering), vocal qualifiers (for example, intensity or volume which can range from overly loud to overly soft), and vocal segregates (for example, *uh-uh*, *sh*, and the pause). Paralanguage refers to the manner in which something is said rather than to what is said (DeVito, 1988). According to Lunenburg (2010), people make attributions about the sender by deciphering paralanguage cues. Through the use of paralanguage, aspects of speech such as pitch, volume, voice quality, and speech rate may communicate confidence, nervousness, anger, or enthusiasm. Intelligence is often judged by how people speak. From this perspective, it can be seen that paralanguage refers to the vocal but nonverbal dimension of communication. Analyzing these views, paralanguage is a part of non-verbal communication that reveals the non-verbal meaning of a spoken word by highlighting a persons’ voice or vocal tone and body language.

Other experts had given attention to the concepts of paralanguage and its functions. Communication is “not constricted to language alone, rather its relevance necessitates it to include paralanguage in its ambit” (Mishra, 2009). Budacia (2010) said that “paralanguage is communication that goes beyond the specific spoken words”. Qiang (2013) also stated that “paralanguage makes the language communication to be more accurate, vividly and full of expressive force. It plays the role of making the significance of the words determined, beautified, substituted and deepened.” By highlighting person’s voice or vocal tone, we can observe the non-verbal meaning that the person carries. Paralanguage is nonverbal communication that is associated with a person’s use of voice (Muchemwa, 2013). Khalifa and Faddal (2017)

stated: “paralanguage is the area of non-verbal communication that highlights body language and voice tones as means of expressing thoughts and feelings”. Paralanguage is an indication for vocal tones that are used in communication which shows different interpretation when construed (Zani et al., 2017). Sabas and Torres (2017) added that “paralanguage is a paralinguistic tool that helps the spoken language to convey the whole meaning of the words”. To sum up, paralanguage is a part of non-verbal communication that conveys the real meaning of a spoken word.

Several studies had been conducted in terms of the use of paralanguage in teaching. Qiang (2013) carried out research on “Paralanguage”. He explains paralanguage as an important component of our natural communication. It is the essential supplement to spoken language communication. The paralanguage plays the role of strengthening auxiliary and transformation semantics, the silent paralanguage plays the role of exchanging the thought, convey emotions, makes psychological clear and indication of interpersonal relationship. Acosta (2014) proved the use of paralinguistic features and nonverbal communication is really important to complement the teaching of English. It proved to be an excellent tool to avoid the use of L1 in the classroom and have more language learning process. Khalifa and Faddal (2017) in their study concluded that paralanguage has a great impact on teaching and learning English as the second or foreign language. According to the findings of the study, students were more hopeful and confident than teachers because the use of paralanguage made them more active. Zani et al. (2017) in their study proved that the right use of tone and vocal pitch guided the students to learn and match better to the environment of learning where these are the focus of paralanguage. Mohamed & Habib (2017) in their study also point out that paralanguage may help teachers and students to convey meanings in teaching-learning.

By seeing this fact, it can be identified that paralanguage is usually used by people when they speak, as when they speak they use voice or vocal tone. It also happened in EFL classroom interaction. Many studies had been conducted in terms of non-verbal communication in general that revealed paralanguage as one of the parts of nonverbal communication. But only a few research studies that focused on paralanguage. This fact invites the researchers to explore more on the use of paralanguage in classroom interaction in a

different setting of communication. The Indonesian setting of classroom interaction which becomes the focus of this study can contribute to the study of non-verbal communication, particularly the study on paralanguage, in a different setting of communication. For this purpose, this paper aimed to explore the features of paralanguage and their functions in the classroom interaction.

METHOD

This study used descriptive qualitative research. The aims of this research were to find out the features of paralanguage used by the teacher in EFL classroom and to explore the functions of those paralanguage features in the classroom interaction. The data were taken from EFL teacher and students at one Senior High School in South Sulawesi, Indonesia. This investigation was conducted in form of classroom observation (non-participant observation) and recording (audio and video recording). One class was chosen purposively as participants for this research which included one teacher and 31 students of the chosen class. The class was chosen because it studied English intensively and employed English as a tool of instruction. The researcher attended an EFL classroom interaction to observe and record the classroom activity. Observation and recording were done for six meetings, in which one meeting lasted for 30 minutes. This research used non-participant observation, where the researchers did not participate in the process of recordings.

To analyze data, some of the steps, adopted from Miles, Huberman, and Saldana (2014) were employed. After observation and recording, the researchers then transcribed the conversations and the activities into transcription. The transcribed data were then selected based on the themes which answered the research questions. In this step, the data were described and analyzed qualitatively concerning with the features and functions of paralanguage used by the teachers. The researchers then displayed the data based on the features and functions of paralanguage used by the teachers. The last, the researchers verified the research by making conclusion of data findings.

FINDINGS AND DISCUSSION

This part explains the features of paralanguage used by the teacher in the classroom

interaction activities which covered two different types, namely voice qualities and vocalizations. The discussion is followed by revealing the functions of those features.

Findings

Voice Qualities

The first aspect of voice qualities can be seen in terms of the use of pitch. Some extracts below show the use of pitch by the teachers in the classroom interaction:

Extract 1: Rising tone (pitch) to repeat the verbal message

T: *I wanna give you a quiz. So, raise your hand if you .. can answer my question. Okay?*

Ss: *Yes*

T: *Are you ready?*

Ss: *Ready*

T: *Could you close your book please?*

Ss: *Okay. Yes*

T: *Em ... can you give me definition of .. offering? Can you give me definition of offering? No. Not example, definition. According to your language. What is definition of, ee .. offering? Firdaus, could you? Offering*

Ss: *Tawaran (Offering)*

T: *↑Yes*

In extract 1 above, the teacher started the class by giving a quiz to the students about the previous material. She asked a question to the students about the definition of offering, but they could not answer it. They only knew the translation of that word. So, they said “*tawaran*” (offering). Then the teacher replied by saying “*yes*” with a high tone. It indicates that the teacher reached the agreement with the students’ answer. She raised her tone to reinforce her verbal message that was “*yes*”. Another example of using high tone to reinforce verbal messages can be seen from the extract below:

Extract 2: Rising tone (pitch) to repeat the verbal message

T: *Okay, now, I would like invite you into= some group and then you have to make .. ee, short conversation include of .. you have to .. choose offering or suggest. Jadi mam bagi kelompok kemudian kalian buat percakapan singkat saja, sebentar dipraktekkan yah (So, I will divide you into some groups and you*

have to make a short conversation, then you have to practice it)

S: *Diluar ki mam? (Outside mam?)*

T: *↑No, just here. Disini saja nak (Just here)*

Extract 2 above shows that the teacher gave order to the students. She divided the students into some groups and instructed them to make a short conversation using offering or suggestion. One of the students asked if they were going to do it outside the class. The teacher reacted by saying “*no, just here*” using high tone. Like extract 1 previously, the teacher raised her tone to reinforce her verbal message. Another example of rising tone in this function can be seen in the following example:

Extract 3: Rising tone (pitch) to repeat the verbal message

T: *Yang paling jauh rumahnya disini siapa? (Whose house is the farthest from school here?)*

Ss: *Amel*

T: *Oh, Amel yah? (Oh, is it Amel?)*

S: *Saya juga bu (Me, too, mam)*

T: *Aan, tidak jauh rumahnya Aan (Aan, your house is not far, Aan)*

S: *Jauh kalau jalan (It is far if walking)*

T: *Dimana? (Where?)*

S: *Pattalassang*

T: *↑Ih, lebih jauh Amel, kayaknya (Ih, Amels’ is farther, I think)*

In extract 3 above, it indicates that the teacher asked a question to the students. She asked them whose house was the farthest from school. One of the students claimed that he was, but the teacher did not believe him. Then, she pointed out one of the students while saying her name and said that her home was farther than that student. She said, “*Ih, lebih jauh Amel*” (*Ih, Amels’ is farther, I think*). The teacher said that sentence by using a high tone. The following extracts show the use of rising tone with different functions:

Extract 4: Rising tone (pitch) to accent her feeling (astonishment)

T: *Okay. Ini kalau .. ya=ng saran biasanya bisa juga selain kata suggest, you juga bisa gunakan .. dari kata recommend. I recommend. Dari yah, biasa kan gunakan kata rekomendasi yah (This, the suggestion, besides using ‘suggest’, you can also use*

'recommend'. From the word, yeah, we usually use 'recommendation')

Ss: Recommendation

T: *I recommend. Saya rekomendasikan .. ee .. saya mengusulkan bahwa kamu adalah siswa terbaik. Ee, bukan. Saya rekomendasikan .. bahwa, kamu harus .. [pergi] (I recommend, ee, I propose that you are the best students. Ee, no. I recommend that, you must, go)*

S: *Kamu harus mencintaiku (You have to love me)*

T: *↑Kamu harus mencintaiku? (You have to love me?)*

Extract 4 above displays that the teacher gave another word that is usually used in giving suggestion. Then she wanted to give an example of that word. First, she still wondered about what she was going to say as an example of giving suggestion. She said "*I recommend. Saya rekomendasikan .. ee .. saya mengusulkan bahwa kamu adalah siswa terbaik. Ee, bukan. Saya rekomendasikan .. bahwa, kamu harus .. [pergi]*" (*I recommend, ee, I propose that you are the best students. Ee, no. I recommend that, you must, go*). It can be seen that the teacher used many pauses while saying that sentence. It was because she was unsure of what to say at the time. Then one of the students completed her sentence by saying "*kamu harus mencintaiku*" (*You have to love me?*). The teacher stunned then repeated what the student said before with a high tone. By opening her eyes widely and repeating what has been said before means that the teacher demonstrates her astonishment. Demonstrating astonishment by using rising tone can also be seen in the following extract:

Extract 5: Rising tone (pitch) to accent her feeling (astonishment)

T: *You cannot live alone in this world without others' help. Jadi, you may say so .. I cannot. Kalau orang kan biasa ada ya=ng kayak yang masih you yang muda-muda, you say that I cannot live without you, apa artinya nak? (So, there are some people, like you that still young, what is the meaning?)*

Ss: *Saya tidak bisa hidup tanpa kamu (I cannot live without you)*

T: *Saya tidak bisa hidup tanpamu. Ada yang biasa menggunakan itu? (I cannot live without you. Is there any of you usually say that?)*

Ss: *Yes, I do*

T: *↑Khairil, biasa you gunakan itu? (Khairil, do you usually say that?)*

Extract 5 above also presents teacher's highness tone to express amazement. The teacher advised the students that they cannot live alone in this world without others' help. She added that the students could say "*I cannot live without you*". Then she asked them about the meaning of that sentence. After the students replied her question, she questioned them back while saying "*Ada yang biasa menggunakan itu?*" (*Is there any of you usually say that?*). She was surprised that the students said yes. She asked one of the students with a high tone "*Khairil, biasa you gunakan itu?*" (*Khairil, do you usually say that?*). Like extract 4, the teacher in extract 5 also used a high tone of voice to emphasize her amazement. The same case can be seen in the following extract:

Extract 6: Rising tone (pitch) to accent her feeling (astonishment)

T: *Kalau you, kalau misalkan mam bilang, kamu karus berhenti menggunakan hapemu (How about you, if I say, you have to stop using your hand phone)*

S: *Ah, no. I not...*

T: *Kenapa Aan? (Why Aan?)*

S: *Because, karena hape segala-galanya (Handphone is everything)*

T: *↑Ha? Hape segala-galanya? (Handphone is everything?)*

Extract 6 above displays that the teacher asked one of the students if he could stop using his hand phone. That student replied by saying no. The teacher asked his reason. Then she was shocked when she heard it. She then said, "*Ha? Hape segala-galanya?*" (*Handphone is everything?*). This sentence was expressed using a high tone in order to express her astonishment. Different from the previous extracts, the following extracts show that the teacher can use rising tone to accent a feeling of dislike. The examples can be seen in the following extracts:

Extract 7: Rising tone (pitch) to accent her feeling (dislike)

T: *Tolong nak cepatki gabung sama kelompok ta. Okay, listen. Bisa diam dulu? ↑Woi, bukan chu e. Chu, apa itu chu? (Please students, join your group quickly. Can you be*

quiet for a moment? Woi, not “chu” e. Chu, what is “chu”?)

Ss: Two

T: Okay .. now. Hello?

Extract 7 shows that the teacher divided the students into some groups then asked them to make a short conversation about offering or giving suggestion. But before she explained to the students, she scolded to the second group because they pronounced their groups' name with “chu” not “two”. She said “*woi, bukan chu ee. Chu, apa itu chu?*” (*Woi, not “chu” e. Chu, what is “chu”?*). She also produced this sentence in a high tone. However, her expression shows that she disliked the statement. Another example can be seen in the following extract:

Extract 8: Rising tone (pitch) to accent her feeling (dislike)

T: *Kalau sudah body, apa lagi? (After the body, what else?)*

Ss: Closing

T: *Closing. Kalau closing itu, contohnya kayak bagaimana nak? (Closing, what are the examples?)*

Ss: *Sekian dan terima kasih (That's all and thank you)*

T: *Apa lagi? (What else?)*

S: *Dihibur oleh (Entertained by)*

T: **↑Ha? Kalau dihibur oleh, undangan itu** (*If there is entertained by, it should be invitation*)

Extract 8 displays that the teacher asked the students about the parts of letter. One of the students made a joke by saying “*dihibur oleh*” as an example of closing of letter. The teacher reacted with a high tone while saying “**ha? Kalau dihibur oleh, undangan itu**” (*If there is entertained by, it should be invitation*). First, the teacher expressed her amazement by looking at that student with an opened-widely eyes. Then she showed her dislike by glaring at him and saying “**ha? Kalau dihibur oleh, undangan itu**” with a rising tone. Like the previous extract, the rising tone of the teacher in this extract show the feeling of dislike about what the students said. The same case can be seen in the following extract:

Extract 9: Rising tone (pitch) to accent her feeling (dislike)

T: *Apa kira-kira Bahasa Inggrisnya nak, “saya rekomendasikan agar kamu .. ikut kursus*

Bahasa Inggris”? (What do you think the English of “I recommend you to join English course”?)

S: *Me recommendation*

T: **↑Not “me”**

In this extract, the teacher asked the students to translate her sentence into English. Her sentence was “*saya rekomendasikan agar kamu .. ikut kursus Bahasa Inggris*” (*I recommend you to join English course*”). One of the students tried to translate it, but he was wrong. He said “*me*” instead of “*P*”. The teacher expressed her displeasure by raising her tone while saying “**not ‘me’**”. Like extract 7 and 8, the use of rising tone in this extract was to show the feeling of dislike toward the students' statement in the class. Another function of rising tone can be seen in the following extract:

Extract 10: Falling tone (pitch) to complement her apology

S: *Tidak ada namaku, mam? (Is my name not on the list, mam?)*

T: *Siapa? (Who?)*

S: *Agus*

T: *What number are you, Agus?*

S: *Delapan belas (Eighteen)*

T: *A?*

S: *Eighteen*

T: *Muhammad Agus Saleh?*

S: *Present, mam*

T: **↓I'm so sorry yah, Agus**

In this extract, when the teacher finished calling the roll, then one student asked her why his name was not on the list. The teacher replied by questioning his number on the list. After that student responded it, then she apologized to that student because she forgot his name. The teacher said “**I'm so sorry yah, Agus**” by using a low tone. By lowering her tone, the teacher aimed to show her sincerity in apologizing.

Rhythm is the second kind of voice qualities. Rhythm means that whether it is smooth or jerky. In this research, it was found that the teacher only used smooth rhythm in EFL classroom investigation. The way the teacher performed it can be seen from the extract below:

Extract 11: Smooth rhythm

T: *Okay, now .. ee, since that we are a social human being. Kita adalah makhluk? (We are?)*

Ss: *Hidup. Sosial (Human beings. Social beings)*

T: *Yah, makhluk hidup, makhluk sosial. Makhluk sosial itu apa? (Yeah, human beings. Social beings. What are social beings?)*

Ss: *Makhluk yang tidak bisa hidup tanpa bantuan orang lain (The one who cannot live without others' help)*

T: */Jadi .. ee, jangan kita .. yang merasa .. suka sok atau yang ego, tolong nak jangan .. ee, jangan pertahankan itu (So, ee, we should not, that always feel, arrogant or ego, please don't, ee, don't keep it)*

The extract above displays that the teacher used voice softness when she gave advice to the students. First, she asked the students the meaning of social beings and the students could answer it. Then she said "**Jadi .. ee, jangan kita .. yang merasa .. suka sok atau yang ego, tolong nak jangan .. ee, jangan pertahankan itu**" (So, ee, we should not, that always feel, arrogant or ego, please don't, ee, don't keep it). When the teacher said this, she used very soft voice. It can be seen that smooth rhythm was used by the teacher when she was trying to give advice during the lesson. Another example of extract showing the use of smooth rhythm by the teacher can be seen in the following extract:

Extract 12: Smooth rhythm

T: *Have you taken .. Dhuhur prayer?*

Ss: *Yes, I do*

T: *Yes, all of you? Have you done it? Semua, sudah shalat yah?*

Ss: *Alhamdulillah, sudah mam*

T: *Yang cewek?*

Ss: *Alhamdulillah, sudah*

T: *Tidak ada ji yang kalasi?*

Ss: *Tidak*

T: */Because it's our responsibility. So, you have to do it. Jadi, itu kan kewajiban, jadi setiap .. ee, hari kita harus melakukannya*

From extract 9, it reveals that the teacher also gave advice to the students after asking them if they had done Dhuhur prayer. The teacher produced sentence "**Because it's our responsibility. So, you have to do it. Jadi, itu kan kewajiban, jadi setiap .. ee, hari kita harus melakukannya**" with smooth rhythm to show her warmth to her students. Like extract 11, the sentence expressed by the teacher in this extract

employed smooth rhythm. This is because at the time, she was giving an advice to the students during the lesson. The same case can be seen in the following extract:

Extract 13: Smooth rhythm

T: *Jadi, istilahnya, kalau koma kan berhenti sejenak. /Sama, ketika you dalam masalah, you dalam kesulitan, itu harus berhenti dulu sebentar, kemudian mulai lagi untuk melakukan sesuatu. Jangan ketika you tersakiti terus-terus, berhenti dulu, kemudian berusaha, inshaAllah you will get the best. Kamu akan dapat yang terbaik. Jadi kita harus bersikap seperti koma yah. Sama kalau .. ee, padi. Bagaimanakah sebenarnya padi? (So, literally, comma means pausing. It is same, when you are in trouble, hardship, you have to stop awhile, then start again doing something. Don't keep going, when you are hurt continuously, take a break, then try again. You will get the best. So, we have to be like comma. It is same like rice. How is it?)*

Ss: *Makin berisi makin merunduk (More fill, more crouch down)*

T: *Semakin berisi semakin merunduk. Maksudnya .. ee, jangan terlalu sombong (More fill, more crouch down. Means that, don't be too arrogant)*

Extract 12 above also displayed that the teachers used smooth rhythm when she gave advice to the students. This extract was taken from the third meeting. The teacher gave an illustration that the students should be like comma. She said "**Sama, ketika you dalam masalah, you dalam kesulitan, itu harus berhenti dulu sebentar, kemudian mulai lagi untuk melakukan sesuatu. Jangan ketika you tersakiti terus-terus, berhenti dulu, kemudian berusaha, inshaAllah you will get the best. Kamu akan dapat yang terbaik. Jadi kita harus bersikap seperti koma yah**" (So, literally, comma means pausing. It is same, when you are in trouble, hardship, you have to stop awhile, then start again doing something. Don't keep going, when you are hurt continuously, take a break, then try again. You will get the best. So, we have to be like comma. It is same like rice. How is it?). It can be seen that the teacher was also giving an advice. She hoped that the students take a break for a while when they were in trouble or

difficulty. The teacher's smooth rhythm expressed her attachment to the students.

The third aspect of voice qualities is rate, which is the number of words spoken per unit of time. According to the data that had been conducted, the researcher discovered that the teacher presented a different rate when she was in doubt. She slowed her rate to show hesitation. It is displayed in the following extracts:

Extract 14: Slow rate

T: *I wanna give you a quiz. So, raise your hand if you .. can answer my question. Okay?*

Ss: *Yes*

T: *Are you ready?*

Ss: *Ready*

T: *Could you close your book, please?*

Ss: *Okay. Yes*

T: *E=m ... <L can you give me .. the definition of .. offering? L> Can you give me the definition of offering?*

Extract 14 was taken from the second meeting. At that moment, the teacher wanted to give a quiz to the students about the material of the last meeting, so she asked a question. She asked, "*can you give me the definition of offering?*". Offering and giving suggestion was the material of the previous meeting. The teacher said the same sentence twice but in a different rate. At first, the teacher said it in 5 seconds while the second she just said it in 2 seconds. The teacher formed the first sentence while thinking what she would like to say that is why she needed more time than at the second time. But at the second sentence, she just repeated it.

Vocalizations

Another type of paralinguistic is the use of vocalizations. It was found that the teacher also used vocalizations as one of the types of paralinguistic. The researchers noticed that the teacher performed vocal characterizers and vocal segregates. They are presented below:

Extract 15: Vocal characterizers (laughing)

T: *What are you doing, Hardiyansah?*

Ss: *Santet (Doing witchcraft)*

T: *Santet? (Doing witchcraft?)*

S: *Yes*

T: *@*

In extract 15 above, the teacher asked one of the students what he was doing. However, other students responded by saying "*Santet*" (*Doing witchcraft*). This response invited laughter from the class because it was not the term that was usually used in the classroom interaction. The teacher also responded it with laughter. Laughter in this case is a kind of vocal characterizer created in the interaction. another example can be seen in the following extract:

Extract 16: Vocal characterizers (laughing)

T: *Okay .. ee, dulu waktu dikasih surat, surat dari sekolah, ada kop suratnya tidak? (When you got a letter, letter from the school, there was the heading, wasn't it?)*

S: *Tidak ada, bu (No, mam)*

Ss: *Ada (Yes, there was)*

T: *Dibaca ji kah? (You read it, didn't you?)*

S: *Tidak (No)*

T: *@*

From extract 16 above, the teacher asked one of the students that had got a letter from the school before. She questioned if in that letter there had an official heading. But the student said no heading at that letter while his other friends thought that it must have. The teacher also believed that there must be a heading on it. So, she tested that student again if he read that letter. The student replied by saying no. That makes the teacher laughed. She laughed because she thinks it was funny that the student answered her question while he never read that letter before. Like extract 15 above, the laughter produced by the teacher was characterized as a kind of paralinguistic features in term of vocal characterizers. Another case can be seen in the following extract:

Extract 17: Vocal characterizers (laughing) to contradict

T: *Jadi perangko itu kayak, kayak sekarang itu materai. Materai yah? Ada yang biasa materai tiga ribu, ada [yang] (So postage is like, like stamp now. Stamp, right? There is a three thousand stamp, there is)*

Ss: *Enam ribu. Dua belas ribu (Six thousand. Twelve thousand)*

T: *Apa kira-kira? What is the function? (What do you think?)*

S: *Apa gunanya? (What is the function?)*

T: *Iya (Yes)*

S: *Sebagai tanda bukti, tanda sah (As evidence, legal sign)*

T: *@*

In extract 16, the teacher gave a question to the students about the function of a letter. One of the students tried to answer her question. He said that one of the functions of letter is used as evidence, legal sign. The teacher laughed because of the students' answer. Like extract 15 and 16 above, the laughter produced by the teacher was characterized as a kind of paralanguage features in term of vocal characterizers.

Extract 18: Vocal segregates (sound "ee")

S: *Jangan menikah sebelum S-2 (Don't get married before getting your magister)*

T: *Oh, jangan menikah sebelum S-2? So, I suggest you, you have to .. ee, continue your study .. so you will get ee .. I mean that a job (Oh, don't get married before getting your magister?)*

This extract was taken from the second meeting. One student said something that made the teacher surprised that was why she repeated what the student had said before. The student said, "*jangan menikah sebelum S-2*", while the teacher added utterance "*oh*" before repeated that sentence. Then she continued by giving advice to all the students by saying "*so, I suggest you, you have to .. ee, continue your study .. so you will get ee .. I mean that a job*". From the extract, we can see that she used many pauses. She was doing that because she was still wondering what she was going to say to the students.

Extract 19: Vocal segregates (sound "ee")

T: *Okay, well. Itu semua .. definisi kalian tentang saran dan tawaran. So, I hope that the next meeting .. ee, I mean that .. you can make a summary our material about asking for suggestion and .. offering. Okay, well. Because time is over, so I think that's enough for today. So .. ee .. see you for the next meeting (All of that are your definition about suggestion and offering)*

Ss: *Thank you, mam*

T: *Okay, bisa pulang nak (You can go home)*

Ss: *Makasih bu (Thank you, mam)*

Extract 19 demonstrates that the teacher was hesitating when she formed her sentence in the first turn: "*so, I hope that the next meeting .. ee, I mean that .. you can make a summary our material about asking for suggestion and .. offering. Okay, well. Because time is over, so I think that's enough for today. So .. ee .. see you for*

the next meeting". It can be seen that during the time she produced the sentence, she was stammering "*ee*" as a signal of pausing. This extract shows a kind of vocal segregates as a part of paralanguage features. Another example can be seen in the following extract:

Extract 20: Vocal segregates (sound "ee")

T: *Okay, I wanna ask you. Dulu waktu .. ee .. atau sekarang, you ever send a letter? (At the past, or now)*

Ss: *Yes*

T: *Pernah kirim surat? (Have you ever sent a letter?)*

Ss: *Yes. Pernah, surat sakit (Yes, I have. A letter that inform I was sick)*

In the above extract, the teacher also formed stammering "*ee*" as vocal segregates when she said, "*okay, I wanna ask you. Dulu waktu .. ee .. atau sekarang, you ever send a letter?*". This shows that she hesitated when saying the sentence by making sound "*ee*". She asked the students if they had ever sent a letter and hesitated when she asked when they ever sent a letter. Another example can be seen as follows:

Extract 21: Vocal segregates (sound "ee") to regulate the flow of conversation

T: *I hope that all of you .. ee ... pay .. ee, I mean that .. pay attention about our duty. Itu kan kalian harus melakukan kewajiban adalah bangun pagi. Jam 5 lah. InshaAllah tidak akan terlambat kesekolah. Yang paling jauh rumahnya disini siapa? (Your duty is to wake up early. At least 5 a.m. You will not come late to school. Whose house is the farthest from school here?)*

Ss: *Amel*

T: *Oh, Amel yah? (Is it Amel?)*

In extract 20, the teacher gave advice to the students about their duty. She wanted to say that she hoped the students pay attention to their responsibility but getting confused about what she was going to say. That was why she created vocal segregates "*ee*" twice. This also shows that she hesitated when saying the sentence.

Extract 22: Vocal segregates (sound "ee") to regulate the flow of conversation

T: *Jangan menikah dulu sebelum ada? (Don't get married before get a?)*

Ss: *Pekerjaan (Job)*

- T: *Pekerjaan (Job)*
S: *Sebelum berumur dua puluh lima tahun (Before getting twenty-five years old)*
T: *Ah, it's not guaranteed. Tidak ada, ee, garansinya yah kalau umur sekian harus menikah (There is no, guarantee, that you must get married at a certain age)*
Ss: *Tidak ada garansinya (There is no guarantee)*
T: *Yang cewek harus, ee .. apa yah? Ada pekerjaan dulu baru menikah (The girl must, what is it? You have to get a job before getting married)*

The above extract shows that the teacher wanted to give advice to the students but still wondered what she was going to say. She formed sound “*ee*” in the middle of her sentence “*yang cewek harus, ee .. apa yah? Ada pekerjaan dulu baru menikah*”. This also functions as a signal of pausing in order to maintain the flow of the conversation. See also the following extract:

Extract 23: Vocal segregates (sound “*ee*”) to regulate the flow of conversation

- T: *Masih ada ya=ng, apa yah? .. ee .. kirim surat cinta? (Is there anyone here that still, send a letter?)*
Ss: *Tidak (No)*
T: *Tidak jaman yah? Okay. Because ee .. now is modern era. Sekarang kan era modern yah. I think all of you have mobile phone (It is out of date, right? Now is the modern era)*

Extract 23 above presents that the teacher asked her students “*masih ada ya=ng, apa yah? .. ee .. kirim surat cinta?*”. While performing this sentence, the teacher formed sound “*ee*” while looking up at the ceiling. The teacher’s sound “*ee*” indicates her hesitation and her desire to still speaking. This also functions as a signal of pausing in order to regulate the flow of the conversation.

Discussion

This paper had discussed the features of teacher’s paralinguage applied by the teacher in the class. Twenty three extracts had been presented to show several features of paralinguage used by the teacher. It was found that the teacher applied the two types of paralinguage: voice qualities and vocalizations. It was revealed that the teacher’s paralinguage

covered pitch, rhythm, and rate as a part of voice qualities, while voice characterizers and voice segregates as a part of vocalizations. These features are persistent with the types of paralinguage proposed by DeVito (1988; 2013).

The first important feature of paralinguage observed in this study is about the features of voice qualities. One of the aspects is the rising tone. Six extracts (extract 1-6) showed that the teacher raised her tone for some purposes such as to reinforce her verbal messages, express her amazement, and show her dislike. The teacher also used rising tone to express amazement and show her dislike. The teacher performed this action with highness tone to show her true feeling to her students that she was surprised and did not like what they said. This is consistent with Adler and Rodman (2006) that stated “just as we use italics to emphasize an idea in print, we use nonverbal devices to emphasize oral messages. Stressing certain words with the voice is another way to add nonverbal accents”. The teacher raised her tone of voice while saying the sentence to emphasize her feelings. The teacher also used rising tone to reinforce her meaning. DeVito (1988) states that to repeat means to restate and to reinforce the verbal messages. For example, to point a finger at someone while saying “he is the one” or to make O.K. sign with our finger while saying “okay”. By pointing while saying the students’ name in raising tone, the teacher reinforced her verbal message.

The teacher also applied falling tone to demonstrate apology (extract 7). By lowering her tone of voice and head down, the teacher displayed her sincerity in apologizing. According to Adler and Rodman (2006), “sincerity in apologizing would be reinforced if the verbal apology were accompanied by the appropriate nonverbal behavior: the right tone of voice, facial expression, and so on”. By using them, the teacher complemented her verbal message to express her sincerity in apologizing.

This finding is in line with the result of study by Yu (2011) which emphasized the roles of tone in teaching English. Yu (2011, p. 270) states that “accurate and proper intonation and stress of class expression give students more opportunity to appreciate and enjoy the beauty of the language”. Generally speaking, students intentionally or unconsciously imitate their teachers’ intonation or stress. Therefore, teachers’ accurate and proper intonation and stress can better help students grasp

the intonation and stress of English. Another finding (Bunglowala & Bunglowala, 2015). shows that pitch in the voice can play a very significant role in teaching learning process. With the rise and fall of pitch a complete meaning of a word can be changed. Teachers can utilize this technique in the understanding of the meanings of different words. This finding is also supported by a study conducted by Sotoudehnama (2017) students mentioned that they learn the way to pronounce a new word that they have never heard from their teachers, and by this evidence teachers' voice also help students in learning to pronounce a new vocabulary.

Other aspects of voice qualities can be seen in the forms of rhythm and rate (extract 11-14). This research discovered that the teacher used voice softness when she gave advice to the students. She wanted to show her affection to her students so they could get her meaning. The teacher also demonstrated the slow tempo (rate) to express her hesitation.

The second feature of paralanguage observed in this study is from the feature of vocalization which included vocal characterizers and vocal segregates. Vocal characterizers include laughing and crying, yelling and whispering. One of the phenomena observed in the classroom is the use of laughing by the teacher. The teacher was laughing when her students make a joke. It shows that she listened to the students and enjoyed their jokes. The teacher also laughed to show mockery. She laughed when the students said something that was actually wrong, but they did not recognize it. This kind of laughter means contradiction because laughter is a sign of joy. Poyatos (2002) claimed that "with respect to verbal language, laughter can confirm it, emphasize it, weaken it, negate it, mask it, hide it, or replace it". Based on the investigation, the researcher discovered that paralanguage can also be used to contradict with the meaning of verbal messages. The teacher produced laughter to express her ridicule because of the students' words. Poyatos (2002) identified that "laughter of mockery, derision, and ridicule only serve to make fun without malice or hostility". The teacher laughed when the students said something that was actually wrong, but they did not recognize it. This kind of laughter means contradiction where laughter is a sign of joy.

In terms of vocal segregates, it was found that the teacher used responses to others that are oral but not involving words and vocalized pauses.

In this study, it was found that the teacher produced "ee" as a signal of pausing when speaking. The teacher used stammering "ee" because she was still wondering what she was going to say to the students. It can be seen that vocal segregates in extract 18-23 functions to regulate means to control or to coordinate the flow of verbal messages. Paralanguage, especially vocal segregates was used by the teacher mostly to express hesitation. The teacher used vocal segregates (sound "ee") to regulate or to coordinate the flow of the conversation. She produced stammering "ee" to explain that she was not finished speaking yet. She formed sound "ee" when she was still wondering what she was going to say next. According to DeVito (1998), "vocalized pauses (*er*, *em*, and the like) are perhaps the most obvious way to indicate that one is not finished speaking". The teacher produced sound "ee" to control the flow of her verbal messages. She used stammering "ee" as a signal of pausing. The teacher formed sound "ee" to expressed her hesitation and indicated that she was not finished speaking yet

All of the findings in terms of paralanguage features above show that the teacher's paralanguage holds important roles in creating effective classroom interaction. The same result was provided by Zani et al. (2017) that determined the proper vocal pitch and tone used help the students to learn better and adapt better to learning environment. It is corresponding to Khalifa and Faddal (2017) that concluded teachers who vary the tone, pitch, volume, and rhythm of their lecture are more successful. Khalifa and Faddal (2017) in their study concluded that paralanguage has a great impact on teaching and learning English as the second or foreign language. According to the findings of the study, students were more hopeful and confident than teachers. The use of paralanguage made them more active.

This study confirmed that paralanguage as part of non-verbal communication plays important roles in classroom interaction. As studied by Sastrawan, Padmadewi, & Adnyani (2013), Paralanguage becomes the most frequent strategy among the other communication strategies (accounted for 30 percent of all the other strategies). A study conducted by Zani et al. (2017) identified that the non-verbal communication cues (kinesics, paralanguage and proxemics) contributed to students' satisfaction in the

context of lectures, while Sabas and Torres (2017) found that the facial gestures, body movements and vocal sounds that the teacher makes help the students to understand the meaning of the words and sentences the teacher expressed in the English language. Indrawan, Nitiasih, & Piscayanti (2017) in their study also confirmed that paralinguistic is on the non-verbal clues that can give a lot of contribution to the English language teaching especially in studying English voices. The importance of paralinguistic features was highlighted by Girsang, Sumbayak, & Yusuf (2021), who revealed that the students and the lecturer of speaking need to give more attention to the paralinguistic features and the production to build a good speaking and to be able to produce and follow the norms and rules in language they are learning.

CONCLUSION

This study had discovered that the features of paralinguistic used by the teacher in

EFL classroom interaction are voice qualities that consist of pitch (the highness and lowness of tone), rhythm (smooth rhythm), and rate (slow rate or tempo); and vocalizations that include vocal characterizers (laughing) and vocal segregate (sound “ee”). This study also found that the use of teacher’s paralinguistic in teaching was (1) to accent, (2) to complement, (3) to contradict, (4) to regulate, and (5) to repeat.

Findings from this study shows that paralinguistic is as important as the other types of non-verbal communication to be investigated. Paralinguistic can reveal the real meaning of a spoken word of teacher that the students may not realize. By understanding paralinguistic, communication between teachers and students will actualize the successful EFL learning and teaching process. Therefore, findings from this study can become a reference for teachers in creating effective classroom interaction. The use of paralinguistic by the teacher in the class as one aspect of non-verbal communication is needed as one way to create effective classroom interaction.

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