

HOW DO GESTURES ACTUALIZE YOUNG LEARNERS' AFFECTION: SYMPATHIZING GEORGE'S GESTURES AS DEPICTED IN *THE SLITHERY DAY*

Didik Rinan Sumekto*

English Education Department, Directorate of Graduate in Education, Sarjanawiyata Tamansiswa University
Jl. Kusumanegara No. 157 Yogyakarta 55165, Daerah Istimewa Yogyakarta, Indonesia
didikrinan@ustjogja.ac.id

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ABSTRACT

The research targets articulating George's gestural expressions that contribute to young learners' affection. Teaching values become the turning point in children's behavioral learning processes where they can comprehend the values as adaptable as possible towards supportive environments. Data collection was primarily undertaken from George's The Slithery Day episode linked to the YouTube web. Data analysis was adjustably analyzed through George's visually gestural expressions that initiated its positive and constructive speech acts accordingly. However, Oliveira's (2009) directives options use of imperatives, declarative, and interrogatives were attributed to accomplishing the content analysis. The results record that George's gestural expressions might teach young learners about showing hospitality and helping to each other; setting off innovativeness with the variously tiring endeavors, eagerly willing to know something new as addressing life skills, and respecting someone else creations, as well as performing the capability of conveying, promising, asking, demanding, commanding, requesting, complaining, and announcing that supported the empirical speech acts. These gestural expressions afford the functional, observable, workable, concrete, and empirical positions as if showing the recognizable relationships and the goodness in George's interactions with others. However, George's experientially gestural expressions symbolized non-verbal communication agreements to the significance of young learners' sensitive adaptability in their daily learning and interaction processes.

Keywords: gestures actualization, gestural expressions, young learners, speech acts, teaching value

INTRODUCTION

Being funny and attractive in his every casting makes George well-known among today's children's favorite cartoons. These cartoons entertain simply daily stories that actualize today's young learners' affection towards daily human being activities. Therefore, Curious George is not surprisingly granted as one of the young learners' referential cartoons. This empirical condition, over the past decade, accordingly has been considered as a substantial matter to support more rigorous standards regarding content knowledge and skills (Jessen et al., 2019). Young learners may be facilitated with various types of literacies, such

as audio, video, animation, and multimedia forms of cartoon movies, to support their learning capacity (Flynn et al., 2019). Realizingly, these learning devices conditionally engage young learners' critical, reflective, and creative thinking in understanding, synthesizing, and evaluating the information on adorable content creation (Rengel et al., 2019) in order to stable the intersection between linguistic features, literacies, and culture positions (Larrotta & Moon, 2016). This situation acknowledges that learners recognize the dialogues and opinions they deal with (Larrotta & Moon, 2016), which highlights the significant contribution of learning opportunities (McKown, 2019). However, language awareness

will address learners' development of enhanced consciousness of the language forms and functions (Blanchard, 2019).

Young learners' internal factors will influence their oral strategies and styles, affection, self-confidence, beliefs, motivation, maturation, and socio-cultural situation to direct their effectiveness and interrelation contribution to language skills (van den Bedem et al., 2018). As portrayed by McCarthy, Tiu, and Li (2018), young learners have high-quality transmedia mathematics resources that potentially support their learning. So far, the transmedia interventions carry on powerful affordances to support young learners' learning environment towards multiple modalities, from which they identify, collaborate, and solve problems. This deals with the receptive and expressive modes (McIntyre et al., 2017) in order to simply conceptualize the central hub from a short to a long-term indication. So far, young learners' diction, sound and structure, and way of using the language features cover their social learning purposes (Malec, Peterson, & Elshereif, 2017) through the available vocabulary in the context of hands-on skills to enhance their proficiency and critical roles (Wisniewski, 2017). Unfortunately, young learners' commonly eligible gestures can be less challenging in terms of deeply tasks associated with orders, object manipulations, real and mutual correspondence, and symbols that are widely conformable with the given or borrowed gestures (Wu et al., 2018) with their limited sentence structure, vocabulary, and mechanics (Castellano-Risco, Alejo-González, & Piquer-Píriz, 2020), as well as the gestural expressions leading to the path of representing the messages (Kivelson, 2018). Conversely, traditional-based acquisition still leads to young learners' difficulties (Austin & Vaughn, 2019), although their contextual areas of either cognitive or affective affairs correspond with the knowledge sphere (Boakye, 2017). Further, by presenting the logical consequence, the research attempts to uphold the contingent informative purposes of George's gestural expressions to transcend the actualization of young learners' affection while sorting the most gestural expressions as depicted in *The Slithery Day* cartoon episode.

Another perspective of Curious George's biography starts with his incredibly extraordinary excursion. As a little monkey and kids-like figure, George appeals from his seat high up in the wilderness of Africa by a firearm-hauling man. The man springs back into public and envelopes George with a sack up to his neck. George's criminal, supposed by the man with the yellow cap, at that point drives George away to a pontoon, goes to the coast, and carries him over the ocean. In the wake of taking care of George and preferring him with tobacco and alcohol, the man intends to leave George in the nearby zoo. The firefighters show up on the spot, and shockingly, George is captured and kept in a muggy jail cell overrun with mice. Fortunately, George can escape from jail, make a beeline for the city, and ride many helium inflatables

through the sky. During his break, George is found by the man with the yellow cap, who takes him to the zoo (Greenstone, 2005). Being the loveable monkey, George's fans discuss his background while preferring George. Fans tell his own insight by pronouncing that he adored Curious George when he was as yet youthful (Rey, 1941). Fans hope to have an incomprehensible scope of decisions through the completely single way of Curious George's life.

Before the 1980s, cartoon movies were repeatedly and frequently watched on television, which implicated children's developmental risks since the scene potentially televised violence. When watching superhero action cartoons, the children will easily tend to imitate the heroic actions compared to the children who view the neutral clips that lead to being definable to cease the story in an unsympathetic manner (Zulfiqar, 2018). On the other hand, cartoon movies that were produced after the 1980s showed less stereotypical in multiple behaviors (Blaber, Brady, & Gougoumanova, 2020). Okyar (2020) has viewed that the cartoon genre offers a forceful opportunity to visualize favorable etiquette, although TV programs are limited by production costs and lack of imagination. However, cartoons are not constrained by what people can be filmed portraying in the entertainment programs, but they can carry out every dimension and realization of cartoons.

Knowing the significant history of Curious George's creation could not be separated from his makers, a wedded couple, Hans Augusto Reyerbach and Margret Waldstein, who was born in Hamburg, Germany, in September 1898 and May 1906, were respectively German-conceived Jews (Davenport, 2009). Rey, his famous name, started a vocation in publicizing, though his significant other, Margret, learned at Bauhaus, the Dusseldorf Academy of Art, and the University of Munich during the 1920s and mid-1930s. In the wake of moving on from the Dusseldorf Academy of Art, Margret filled in as a columnist and publicized duplicate essayist in Berlin, where she met Rey, her future spouse. Margret later filled in as a picture taker in London, Hamburg, and Rio de Janeiro (Irr, 1999). In 1935 Margret joined her husband in Brazil, where they established the main promoting organization in Rio de Janeiro (Greenstone, 2005). This couple lived in Paris till in the last part of the 1930s. This wedded couple enormously composed and outlined six extra Curious George stories, specifically: *Flies a Kite*, *Gets a Medal*, *Rides a Bike*, *Goes to the Hospital*, *Takes a Job*, and *Learns the Alphabet* (Davenport, 2009). Be that as it may, not long after the Nazis thundered into France, Rey and Margret left the nation to ensure their life. They stacked the drawings for George in a rucksack and fled over the French outskirts into Spain. They went to Portugal from Spain, got back to Brazil, and arrived in the USA (Greenstone, 2005). In 1946, Rey's family turned into naturalized American residents, and this couple lived for a very long time in Greenwich Village; later, they moved to Cambridge, Massachusetts. Rey passed

away in 1977, and around the time, Margret started showing experimental writing at Brandeis University (Irr, 1999).

Apart from George's fabulous journey along with his identifiable gestures, the portraits of George's gestural expressions incorporate more captivating and more ecologically justified impulse matters when examining young learners' cognitive, non-cognitive, and perceptual processes (Jessen et al., 2019). However, young learners' intelligibility to understand the speech voices from cartoon movies produces multimedia materials in communication (Bakla, 2018). They can recognize and name characters, which gain valuable and foundational actualization through their existing knowledge achievement and maturation (Borzekowski, 2018). As a matter of young learners' affection, cartoon movies can be one of the popular arts that consistently redefine and addresses the importance of cultures and societal norms (Perea, 2018). All these matters refer to body movements as part of the gestural expression that shifts formal and functional matters indicating from head-face, upper-to lower-body parts. These bodily improvisations embody other gestural movements either, such as growing orientation, gaze avoidance, and significant motor control that prove social and contextual communication modes (Evola & Skubisz, 2019).

Some studies confirm the contribution of gestural movements that strengthened the research. Children's proficiency is enhanced in line with their fluency and inquiry skills by expressing themselves in more words. However, the expressions still have grammatical errors, but their fluency is more emphasized (Wisniewski, 2017). Another research exposes the usefulness and agreeableness of portraying the cartoon movie possibly directed to children's gestural expressions. This could have resorted to conceptual cartoons, where the teacher might generate the visual artifacts (Jessen et al., 2019). In particular, the oral constructs of Curious George are substantially meaningful in dealing with the endeavors of critical outcomes that emerge from children's expressions (Boakye, 2017). So far, Curious George is portrayed through the assumed behaviors and social roles, which positively and significantly stimulate young learners' aggressive behaviors (Soydan, Pirpir, & Azak, 2017). Nonetheless, this cartoon might be stereotypical, neutral, or counter-stereotypical (Blaber, Brady, & Gougoumanova, 2020). However, the behaviors and social roles significantly correspond with the gestural expressions (Sumekto & Setyawati, 2020).

The research presents the sympathy for George's gestures that contributes to young learners' affection through *The Slithery Day* episode. This episode is granted from YouTube web to gain insight into past events. Hence, the research contextually depends on the accuracy and completeness of analyzing the contents.

METHODS

The research uses the exploratory study that stimulated works for addressing insight into researchers' eagerness and desire to construct a proper understanding of the content analysis feasibility. Relating to the content analysis, the research examines the chronologies of past events as the nature of understanding the present in the systematic description of either verbal or non-verbal materials corresponding with the individuals, times, and sites. The content may address ideas, words, themes, symbols, portraits, various messages and apply to the visual materials to identify the characteristics that include objectivity or inter-subjectivity and replicability.

Data collection uses the Curious George cartoon that entirely undertakes from the episode of *The Slithery Day* (<https://youtu.be/8tt1A15xEMs>) as the primary data. *The Slithery Day* episode has 39 minutes and 25 seconds, while the secondary data comprised several issues on the relevant theories, encyclopedia, and online Wikipedia. Data analysis is intentionally undertaken from George's gestural expressions to articulate George's *The Slithery Day*, attributing the directives options use of imperative, declarative, and interrogative forms. *The Slithery Day* integrates the transcript and corresponds the data into the decontextualization, recontextualization, categorization, and compilation records (Bengtsson, 2016) to get verbal and non-verbal data from the systematic synchronization (Smith et al., 2018) upon George's gestural expressions. Hence, the analysis addresses a method of visualization fragments into the various categories and focuses on an efficient approach thoroughly.

RESULTS AND DISCUSSIONS

This analysis importantly asserts Curious George as the hero, empathetic, and shrewd character with capability in visual expressions. This analysis attempts to expose George's gestural expressions, which head to *The Slithery Day* on young learners' affection actualization. *The Slithery Day* episode emphasizes on showing hospitality and helping each other, setting off innovativeness with the variously tiring endeavors, eagerly willing to know something new as addressing the life skills, and respecting someone else creations. Firstly, the teaching values contend with George's experience in taking care of his favorite mice, Benjy and Willie, and the gopher snake, Bruno. Pointedly, when the pet specialist, Mr. Zoobel, asks George to be the pet sit for a day, he is excited to hear. Mr. Zoobel talks to George not to feed Bruno since the snake has eaten one egg, but the mice shall be fed. Unfortunately, the foods for Benjy and Willie are out of stock, and George needs to pick up the food at the pet shop.

At that moment, the situation runs smoothly until George quickly opens the gopher snake's pen.

He sees the shedded skin and brings it in the box to the pet shop, where the lady at the pet shop clarifies that Bruno's skin is not about his new life, whilst picking up the mice foods with his right hand. George finally understands and leaves Bruno's shedded skin, whereas the snake crawls away onto the building's edge. At the same time, George worries about Benjy and Willie, who escape their cage. Hence, George mounts the mice and snake running down on the grounds. Unintentionally, Bruno slides into the old woman's staple box as she heads to the lift. Looking at this situation, George voluntarily helps the woman by bringing her staple box; then, she leaves George for the higher floor (Figure 1). Luckily, before setting the crate of goods in the kitchen, Bruno exits onto the edge through the kitchen window, whilst Benjy and Willie let Bruno run to the foyer window. This situation posts George's role when he is responsible for taking care of Benjy, Willie, and Bruno, who escape from their cages. In accordance with this situation, an experience is definitely taken for granted and is accordingly practical in any conditional moments. George's experience hereby might be principally applicable to the present-day approach among young learners. Hence, Papavlasopoulou, Giannakos, and Jaccheri (2019) have positively emphasized that young learners with an enriching experience would show their learning potential hand-in-hand. Their learning routeways turn rigorous and accentuated since it is eligibly opened to their mutual capacities, development, and temperament stages.

Secondly, George sets off his innovative ways that mostly amused many people in the variously tiring endeavors. In this episode, George attempts to design and assemble a robot in part of his performance. Although his creativity used to be funny, mass, and noisy, but others keep appreciating his efforts. George thinks about how to start making a robot prototype by collecting and metering all stuff in his workshop room. George carefully works with his design and would not fail to get it done since he wants to show his creation to others, including Hundley, the dog who

frequently stays close with him. After spending an hour experimenting with his prototype, George tests the robot, so-called the XF 17 (Figure 2), with him by dressing up the prototype to go down the apartment. What surprises people when seeing the robot around them is that the robot seems alive since it is mobile until they know the XF 17 is stuck in front of the elevator for minutes. The robot incidentally stops at the doorstep of the elevator since he cannot operate the elevator's button to step up the floor until the XF 17 falls asleep. People inside the apartment do not realize the situation and why the robot keeps unmovable. When Professor Wiseman finds the robot, she has an idea to carry it, although heavy, and reports to Ted, the man with the yellow hat, since the professor knows that the XF 17 is Ted's prototype. Finally, what makes this teaching value George's innovativeness is when the parents let the children make some attempts for their creativity. This means that young learners' creativity can trigger the procedure of their genuine creations and imaginations, imagine and explain ideas with different perspectives (Dere, 2019), and divergently insightful thinking (Weiss et al., 2020).

Thirdly, George eagerly wants to learn something new that might stipulate his life skills. George's day starts with the pet specialist, Mr. Zoobel, who advises George about taking care of Benjy, Willie, and Bruno while he is out of the home. George keeps listening and seems to understand Mr. Zoobel's advice not to feed the pets, although he still needs to go out of the pet shop to pick up the food for the mice. George becomes amused when Mr. Zoobel asks him to be a day-pet-sit. To make sure that George would be fine taking care of the pets, the man with the yellow hat, Ted, also conveys his convenience to George before meeting with the park director about Heritage Week. George's high expectation to acknowledge something constitutes young learners' affection for appreciating creations, constructing a sense of social sensitivity about surroundings, and accommodating critical thinking. Critical thinking recently involves

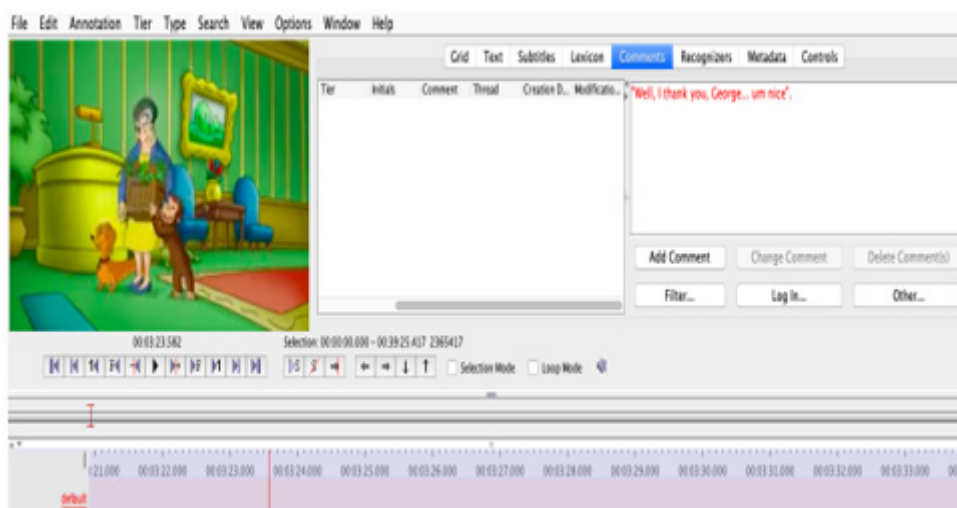


Figure 1 George's Hospitality Bringing the Old Lady's Staple Box

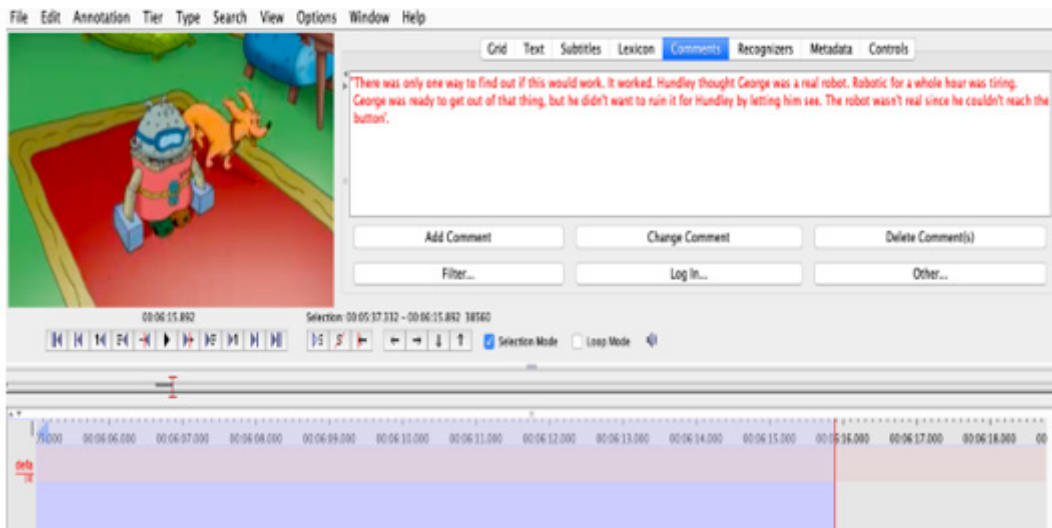


Figure 2 George's Performance on the XF 17 Robot Prototype

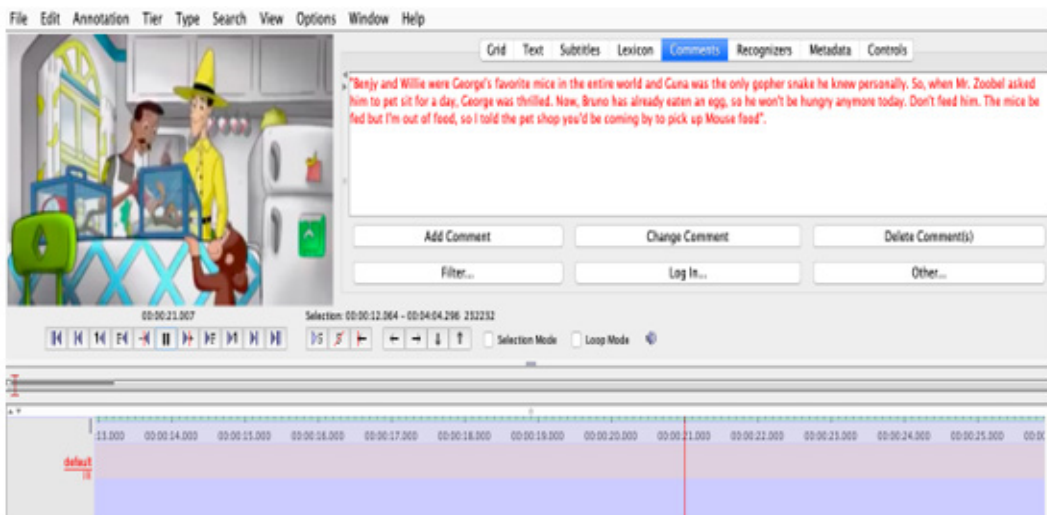


Figure 3 George's Role as a Day-Pet-Sit

arguments analysis, inferences initiation using either inductive or deductive reasons, decision-making, and or problem-solving. It includes either cognitive skills or dispositions, such as attitudes or open- and fair mindsets, curiousness, flexibilities, and willingness to consider distinctive standpoints (Kang, Thomson, Moran, 2020). Young learners' creativities are related to their cognitive matters, individual characteristics (Primi & Wechsler, 2018), and either social or cultural phenomena (Schwarz, 2017), as well as learners' personal development stages (Klemfuss & Wang, 2017).

Another part of the research analyzes another perspective of George's gestural expressions that is experientially addressed from *The Slithery Day's* functional, observable, workable, concrete, and empirical positions. These positions rely on locomotive language functions. In this part, the speech acts comply with the capability of conveying, promising, asking, demanding, commanding, requesting, denying,

complaining, and announcing (Bahing & Rafli, 2018). Empirically, some characters in *The Slithery Day* are constituted by George's gestural expressions of both instructional and disciplinary directives' imperative, declarative, and interrogative forms. These characters represent George, Mr. Zoobel, Professor Wiseman, Giardia, and Mr. Libro.

[1] *Conveying*

... that's the sound of my heart you can play with your heart while you go to the x-ray room.
 ... I don't even care it goes away.
 ... now I'll have to knock it down and start all over.
 We're trying to win a contest by five o'clock sure but you'd better hurry.
 Thanks.
 You were right, thank you.
 That's him that's the monkey that tried to make me go he's a genius monkey.
 You're the best doctor I've ever had and I'm not just saying that because you're a monkey George had

cured his first patient but then doctor is that you.

[2] *Promising*

George was ready to get out of that thing, but he didn't want to ruin it for.

[3] *Asking*

... um why is Hundley in our sink well?

What could be the problem?

Hey, what's everybody staring at? is that a monkey what's he doing?

... so George what are you gonna do with the fun ball machine?

How many balls would be in three containers?

Are we rolling this is a special report?

Let's see how are you going to split the prize?

So George what are you gonna do with the fun ball machine?

[4] *Demanding*

... and now your entries have to be in the gas box fight five o'clock today ah don't bother.

[5] *Commanding*

... no you don't we can save the whole thing by changing the design hmm very angular modern and it would save money.

[6] *Requesting*

Hello, Giardia, hey, can I interest you in today's a special?

Can I get the recipe?

... uh George how about you pink tin?

Well, aren't you gonna help me?

Can I pay for lunch?

... oh hi may we borrow these golf balls?

George perhaps tomorrow you could help us find our satellite.

Mr. Libro won't you please reconsider my book is very important?

[7] *Denying*

Unavailable

[8] *Complaining*

... oh no someone must have kicked it check the floor I don't think you could kick that thing across the room.

[9] *Announcing*

Don't forget save the Warbler and try Steve's lemonade.

... anywhere and whoever comes closest to guessing the number of fun balls in this rocket gets to keep them all.

Hi George I'm heading to the thrift shop to donate these things so someone else can enjoy them.

Oh no, I know that billboard look at that a monkey painting a goofy guy with a bird.

All the capability of George's speech acts shown in *The Slithery Day* indicates the correspondence of how the locomotive language functions are expressed and the contents dimension are being spoken (Green, 2016). When the inference is expressed in accordance with the form and context, a substantial performance would be addressed to create coherent colloquies that might direct a flourishing demonstration (Adami et al., 2020). However, the special type is explicitly performed towards the utterance functions. In this part, the interlocutors respect the affordable condition. The sentences below correspond with other interlocutors, and George's speech acts on their intention and

expressiveness.

Benjy and Willie were George's favorite mice in the entire world and Guna was the only gopher snake he knew personally.

So when Mr. Zoobel asked him to pet sit for a day, George was thrilled.

Now Bruno has already eaten an egg, so he won't be hungry anymore today.

The Sun was warm, but city life was too noisy for a snake.

... mmm oh no my goodness this juice is amazing George thought his juice was so delicious.

Hi George, I hope Bruno Benjy and Willie didn't give you any trouble.

... mm-hmm I am so sorry I didn't know one monkey could knock over a building.

I love it how can I thank you.

Notwithstanding, speech acts are fundamental to acquire the experiences within the habits which comply with the epitome of social relationships (Papa, 2018), particularly in making requests, asking questions, giving orders, promising something, conveying thankfulness, and addressing apologies (Adami et al., 2020). So, the representative gestures could be coded as a solitary sign since being occupied with an extraordinary correspondence framework. The sign represents a purposeful commitment to passing on a close relationship with questioners' guesses, sentences, voices, and ways to express positive sounds and unmistakable circumstances (Lin, 2017). Nonetheless, gestural expressions could be more viable signals (Naderi & Akrami, 2018)) for communicating George's sentiments when making sense of his interactions.

In particular, Butler (2017) has accepted that gestural expressions incorporate children to internalize pedagogical comprehensiveness. The internalization addresses children's interactions with teachers as multiply non-verbal communication modes (Daffurn, 2019). As a social understanding in the academic situation, the non-verbal correspondence might be ideally reflected through interlocutors' head and face, eyes and gazes, physical appearance, smiling lips (Vogel, Meyer, & Harendza, 2018), hand and arm motions, postures and other body movements (Wasike, 2018), feelings, thoughts, and behaviors (Sumekto et al., 2021). These gestural expressions constitute the working language (Gathercole et al., 2019), such qualities of expressive vocalization and auditory segregation through mapping of the visual properties and voice characteristics (Miller, Gross, & Unsworth, 2019) to support the interactions. So far, non-verbal correspondence utilizes a blend of manual and non-manual expressive means to sign the spoken language (Ateş & Küntay, 2017); however, it interchangeably expresses and shows recognizable comprehension (Rusu & Chiriță, 2017), just as built up acceptably reasonable correspondence clearly and sensibly. This situation conditionally portrays an empirical teacher's instructional declaration and interrogation

in the classroom. The teacher shows her courtesy of making politeness with her students by saying, 'thank you, please', engaging the inclusive pronouns, 'we,

our', and stressing the informal treatment forms, 'honey, guys'. Table 1 shows directives options use in George's *The Slithery Day*.

Table 1 Directives Options Use in George's *The Slithery Day*

Forms	Instructional directives	Disciplinary directives
Imperatives	<p>I figured it was your medical machinery [Minutes 25:11]</p> <p>... anywhere and whoever comes closest to guessing the number of fun balls in this rocket gets to keep them all [Minutes 29:57 - 30:02]</p> <p>Hi George I'm heading to the thrift shop to donate these things so someone else can enjoy them [Minutes 31:19 - 31:21]</p> <p>George perhaps tomorrow you could help us find our satellite [Minutes 38:47 - 38:51]</p>	<p>Don't forget save the Warbler and try Steve's lemonade [Minutes 21:07 - 21:10]</p> <p>... that's the sound of my heart you can play with your heart while you go to the x-ray room [Minutes 21:20 - 21:32]</p> <p>... I don't even care it goes away [Minutes 22:19]</p> <p>... now I'll have to knock it down and start all over [Minutes 28:27]</p> <p>... no you don't we can save the whole thing by changing the design hmm very angular modern and it would save money [Minutes 28:30 - 28:42]</p> <p>... and now your entries have to be in the gas box fight five o'clock today ah don't bother [Minutes 30:07 - 30:09]</p> <p>We're trying to win a contest by five o'clock sure but you'd better hurry [Minutes 32:11 - 32:14]</p> <p>Thanks [Minutes 32:17]</p> <p>You were right thank you [Minutes 38:42]</p>
Declaratives	<p>George knew you could find things shaped like the robots parts [Minutes 05:04]</p> <p>... sure, George started with your juice but added a few new ingredients [Minutes 15:29 - 15:31]</p> <p>Oh no, I know that billboard look at that a monkey painting a goofy guy with a bird [Minutes 20:07 - 20:21]</p> <p>You two can be my golf partners anytime [Minutes 33:57]</p> <p>It's eggplant piccata with extra mounts [Minutes 13:35]</p> <p>Well I've got cat's eyes agates some big Kong sized ones too [Minutes 31:27 - 31:31]</p> <p>George I estimated a fun ball to be almost as big as a golf ball [Minutes 31:55 - 31:58]</p> <p>I'm gonna win oh really I've got a sure fire secret number figuring formula [Minutes 30:17 - 30:20]</p> <p>Hey George it looks like a great day [Minutes 34:06]</p>	<p>George was ready to get out of that thing but he didn't want to ruin it for [Minutes 06:33 - 06:35]</p> <p>... oh no someone must have kicked it check the floor I don't think you could kick that thing across the room [Minutes 08:20-08:26]</p> <p>Mr. Libro won't you please reconsider my book is very important [Minutes 19:49 - 19:53]</p> <p>Don't forget save the Warbler and try Steve's lemonade [Minutes 21:07 - 21:10]</p> <p>I don't even care it goes away [Minutes 22:19]</p> <p>You're a genius monkey doctor monkey [Minutes 22:49]</p> <p>You're the best doctor I've ever had and I'm not just saying that because you're a monkey George had cured his first patient but then doctor is that you [Minutes 23:04 - 23:15]</p> <p>... that's him that's the monkey that tried to make me go he's a genius monkey [Minutes 24:35 - 24:38]</p> <p>George could hardly imagine how much fun he'd have with [Minutes 29:21 - 29:23]</p> <p>... fight five o'clock today ah don't bother [Minutes 30:09]</p> <p>That's him that's the monkey that tried to make me go he's a genius monkey [Minutes 24:35 - 24:38]</p>
Interrogatives	<p>... um why is Hundley in our sink well? [Minutes 04:45]</p> <p>What could be the problem? [Minutes 12:04]</p> <p>Hello, Giardina, hey, can I interest you in today's a special? [Minutes 13:25 - 13:29]</p> <p>Can I get the recipe? [Minutes 15:26]</p> <p>... uh George how about you pink tin? [Minutes 17:34]</p> <p>Hey, what's everybody staring at? is that a monkey what's he doing? [Minutes 20:00 - 20:07]</p> <p>Well, aren't you gonna help me? [Minutes 24:23]</p> <p>Can I pay for lunch? [Minutes 28:18]</p> <p>... so George what are you gonna do with the fun ball machine? [Minutes 33:37]</p> <p>How many balls would be in three containers? [Minutes 32:33]</p>	<p>Are we rolling this is a special report? [Minutes 19:39]</p> <p>Well aren't you gonna help me? [Minutes 23:23]</p> <p>... oh hi may we borrow these golf balls? [Minutes 32:02]</p> <p>Let's see how are you going to split the prize [Minutes 33:11 - 33:13]</p> <p>So George what are you gonna do with the fun ball machine? [33:30 - 33:37]</p>

Notes: Minutes indicated the conversation that had been undertaken in *The Slithery Day*

In the context of George's gestural teaching values, Chanés et al. (2018) have modified the expressing face that involves one's presumable responsibility to meet others' expectations toward one's expectation upon his or her relationships, such as a doctor with patients and a teacher with students. The relationships might decrease the degree of imposition and downgrade the authority that generally characterized and decorated both interlocutors in the sense of spoken expressions (Jessen et al., 2019). Upon analysis of the cartoon exposure to support the series of Curious George in order to convey the portrait of his gestural teaching values, Zulfiqar (2018) has believed that the criteria of physical, behavioral, attitudinal, mental, emotionally auditory, and visual parameters influence the quality of oral politeness through the view of the television. Children require chances to express gestural expressions to support their oral proficiency in daily learning processes undertaken from every linguistic and cultural background, including standard processes and outputs. This discussion becomes aware of the powerful role that gestural expressions development enroll in both acquiring non-verbal language and the language foundation in accordance with the basic communication skills increase, starting from preparatory to generative and responsive.

Thus, Boakye (2017) has pointed out that children might propose their linguistic lexicons and illusions as structured in Curious George durably, although the semiotic parts of their material inceptions are still disrupted accordingly. Curious George's multiple expressions have the same characters, plotline, and conflict. The consistency provides important linguistic contribution support (de Villiers, 2017) and completely contains light and easy-going stories but inspires children. This cartoon has got praised for being an amiable and faithful animated movie since following George's adventures as the playful little monkey (McCarthy, Tiu, & Li, 2018).

CONCLUSIONS

The research accordingly acknowledges George's existential care for others. George's courteousness may show a sense of acceptable sensitivity in relationships. His funny acts address everyone's sympathies and friendships. Regarding *The Slithery Day* episode, some observable and admitted utterances beautify the gestural teaching values, which lead to young learners' affection; in terms of understanding linguistic features that necessitate appointing the syntactic and semantic structure to the utterances, the progressive illustrative devices take care of the gestural teaching values attribution, and a set of higher-order portrayals determining how linguistic structures may be properly utilized in explicit settings of *The Slithery Day*. The research also addresses that George's gestural expressions empirically perform the capability of conveying, promising, asking, demanding, commanding, requesting, complaining,

and announcing. Among these eight strategies, the domination of use depicted in George's *The Slithery Day* addresses conveying, asking, and requesting strategies. Meanwhile, the other five strategies, such as promising, demanding, commanding, complaining, and announcing, show inferiority in use. These strategies afford the functional, observable, workable, concrete, and empirical positions as if showing the recognizable relationships and the goodness in George's interactions with others through explicit and measurable gestural expressions. The frequentness of illocutionary forces depicted in *The Slithery Day* is variedly diverse with each other, although these expressions become the priority to adhere. The cartoony *The Slithery Day* episode is partially ameliorable to articulate the factual actualization upon the identifiable gestures which address messages and intentions.

On the other hand, the research is aware of its limitation regarding the symbolized gestures with unclear non-verbal modes or codes to other young learners, from which these rely on a sense of sensitivity, adaptability, milieu, societal support, knowledge, and maturation. Nevertheless, the empirical young learners' affection towards George's gestural expressions implicates positive and intentional social values and interactions to engage foundational actualization in daily communications, relationships, and knowledge experience and progress. Last but not least, future research can develop substantial research designs with technology devices or software when the data collection accommodates videos or recordings from the participants' interviews and self-confession. Besides, focused-group discussion (FGD) files from the experts are needed to deepen the preliminary analyses of the existing research as identified from other gestural expressions, such as facial expressions, hand and body movements, and non-verbal modes.

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