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## ORIGINAL

### SPORTS KINESICS

### KINÉSICA DEPORTIVA

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#### ABSTRACT

The article explores the possibility of integrating part of the sport activity within the framework of semiotic concerns ascribed to kinesthetic, which is one of its great signs of thematic identity. First of all, a theoretical approach is made. Then, a taxonomy of it, based on the casuistry generated by the sport dynamics itself is proposed. At its end, the theoretical-methodological hypothesis from which it had started is confirmed, which means opening a way for future research in sports semiotics.

**KEY WORDS:** Semiotics, sport, kinesics and interdisciplinary.

#### RESUMEN:

El artículo explora la posibilidad de integrar parte de la actividad deportiva dentro del marco de preocupaciones semióticas adscritas a la kinésica, una de sus grandes señas de identidad temática. En primer lugar, se realiza una aproximación teórica, para a continuación proponer una taxonomía de esta, basada en la casuística que genera la propia dinámica deportiva. Al final del

trabajo, se confirma la hipótesis teórico-metodológica de la que se había partido, lo que supone abrir un camino para futuras investigaciones en semiótica deportiva.

**PALABRAS CLAVE:** Semiótica, deporte, kinésica e interdisciplinar.

## 1. INTRODUCTION

Since the early 1950s kinesics has been one of the most classic and multi-connected components of semiotic studies (Birdwhistell 1952, 1968, 1970; Hall, 1959; Ekman and Fiesen, 1971; Nierenberg and Calero, 1971; Knapp, 1972; Schefflen, 1972; Pease, 1997; Ekman, 2004; Danesi, 2006; Guglielmi, 2007). It deals with the whole gestural component that accompanies verbal communication. It is only necessary to make two immediate clarifications. Firstly, the term "gestural" covers a casuistry that clearly goes beyond the term and overflows conceptually in any of its meanings in ordinary language. Kinesics, of course, deals with gestures themselves, but also with everything that can transmit information from any part of the body, or from the body as a whole. At the present time, seven major agents of kinesic activity have been established: located in the eyes, the micro-expressions of the face, the smile, the hands, the arms, the legs and the body as a whole. That is what the literature has included under the label of FACS (Facial Action Coding System; Ekman and Rosenberg, 1997).

Secondly, this gestural component can be modelled and adapted according to very limited needs and communicative purposes. In fact, this is where its notorious relevance of meanings lies, which go far beyond semantic literalness, to confirm, qualify or even correct or contradict it. With regard to the kinesic modeling, Echo (1968: 19) refers to the example of Fiorello La Guardia, mythical mayor of New York between 1934 and 1945. According to Eco, if you review the tapes of his interactions in Yiddish, Italian or English without sound, it is possible to know which language he is using by the movements he uses. The same speaker (La Guardia) had internalised different kinesic strategies, specific to each of the languages he used.

On the other hand, Ekman and Friesen (1971) opted for a more moderate exposition, limiting five large classes of possible kinesic signs:

1. Emblems: non-verbal actions that can be directly translated into verbal language. They are voluntary, although they are culturally codified. Therefore, intercommunication between subjects from different communities is not guaranteed.
2. Illustrators: completely linked to the verbal contents. They give visibility and complement their contents. In this way, they emphasise certain phrases (sticks), represent thoughts (ideographic movements), point to something/someone in the immediate context (deictics), determine a spatial relationship (spatial movements), represent actions of the body (kineography) or trace the outline of what is being referred to (pictographics).
3. Affect-display: expressed through movement of the face or the whole body. In both cases, they transcribe moods (fear, surprise, anger, etc.), although they show differences in terms of their origin and monitoring, which may be semantically decisive. Facial movements can be controlled, at least in part, which incorporates a dose of uncertainty. Body movements, on the other hand,

are completely automatic and beyond the subject's control.

4. Regulators: linked to verbal communication, serve to mark the alternation of turns in the conversation.

5. Adapters: translate the subjects' needs for physical or mental accommodation to certain contextual circumstances. They are therefore extremely subjective and personal, which greatly qualifies their communicability.

With all these assumptions, kinesics covers a vast and heterogeneous field. It includes everything from mute gestural languages (merchants, criminals, etc.) to ritual movements (especially the hands in religious celebrations. It includes gestures that act as cultural marks of the community (the well-known case of Neapolitan gestures) and the ways in which people adopt an upright position or walk.

Naturally, the time has increased in an ostensible way this potentially very long list. This is where the forms of expression of joy or pain, head movements, gestures of courtesy, affection and the variations that can be adopted by the features of the face or the corporal component that usually accompany the conversation, have ended up. To be rigorous, Echo includes even defecatory positions, urination or sexual activity. The artistic components were also present in another sphere, especially those linked to theatre and dance.

Consequently, the literature has established a methodological pattern for kinesic analysis. This methodology can be applied to any human interaction. Consequently, this is the reference that will be applied in this work, on the sports reality.

## **2. RESEARCH DEVELOPMENT**

### **2.1 THE CAUTIOUS APPROACH OF SPORT TO KINESICS**

Despite its kinesic potential, this thematic exuberance did not reach the sport. This research has had a rather contained path, in terms of its volume of production, almost always coming from the sciences of physical activity and sport, in a punctual way within them. The semiotic interest in kinesic issues was preferentially oriented towards the analysis of verbal behaviour. It was more occasionally exported to areas of immediate connection, as in the case of dance or the performing arts. Sport was not on this list, which does not diminish the relevance and performance of this interrelationship.

In fact, a very significant part of the interest of sport sciences in kinesics was raised with a semiotic accent in a quite clear way. Lerong (1997) is probably the forerunner of all of them, with a deeply interdisciplinary approach. For Lerong it is not enough to characterise body movements and postures as a simple non-verbal language. On the contrary, they constitute a complete code. That what he calls "a language of behaviour" is responsible for part of the characterisation of physical activity. As such a symbolic language, he calls for the collaboration

of the behavioural sciences and semiology to undertake a holistic treatment of it. On the other hand, semiotics was considered from the point of view of motor praxiology, since it could provide a framework to undertake an interdisciplinary analysis of movement in sport (Mirallas, 2007; Oboeuf, 2010). Mirallas even considers that he would be in a position to establish a general theory of the sign of sport, for which he considers essential to start by establishing a specific terminology. This would establish the corresponding conceptual categories, from which the criteria of analysis for tackling the praxeological phenomenon would be obtained.

The rest of the kinetic incursions into the scientific domain of sport have been much more specific and limited specific aspects of sports. The sports field has begun to establish a certain tradition, thanks to research such as that of Carli et al. (2004) or Pereira (2015). In them, domination is conceived as an activity governed by a code that the horse interprets and decodes, through tactile stimuli. In tennis, passive kinesic skills like the ability to obtain clues through visual observation of the strategies that rivals may be deploying, are relevant (Peter and Fouquet, 2008). Buckolz, Prapavesis and Fairs (1998) went so far as to correlate the level of practice with kinesic predictive ability, so that the best players were able to anticipate strategies more effectively than their lower-level peers. Mendes et al (2014) empirically controlled for the influence of kinesic behavior of fitness instructors by activity types, 5 coding dimensions, and 21 categories of kinesic performance. On the other hand, Roland and Cizeron (2008) focused on artistic gymnastics trainers. An analogous correlation was observed between their behaviours and the results of their training. Moreover, Sensu (2005) introduces the concept of "kinesic body intelligence" applied to the preparation of indoor football.

Sports kinesics also has a training component, due to its influence on the moods of the receivers of its messages. So that the non-verbal communication of coaches partly determines the emotional reactions of their pupils during the course of the competition (Bum and Lee, 2016). Therefore, training the management of the kinesic body component is a way to efficiently contribute to the development of multiple intelligences (Ferreira, 2001; Nista-Piccollo, 2004). It can be transited in two senses. The previous formation in kinesic intelligence benefits the training of the small aspiring stars of indoor football (Sanhotene et al., 2007).

Sport seemed to admit more semiotic interpretations according to some of the orientations of Echo (1968). In them, the sport phenomenon was explicitly contemplated. Even if it gave them almost peripheral kinesic attention, it does not allow to take it for an anecdotal term. Beyond what Echo explicitly points out, a mere approach to sporting activity reveals the immediate existence of numerous kinesic components within its practice. Kinesics is a constant in this world, and it offers more than enough material to approach its study from all the sections included in the taxonomy indicated. So that this systematic review of sports kinesics leads us to distinguish three main axes. There is an intrinsic sports kinesics, derived from the very nature of the physical and competitive activity carried out. It is included in the training of young sportsmen and women because of its inherent nature. In addition, there are various stylistic

characteristics that are specific to each individual and, peculiar to their way of articulating their sporting behaviour. This second kinesic version in sport is a way of dealing with physical practice, which excludes others different from those that would foreseeably obtain the same results. Finally, there is also a strategic sports kinesics. Although it entails circumstantial options, which would bring it closer to stylistic features, it differs from these in its purpose. It is clearly oriented towards influencing the opponent and the result of the game.

## 2.2 INTRINSIC SPORTS KINESICS

The intrinsic sports kinesics can be subdivided into two major sections, using the limbs or the whole body as agents of communication. On the one hand, there are formal kinesic behaviours, determined by the regulations in force in each sport practice. On the other hand, there are individual or group tendencies used to optimise the development of competition. We can call them optional kinesics,

Regulation itself is an act of communication. All participants in a sport event must handle the information it transmits, since rules violation is followed by the corresponding sanction, explicit and communicated through the regulation. To perform a free kick in basketball, start position should be with both feet on the ground. Handball players take a corner kick with one foot inside the court and the other outside. The same position must be adopted when taking a penalty-corner in field hockey. However, in basketball the ball must be played without stepping on the boundary lines of the court. In football, it is forbidden to throw-in the ball with the arms below the head. There are four body postures that are explicitly covered by the rules of these sports. If the athlete does not act strictly in this way, he commits a fault which is duly sanctioned.

The kinesic regulations, however, are paradoxical, even capricious. Miguel de la Quadra Salcedo never got his world record in javelin throw in 1956. The irregularity that was attributed to him consisted in performing exactly the same evolution that shot put lives today but applied to a javelin that he propelled with that movement. Half a century later this technical translation is on the way to being imposed without further comment.

All would form part of what has been included in the section on emblems, although they particularly go in the opposite direction to that observed in ordinary communication. The kinesic element is translatable into verbal language. When a Spanish speaker rubs his thumb and heart finger with his hand up, his interlocutor translates "money". The sports emblems move in the opposite direction: first in their written formalisation in the rules, then in the obligatory application in sports practice.

The forward leg with the knees bent on the podium is part of the optional kinesics for the start of a swimming competition. One of the choices made by each athlete to improve his performance. So that only a few decades ago the same operation was solved with both feet together and knees bent, searching the highest possible impulse. This is not an isolated case, of course. Shot put

throwers have also modified their kinesic disposition to undertake the rotary movements, similar to those used in discus. They ended up imposed on the international scene, replacing the old perpendicular displacements to the mark line (the so-called straight throw). The sport and its components are continuously adapting, trying to find ways to improve its performance and records. In the hinge moments between the new kinesic uses and the traditional ones it is possible to perceive with clarity that optionality. For years, some shot putters resisted to adopt the discussed technique, because they were accustomed to different routines with which they continued to obtain competitive marks. There was no obligation to adopt one or another form of throwing, so in the end the comfort and safety of the pitcher prevailed.

The choice of the options conveys information about the performance from those who practice it. They also indicate the generational affiliation, especially perceptible in the times in which a new kinesic element has been generated without definitively closing the previous one. Although the straight shot is still used in the basic sport, because it is more easily assimilated by young athletes, in high competition the rotary shot predominates in an ostensible way.

The optional sport kinesics are closer to the general category of visualizers, but again introduce a significant variation from their standardised theoretical formulation. These are immediate reactions, although not exactly spontaneous. On the contrary, they are automated after systematic training by the athlete.

Thus, sports practice is crossed by a significant amount of different types of kinesic elements. They relatively often identify the practices in which they take place. The aerodynamic posture of cyclists or motorcyclists, the leaning over the support leg during the handball penalty or the archery shot, the squatting position of a pitcher or a hockey goalkeeper are kinesic elements required by these sports. They also identify the sport in a very graphically and eloquently way because of their enormous performance as visualizers. Their communicative potential is enormous and definitive at times. These positions immediately refer to the sport that practices them, to the extent that they are used to identify them by the media, merchandising or even official instances. The silhouettes used by the International Olympic Committee, or the logos of the leagues and federations themselves, relatively often come from this background of images of highly relevant kinesic situations. In fact, there are official Olympic pictograms, usually used in the media when reporting on the development of Olympic competitions.

### **2.3 STYLISTIC KINESICS**

The sports landscape is populated by archetypes that unify those who occupy the same position or perform the same functions. Even if these archetypes contain a certain amount of cliché, they also reflect another substantial part of reality. The basketball center is usually big, tall, strong and heavier than the rest of his teammates. The sprinters are stringy and the shooters are bulky. Swimmers need long limbs to move as much water as possible to get around. Gymnasts move powerful muscles throughout their bodies. A small, thin wingspan is best suited to the demands of a bike that faces a cycling stage with

several high mountain passes. The only thing is that having established the archetype, each sportsman or woman incorporates his or her own particular and unique gestures. That implies a stylistic variation and individualization of each of them. On this occasion they transit within the scope of kinesic adapters, so it is important to emphasize the strictly personal aspect. Unlike the optional kinesics just discussed, on this occasion it is not a question of ways of practicing sport, more or less imposed on pre-existing ones, that sooner or later affect all the participants in a given discipline. We are now talking about strictly individual traits about personal ways of interpreting and updating those kinetic parameters that are common to all the members of the same physical practice.

Of course, there are exceptions, and when they operate, they are decisive because of the unpredictability they entail and because they operate in an unpredictable universe. Charles Barkley was less than two meters and appeared to be overweight. That did not prevent him from becoming a reference in the NBA in the 80s and 90s, becoming part of the mythical Dream Team with which the U.S.A. won the basketball gold medal at Barcelona '92. Miguel Induráin seemed to be predestined for the time trial because of his great size. He fulfilled those expectations, being the most accomplished specialist in the field while remaining active from 1984 to 1996. That skill did not stop him from developing climbing skills, so remarkable that it allowed him to win five consecutive Tour de France (from 1991 to 1995), among countless other victories in one of cycling's most successful periods.

The motivations of the stylistic kinesics in sport are certainly varied, and not always directly identifiable. However, the final result always involves that referred process of singularization. Sometimes, the most capricious chance intervenes to seal a habit. Nadal will be remembered for his overwhelming record, for the excellence of his tennis, for his chivalry, for his humanistic solidarity, but also for the tic of stretching the back of his pants. However, other times they seem to convey a way of understanding and practicing the specialty of each athlete. Cassius Clay's head movements, with his totally uncovered guard and his festive rictus, were a testimony to a defiant and daring conception of boxing.

However, stylistic kinesics are more commonly part of rituals of high psychological performance, for which practically all available kinesics agents are used. Many jumpers gesticulate, arch their eyebrows, move their arms, hands, legs and feet always in search of the highest possible concentration and deep communication with themselves. Other actions inform the sportsman that he is renewing an alliance with luck when he enters the field with his right foot, he makes a chase, he touches the grass with his hand, he impregnates his fingers with resin, or when the tennis player crosses the court without stepping on any of the lines. Sometimes it goes beyond the small detail to be installed directly in a ritual. Keylor Navas, Costa Rica's award-winning Real Madrid goalkeeper, kneels on the goal line, arms up, as a sign of gratitude to God, almost as a protective invocation before the start of each period, every single match. Navas' ceremony contains multiple semantics: it singularizes him within the goalkeepers, testifies to his deep religious faith. It is a call to the Divinity and shows his profuse commitment to the trance he faces. Above all, it identifies

him unequivocally among the other goalkeepers.

Of course, football provides a vast catalogue of kinesic styles, halfway between the search for a singular stereotype and the strictest marketing. Especially in the celebration of goals personal and connoted actions have been imposed in recent times: Ronaldinho's samba, the "siuu" marking abs of Cristiano Ronaldo, the kneeling goalkeeper used by Kiko Narváez, which has been replicated by later strikers in Atletico Madrid, Mbappé's crossed arms, Fortnite's dance, the very popular video game, played by Griezman. These, and so many others, act as rubrics or personal notches, after the culminating moment of the goal, not only among the stars, but also among more modest players. All of them leave an imprint that coined a stamp of authorship. They are not mere balls that end up in the net. These goals have a stamp of origin and, therefore, the authorship remains longer in the communicative space. In that sense, they are closer to the illustrators, since they reinforce an already known message (the goal and its author).

The football goal seems to present a favourable and singular situation due to its exceptionality. In the second leg of the 2009 Handball Champions League final, played between Ciudad Real and Kiel at the Quijote Arena, Icelandic player Olafur Stefansson had another absolutely memorable performance, scoring 8 goals. The great Stefansson and his teammates celebrated discreetly each one of them, first because the final score was from 33 to 27 in favor of the Spanish; but mainly because they had to take care of defending immediately on the other side of the court. On March 2, 1962, Wilt Chamberlain had no chance to celebrate each of the 100 points he managed to score in Philadelphia during the course of his game against the New York Knicks, even though that milestone still stands as the most legendary score in professional basketball. Besides, football has limited these celebrations to its semantic peak, the moment of the goal. Luka Modric does not celebrate his exquisite passes with the outside of his foot, nor did Carles Puyol or John Terry do anything special each time they anticipated a striker. Not a singular celebration was done after the endless Paul Breitner or Jupp Heynckes runs in that spectacular German team, world- and European-champions in the 70s. Football keeps an intensity of selective semiosis that starts from that semantic nuclearity of the moment of the goal, so transcendent that even stops the game, up to the point of institutionalizing its celebration.

However, there are more emotional and circumstantial celebrations. Marco Asensio raises his fingers to the sky, in memory of his mother who died before he joined Real Madrid. Leo Messi exposed his shirt to the spectators of the Bernabeu, after achieving in the last minute the 2-3 with which F. C. Barcelona defeated his eternal rival in the 2016/2017 league. The absence of celebration is also semantically relevant, often charged with emotional content. Players who are grateful to their home clubs prefer not to celebrate their goals. Sometimes they even publicly apologise. However, a goalkeeper does not show his restraint by stopping a shot from his former team because he is outside that semiotic core that in football is centered around the goal as the supreme, decisive and defining moment. Nevertheless, goalkeepers do show their satisfaction and celebrate stopping a penalty; that is, the immediate prelude to

the goal.

Obviously, kinesics of football celebrations has their counterpart, in an indirect way, within the advertising field. Everything that helps to individualise a sportsman or woman and serves to distinguish him or her from others, contributes in a decisive way to shaping his or her image. This is an indispensable condition for placing him or her advantageously on the market. The more individual this image is, the greater the advertising performance it supports and the greater the dividends it produces. This is a prosaic way of processing today's elite sport. Even the spontaneity that can be expected at the supreme moment of scoring a goal in football is bound up with the underlying imperatives of the inevitable market performance.

#### **2.4 THE SPORTS KINESICS' COMBINATION**

Often, the two levels of sports kinesics occur simultaneously, or even forming successive sequences of gestures and body postures. It is common for stylistic selections to occur on a normative or mandatory basis from which other components (optional or stylistic) are added. Returning to the case of basketball, the position of the feet is regulated in free throws, but the rest admits as many nuances as number of players. They vary the number and type of bounces of the ball, the bending of the knees, the imaginary rehearsals to fictitious baskets, the concentrated look to the hoop, the frozen gestures or any kind of conscious or unconscious grimace. Each player makes his selection. They usually emit intended messages to the same emitters: the players who use them, as a routine to provide confidence, or simply in a mechanical way. In any case, they are part of the personal options through which each of them interprets the normative kinesics imposed by that moment of development of the practice of basketball. The same can be said of the serve in tennis, volleyball or baseball, among others. As in previous cases, some of these kinesic styles end up becoming iconic and identifying images of those who practice them. The referred grimaces of Drazen Petrovic in the free throws, or the twisted posture of John McEnroe preparing a tennis serve today are references of the visual history of the sport that immediately refer to its protagonists, with whom they have ended up being semantically unified.

This multiple functionality also makes them cross several levels of kinesic reference. To a large extent, they are individual adapters, but they do not cease to contain certain features linked to viewers and illustrators. In fact, they specialise in reinforcing messages, even though these are internal messages that the sportsperson sends to himself or herself.

#### **2.5 STRATEGIC SPORTS' KINESICS**

Kinesics can also influence the practice of sports. It transmits messages designed to influence the receiver (the rival or partner) by providing valuable information and / or decisive for the development of competition. In any case, that information never ceases to be influential in some way. A handball winger

suspended in the air analyses the kinesics of the rival goalkeeper in milliseconds. Depending on it, he will make one throw or another. That's why wings develop a keen eye for the ball, which often makes them excellent penalty shooters. From that point on, they are again alone in front of the goalkeeper and they develop a similar semiotic and psychological dynamic more familiar for them than the rest of their team-mates.

The observation of body kinesics is also decisive in fighting sports. Fighters need to know the strengths and weaknesses of their opponents at every moment of the fight. Concrete actions and strategies will be adopted according to them. This can be inferred from the general appearance of the opponents, as well as from small kinesic details: the way of placing the guard, a wound, the unbalanced position (or not) of the body and the looks exchanged with their coaches or with their rivals.

Kinesics do not only provide information to the athlete. It can also be given to teammates. The outstretched hand indicates the direction in which a move can be initiated, or in which a pass is requested. In this case they are illustrators, whose function of reinforcing communication can be decisive in consolidating the advantageous situation and obtaining a successful result. The raised arm draws the attention of the others to the advantageous situation in which a player finds himself, so it would be advisable for him to receive the ball. The directors of the game mark with gestures and signs the move they want the team to make. Thus, they order the whole dynamic of the game. In volleyball, instructions are given with the hands behind the back, hidden from the eyes of the opponents, in order to organize the reception of a serve more effectively. In all these cases, the kinesics assume an informative function, with immediate derivations of a regulatory type, which directly affect the dynamics that are developed during the sport. They are prototypical kinesic emblems, which comply with their main characteristics: they are coded within a specific group, so their information is inaccessible outside it, allowing its translatability into verbal language.

Likewise, there is a tendentious sports kinesics by means of which false information is provided to the opponent. In this way, whoever emits that signal gets an advantage, since only he and his teammates know the rules to decode it. It is still, deep down, a kind of secret language. Cycling provides a very prototypical and often mentioned example of this. Especially in the high mountain stages, it is very important to judge the physical situation of the competitors. If an attack occurs at a moment of fatigue it can have important consequences on the general classification, in view of the impossibility to respond adequately. Just the opposite, when the rivals are in appearance strong, it is convenient to calibrate one's own strengths so as not to use them unnecessarily. These places are sometimes crossed by almost dying cyclists, who transmit that they are going through great difficulties. In this way they entrust their rivals who, suddenly and by surprise, see them rise and surpass them in a vertiginous way. It is also iconic the image of the great Erwin Magic Johnson, marking a passing direction with his eyes and head, to send the ball in the diametrically opposite direction, without the need to see even his team-mate, but completely diverting the concentration of the defenders.

It must be said that not in all sports these tendentious kinesic practices are semantically feasible, since their profitability depends on the characteristics of each sport. A rugby player who pretends to be tired will most likely get replaced. In this line of tendentious kinesics, the fake is a form of deception that usually unbalances the opponent and leaves him at a disadvantage. It is a relatively frequent resource in team sports and wrestling, usually with excellent results. Basketball players fake the shot, which often causes their opponents to jump in vain. Then, they take advantage of the opponents' come-down to shoot more comfortably. Football has an extensive repertoire of feints associated with dribbling, by which it is intended to unbalance the opponent and obtain free space to move around. In handball and rugby, the dummy allows to find holes to penetrate to the opposite court. In other cases, the fake is consubstantial to the dynamics of a sport, as is the case in water polo. Attackers are constantly trying to clear the forest of arms that stands between them and the rival goal. The defenders, on the other hand, try not to fall into the trap, in order to maintain the correct position. This produces a balance that is certainly tense and decisive: if the attacking dummy wins, there is space for the shot to be taken; otherwise, when the defenders prevail, the time for possession is consumed, which leads to the loss of the ball. Therefore, correctly processing the information that mediates between one and the other is determinant to the dynamics of the game.

It is true that fake play can appear in much more sporadic and exceptional situations, even in individual sports. These are isolated actions, for which enormous technique and genius is required. In any case, it shares with the previous cases the transmission of a tendentious information to the rival, deliberately wrong, from which advantageous consequences are obtained. During his participation in the Tour de France in 1988 that Perico Delgado won, he wrote pages that are truly legendary. One of them starred in a climb in which he feigned to go out on the left, to break the ascent on the right. It is a well-known maneuver in motor racing, when the drivers show a direction, to immediately change and take the gap left by their rivals. But it was very unusual and surprising in cycling, so its effect was much greater and immediate. In the case of a motor sport like F1, the strategy and communication between the driver and the team is also used as an element of confusion, to the point that sometimes the teams pretend to make a stop to force the rival driver to stop, and thus obtain a strategic advantage. Another Spaniard, the tennis player Manuel Orantes, executed an unusual way to get on the net. Left-handed, he would attack the ball by arranging his body for a parallel hit. But he varied the position of the waist at the last moment to make it crossed, causing a mistake from the rival.

Finally, there is a distorted kinesics, mostly aimed at questioning the opponent about the information he already has. Some football goalkeepers flaunt their arms before a penalty is taken, in an attempt to make the shooter doubt the decision he has already made. Others, as Cameroon's famous goalkeeper Carlos Idriss Kameni, use the jump shot in penalty kicks to confuse the shooter and lead him to shoot on the opposite side, thereby stopping the kick. Handball players sometimes leave one side uncovered, so they can take advantage of

the predictability they themselves have brought about.

### 3. DISCUSSION

Kinesics had attracted attention in disciplinary domains close to sport. Torre (2002: 40-43) already highlighted the communicative value of non-verbal codes, among which he included the corporal ones, as an outstanding element of them. Even if Torre thought more about didactics than about sport, it is still close field.

Focusing on the sports field, the proposal of analysis from the kinesic perspective has revealed the existence of a profuse semiotic warp. There are multiple aspects of sports activity that use practically all the kinetic agents contemplated by the bibliography, also entirely articulating their potential typology of signals. Moreover, sport has allowed us to go deeper into the characterisation of some of them.

It has been found that adapters do not always operate within the strict margins of a small community, outside which complete decoding would not be possible. In the case of sport, they can have a more extensive socio-semantic radio. In fact, they cover a relatively wide spectrum of receivers beyond their strict group of origin. Thus, some sports adapters have become icons identifying an individual, or a group, in the community as a whole.

Also, a possibility not contemplated in the literature regarding the directionality of illustrators has emerged. In the case of sport, when transcribing what has been previously established in regulatory standards and acting as translators of previous verbal messages, they invert the usual parameters of these kinetic signals.

From the other component of this interdisciplinary proposal, kinesics can be useful to complement some proposals coming from sports research. For example, the scale for measuring Socio-Emotional Skills in PE proposed by Maravé et al. (2017) could incorporate a kinesic component. This would have a double function, as an empathic communication element, but also as a foundation for future sports skills.

### 4. CONCLUSION

This research confirms the theoretical hypothesis on which it was originally based. In García Marcos and García Mateo (2020) the possibility of establishing a semiotic research framework, applied to sport, was discussed. So far, although relevant advances such as the introduction of the concept "motor sport intelligence" have been made, there has been a very modest background. Kinesics offered the possibility of specifying and verifying this general hypothesis in a specific domain. Therefore, it was a first step towards where possible research can be directed. That addresses so many other semiotic dimensions: proxemics, visual and sound systems, ways of developing communication, or the stereotypes that are transmitted from the collective

imagination. All of them are potential items linked to that interdisciplinary perspective that connects communication and sport.

The list can be extended, as much as the development of specific research will undoubtedly do. But to do so, it was first necessary to determine a framework capable of integrating all this activity. Sports kinesics has contributed to a first and decisive step in this direction.

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