

THE BODY LANGUAGE OF HAND MOVEMENT AND ITS POSITIVE ENERGY IN THE DRAWN ARTWORK

لغة الجسد لحركة اليد وطاقاتها الايجابية في العمل الفني المرسوم

Hend Hassan Said Mustafa El Falafly

Assistant Professor - Department of Graphic - Fine Arts- Helwan University - Cairo – Egypt

هند حسن سيد مصطفى الفلافلي

استاذ مساعد - كلية الفنون الجميلة - قسم الجرافيك - جامعة حلوان - القاهرة - مصر

hendarts@hotmail.com

ABSTRACT

Plastic art depends on the sense of sight in receiving it, as it is non-verbal, considered one of the most important means of non-verbal communication, so when dealing with the art of drawing using a realistic drawing of people, It is necessary to study the body language, which may solve many puzzles and many symbols, and send messages to the recipient which they can learn, read and perceive the artwork with ease, Since body language is a language in itself, it has its vocabulary independent of the tongue language, inferred through the physical signs and movements of people. Sometimes expressions are synonymous with what people say orally, and sometimes vice versa to hide an inner feeling, but the body language reveals what is inside a person if not expressed verbally. It lies in the body posture, as a whole during interaction with people, and among the most complex and moving parts of the human body are the hands, where each movement gives a different meaning and expression, Since the hands are the largest well that collects energies in the human body in the energy sciences, and it has a large share of expression through body language, This is what made the researcher complete this research and express by visually plastic art and effect the symbolic value of the hand and its tremendous positive energy in the drawn artwork.

KEYWORDS

Body language; hand movements; positive energy.

الملخص

يعتمد الفن التشكيلي علي حاسة البصر في استقباله فهو تعبير غير شفاهي، كما انه يعتبر من اهم وسائل الاتصال الغير شفاهي، حينئذا عند تناول فن الرسم بشكل واقعي مستخدماً رسم الاشخاص، فلا بد من دراسة لغة الجسد التي قد تحل ألغازاً كثيرة ورموز عديدة، وترسل رسائل للمتلقي يمكن من خلالها معرفة وقراءة وادراك العمل الفني بكل سهولة ويسر، حيث ان لغة الجسد هي لغة قائمة بحد ذاتها، لها نماذجها المستقلة عن لغة اللسان، يستدل عليها من خلال الاشارات والحركات الجسدية للاشخاص، احيانا التعبيرات تكون مرادفات لما يقولونه الاشخاص شفويا، وحيانا العكس لاختفاء شعور باطني، ولكن لغة الجسد تقصح عن ما بداخل الشخص حتي ان لم يعبر عنه شفاهيا، فتكمن في الوضع الذي يتخذه الجسد ككل اثناء عملية التفاعل بين الناس، ومن بين اكثر اعضاء جسم الانسان تعقيدا وحركة هي اليد حيث كل حركة تعطي معني وتعبير مختلف، وبما ان اليد هي اكبر بذرة تجمع الطاقات في جسم الانسان في علوم الطاقة، ولها نصيب كبير في التعبير عن طريق لغة الجسد، هذا ما استوقف الباحثة في اتمام هذا البحث والتعبير بشكل بصري تشكيلي عن قيمة رمزية اليد وطاقاتها الهائلة الايجابية في العمل الفني المرسوم.

الكلمات المفتاحية

لغة الجسد؛ حركات اليد؛ الطاقة الايجابية

1. INTRODUCTION:

‘Numerous studies have been conducted about body language and confirmed that it is a message carried out by a person through bodily movements and expressions that transmit between (50-80%) of the information. The non-verbal message is rich and complex. It contains facial expressions, movements of hands and feet, the speaking person's clothes, looks, tension, emotions, and so on. American psychologists also conducted studies on body language and discovered that only 7% of communication is with words, 38% with a tone of voice, and 55% with body language if the verbal expression and body language is different, the individual tends to believe the body language.

(Allan & Barbara, please 2008) p. 23 says, "Research shows that the effect of non-verbal signals is 5 times the effect of the spoken language and that when the two do not harmonize, people, especially women, depend on the non-verbal message, and do not care about the verbal content." Most researchers agreed that verbal talking is mainly used to transmit information, while non-verbal talking is used to negotiate interpersonal situations, depending on the non-verbal message, and do not care about the verbal content" Among the most interactive parts of the body in body language are the face with its features and expressions and the hands, as the palm is the vital energy store in the human body, so the researcher focused on the symbolism of the hands in the artwork and what it means and its connection with body language.

2. RESEARCH PROBLEM:

- 2.1 Does the symbolism of the hand element in the drawn artwork have connotations and messages through body language?
- 2.2 When watching artworks that contain the element of the palm, can we perceive the positive energies carried by the palm?
- 2.3 Do the painted artworks that contain the hand element have distinctive visual plastic values?

3. RESEARCH AIM(S):

- 3.1 The research aims to give a higher artistic value and a better visual perception of the art of drawing when studying and activating body language.
- 3.2 Finding a new area for artistic creativity where it collects with positive energy and body language.

4. RESEARCH IMPORTANCE:

4.1 Since plastic art depends on the sense of sight in receiving it, and it is considered one of the most important means of non-verbal communication, the realistic artist must study and use it.

4.2 Shed light on body language and its importance to the real artist when drawing people, as it solves many puzzles and symbols, and sends messages to the recipient through which they can learn, read and perceive the artwork with ease.

4.3 The importance of the positive energies emitted from an artwork using the palm of the hands and its impact on the recipient.

5. RESEARCH HYPOTHESES:

5.1 The researcher assumes that the symbolism of the hand element in the drawn artwork has connotations and messages in body language transmitted to the recipient.

5.2 The researcher assumes that when we see artworks that contain the element of the palm, we can perceive the positive energies carried by the palm.

5.3 The researcher assumes that the drawn artworks that contain the hand element have distinctive visual plastic values

6. RESEARCH METHODOLOGY:

The research deals with a critical and philosophical study of the models of the researcher's artworks in which she dealt with the hand element and models for the artworks of other artists.

7. SPATIAL & TEMPORAL BOUNDARIES:

In the eastern and western countries, during the twentieth and twenty-first centuries.

8. BODY LANGUAGE CONCEPT:

Body language is visual signals used in people's social intercourse which include movements, postures, and facial expressions that communicate emotions, attitudes, and auxiliary information. Body language can be classified into symbolic body language and physiological body language according to its property; dynamic body language and static body language according to the state of the participator in social intercourse; auxiliary body language and independent body language according to its functions; and body language for specific occasions and body language for regular occasions according to the occasion where it is used. Understanding body language cannot be achieved without the communicative context. The communicative context of body language includes posture group, linguistic context, and social context. (Jianxue Yin , 2014)

Body language helps immensely to make our communication interesting which is popularly known as non-verbal communication. It exposes one's inner feelings. It is normally known as body language. All parts of the body such as eyes, head, arms, legs, etc. involve in communication. It helps to develop a better rapport. Body language also plays a vital role in the field of self-improvement. Self-improvement is a gradual, unending, ever-widening process. The degree of quest we have for self-improvement is what makes us successful or unsuccessful. (Vijendra Pratap Singh, 2018). (John Borg 2008) attests that "human communication consists of 93 percent body language and paralinguistic cues, while only 7% of communication consists of words themselves. Including tone of voice, eye movement, posture, hand gesture, facial expression, and more. Research has suggested that between 60 and 70 percent of all meaning is derived from nonverbal behavior".

9. THE BODY LANGUAGE OF (THE PALM):

The human hands contain enormous energy, expressions, signs, and many meanings when used. We find that the open hand is associated with honesty and honesty, we also see it in the case of an oath in court when the right hand is raised open and then we take the oath, so when the need is to convey the feeling With Honesty and sincerity, the palm is always facing the speaker, which is a movement that indicates that the person is peaceful.

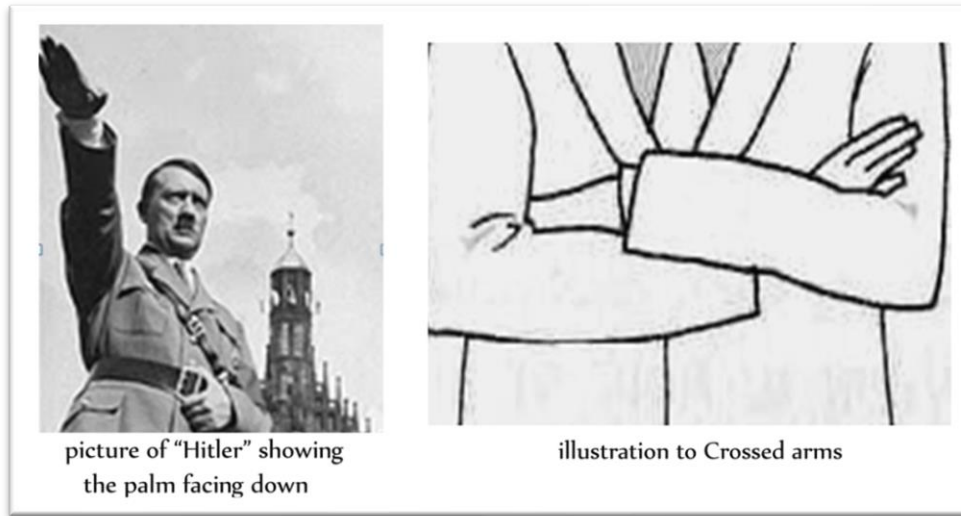


Figure No. (1)(Illustration to Meaning of hand movement in body language)

(Allan & Barbara, 2008) P. 37, 93. (15-7-2021)

Palm facing down: It is a movement of domination that indicates control. We notice this movement in Hitler's salute, which expresses hegemony and power.

Closed palm and open index finger pointing to addition to being authoritarian and selfishness, represents an explicit message to the other of your attempt to subjugate him.

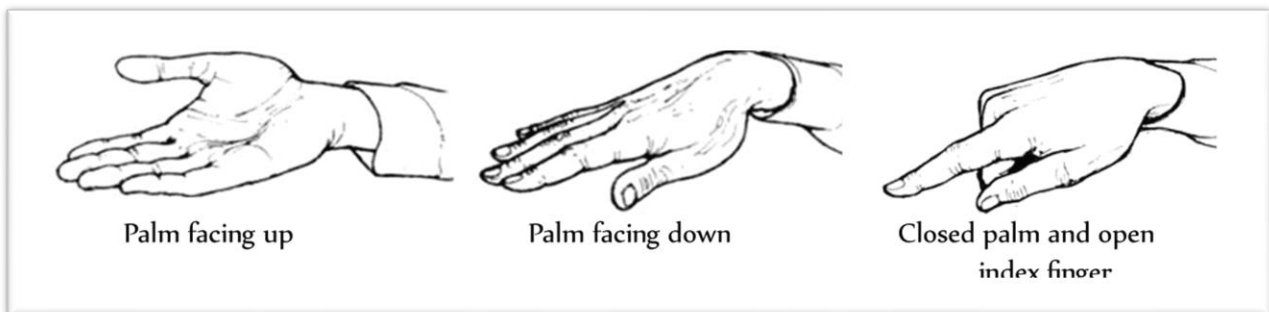


Figure No. (2)(Illustration to Meaning of hand movement in body language)

(Allan & Barbara, 2008) P. 36,38 (15-7-2021)

Crossed arms: Holding the arms crossed in front of the chest is one of the most famous defensive positions that a person uses in an attempt to put a limit or barrier between him and another person, or in front of something he does not like, and one remembers what we say to him by no more than 40%. This position has several interpretations, but in all cases, it is considered a negative defensive position, for example: when we find the referee after he decides to expel the player, the rest of the team gathers around the referee, trying to make him change his mind, so we see the referee subconsciously take this negative defensive position.

10. The concept of positive energy:

The word positive energy is one of the terms used in psychology and means the set of desirable and likable traits, and this word can be expressed in many ways and a variety of words such as enthusiasm, empathy, politeness, optimism, fun, generosity, and many others. Often the person

who possesses positive energy is a person of good qualities and psychologically and emotionally stable. It is human nature imposed on him to be positive because positivity is the natural state of man, and parents have a big and essential role in transferring this positive energy to their children by satisfying and covering all their physical needs, intellectual and emotional, also helps a child to grow normally and a healthy and positive mentality.

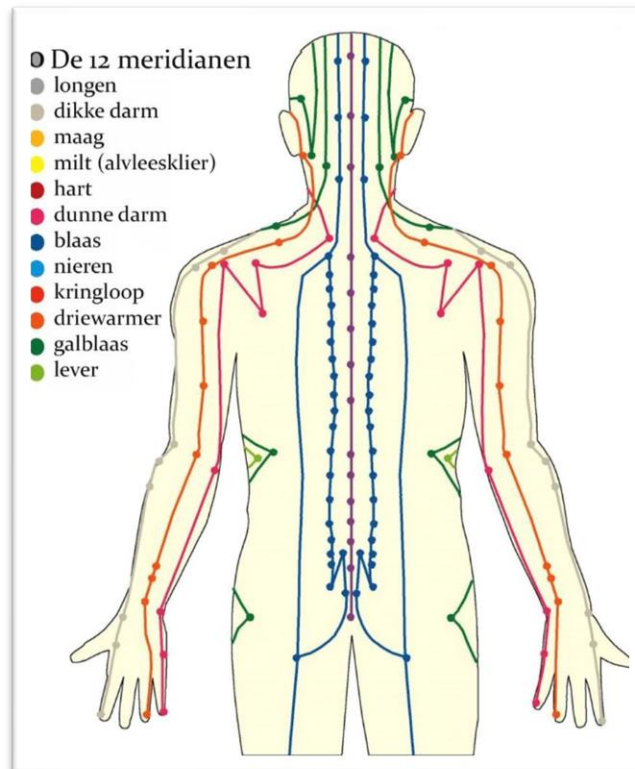


Figure No. (3) (Illustration to Energy pathways in the body)

[https://www.harmony-hands.net/post/2018/09/15/meridians-and-a-campfire \(10-8-2021\)](https://www.harmony-hands.net/post/2018/09/15/meridians-and-a-campfire (10-8-2021))

Life is by nature cruel and all humans suffer from different circumstances and problems as a result of these circumstances. We put ourselves in a great circle of sadness and psychological and physical fatigue, but in fact, you have to resist this and continue to live and maintain positive energy and search for it, find a way to reduce the resentment you feel when you face some difficulties and challenges in life and try to simplify those challenges as much as possible, trying to find a safe and stable environment to live in as this would. there are energy points and nodes in the human body, which are pathways for vital energy to and from the body called energy pathways in the body. Lines or channels in the body deliver energy to all organs, and we can liken them to blood vessels that carry blood to all parts of the body, and the number of these lines is fourteen, extending from the head to the feet, and when these lines become blocked by something, this leads to many problems health, and the treatment of these problems is with vital energy. One of the most effective ways to correct these paths is ablution. The first path of the energy lines: located inside the palm of the right hand, and it contains the positive energy of the human being or the stimulating energy. The second path is located inside of the palm of the left hand, and it contains the negative energy of the person or the inhibitory energy.

11. Plastic artists have used the hand element in their artwork:

Some artists are interested in drawing the hand, especially the palm, to express certain feelings, most of these feelings are containment or giving, including the symbolic meaning of the hand. Among the artists who dealt with the hand element in their artworks is the German artist "Kathe Kollwitz"(1867- 1945), She was famous for her stubborn defense of the victims of wars, the socially oppressed, the poor, and the marginalized. And it has its imprint in the art of engraving printed with its many techniques. We find in figure (4) Kathe returned to Goethe's phrase for her last lithograph in 1942, entitled 'Seed Corn Must Not Be Ground in which an anguished mother struggles to keep her children safe. At the height of Nazi power. and in the Second World War, Kollwitz produced more than a statement against war: this work is a protest, summoning resistance to the recruitment of young men into the armed forces. On 21 February 1944, a year before she died, Kathe wrote: Every war already carries within it the war that will answer it. Every war is answered by a new war until everything is smashed. That is why I am so wholeheartedly for a radical end to this madness and why my only hope is in world socialism.

<https://gerryco23.wordpress.com/2015/06/26/kathe-kollwitz-in-berlin-the-moral-conscience-of-germany/>

The artist used the element of the big hand palm for the mother to protect her children from fear, dread, and protection from the outside world. The opposite hands mean contentment with body language and the embrace of her children. The palm is directed at them, which means that she sends about them the positive energies of her hand to make them feel secure and at peace as if she wanted to bring her children into her womb again. So that no one sees them, a metaphor for the mother's intense fear for her children, as the artist excelled in conveying the strong feeling of fear for her children and protecting them with the palm of her hand to the recipient.



Figure No. (4)(Kathe Kollwitz- Seed Corn must Not Be Ground- lithograph-1942

[https://gerryco23.files.wordpress.com/2014/08/kathe-kollwitz-seed-corn-must-not-be-ground-\(10-8-2021\)1942.jpg](https://gerryco23.files.wordpress.com/2014/08/kathe-kollwitz-seed-corn-must-not-be-ground-(10-8-2021)1942.jpg)



figure No. (5)(Käthe Kollwitz- 'Mothers', plate 6 from War (Krieg)- woodcuts- 1923)
<https://gerryco23.files.wordpress.com/2015/07/kc3a4the-kollwitzmothers-1921.jpg> (10-8-2021)

Figure No. (5) Käthe Kollwitz began work on (War), her response to the tragedies endured during what she called the 'unspeakably difficult years' of World War I and its aftermath. The portfolio consists of seven woodcuts that focus on the sorrows of those left behind by the war dead – mothers, widows, and children. These large-format, stark black-and-white woodcuts feature women left to face their grief and fears alone, with their partners, or with each other.

<https://gerryco23.wordpress.com/2015/06/26/kathe-kollwitz-in-berlin-the-moral-conscience-of-germany/>

The artist excelled in drawing the paws in most of her artworks, where we find in Figure No. (5) her reliance on drawing the faces and the many palms of the hand scattered around a black human mass that aligns the artwork as if it were a sculptural mass from which only a group of faces and paws directed to the mass appear in a state of protection and containment for human mass. And we find the left of the artwork is open palm facing outward, unlike the rest of the palms facing inside the human mass. It indicates, by the body language to push evil and surrender to the status quo. It also works to break the boredom, which is one of the aesthetics of the artwork. Figure No. (6) Also, a lot of inward-facing palms give the recipient a feeling of comfort and reassurance, as the enormous energies emitted from those paws towards the human mass.

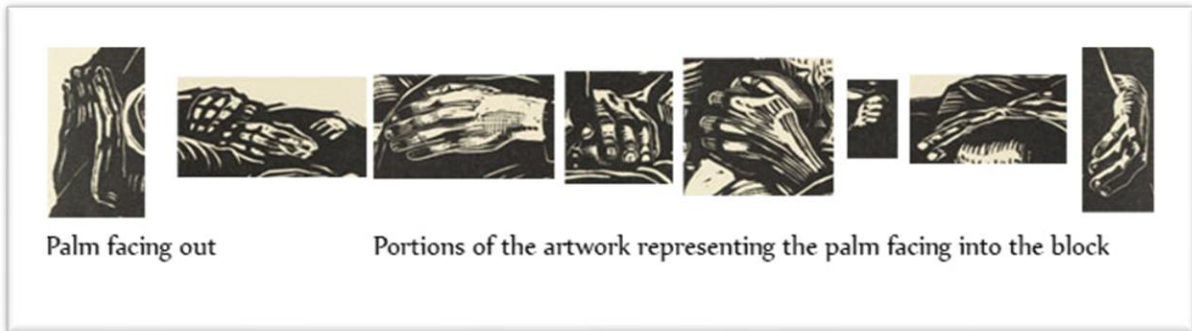


Figure No. (6)(parts of ‘Mothers’ artwork) (Researcher source)

Ismail Shammout, Palestinian artist (1930-2006) He presented a group of works that included drawing the hand while it is in a state of embrace and containment, so we find in Figure (7) a drawing of a group of the palms of the father, mother, and sons while they are in a state of embrace and containment. The movement of Family hands and its direction in the artwork giving circle from the tender, and the artist exaggerated in his treatment of the palms, as it was relatively bigger than the natural ratio to emphasize the symbolism of the hand, its meaning, and its strong expression in conveying the meaning to the recipient. In figure (8), the artist depicted his dream to the back of the Palestinians to their lands, safe, loving, neighborly, and cohesive on the square of their country Palestine. He drew a woman, the upper left of the artwork, in a large size and with three faces, which is a metaphor for the country of Palestine. The Yemeni woman looks at the dome of the Jerusalem Mosque and puts her right hand on it as if it were, she gives him security through the positive energies of her right hand. And the middle woman looks forward with her hand and her palm open towards the whole people, which in body language means giving, humility, and peace, while the third woman on the left looks up (the sky) in wishing and hope while she joins her hand above her chest in a state of soliloquy, where the artist excelled in conveying the state of wishing. To the recipient and please God to return the Palestinians to their lands.

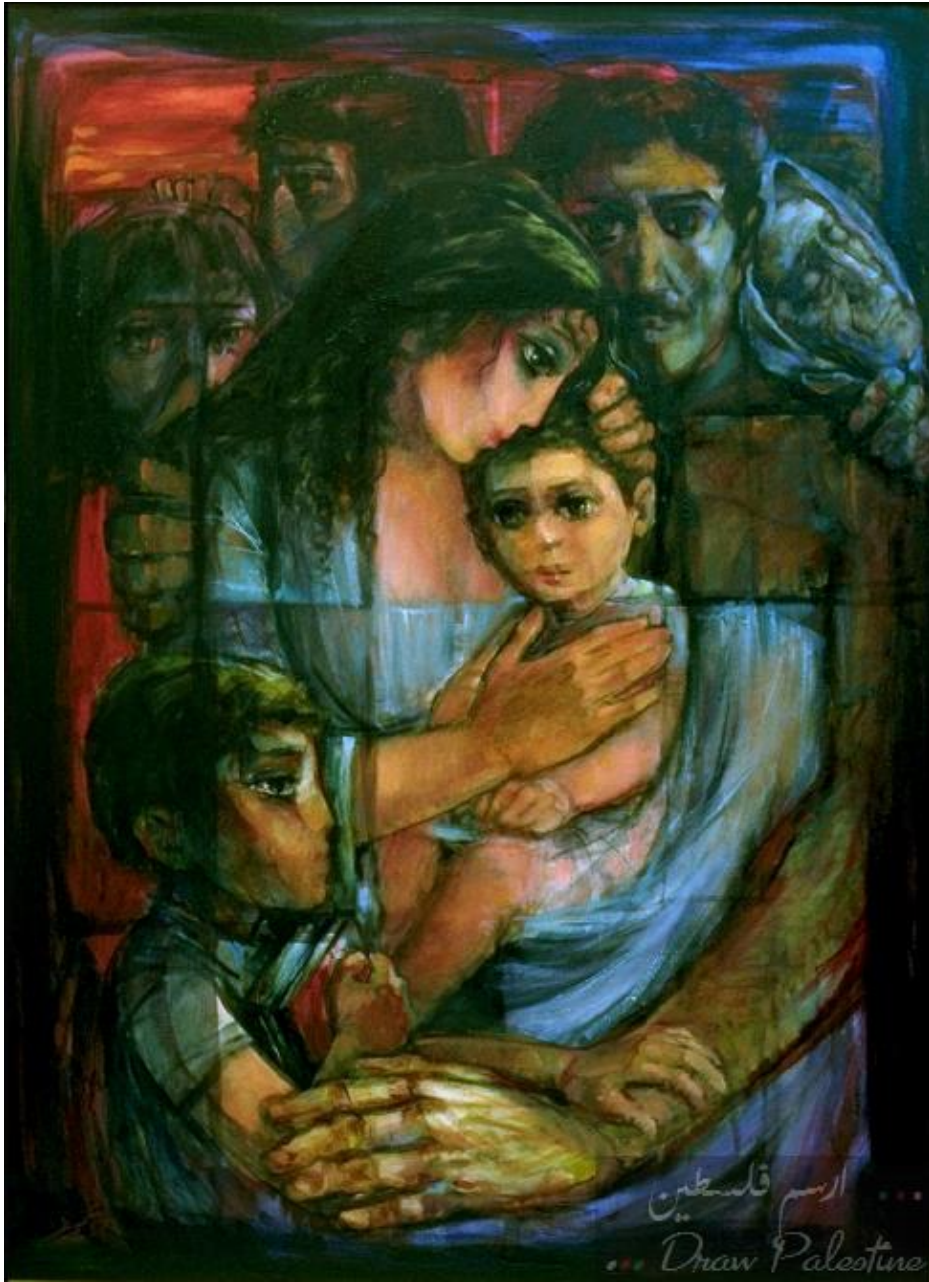


Figure No. (7)(ismail shammout- the siege- oil on canvas paintings- 1987)
<https://i.pinimg.com/originals/12/3e/f0/123ef0de5878a3440fcab3dc90f24ac5.png>(2-8-2021)



Figure No. (8)(ismail shammout- live prevails - oil on canvas - 200 x165 cm – 1999)

[https://howlinginfinite.com/2021/06/01/%D8%AA%D8%B5%D9%88%D8%B1-%D8%B9%D9%88%D8%AF%D8%A9-%D8%A7%D9%84%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A%D9%8A%D9%86-%D9%81%D9%86-%D8%A5%D8%B3%D9%85%D8%A7%D8%B9%D9%8A%D9%84-%D8%B4%D9%85%D9%88%D8%B7 \(2-8-2021\)/](https://howlinginfinite.com/2021/06/01/%D8%AA%D8%B5%D9%88%D8%B1-%D8%B9%D9%88%D8%AF%D8%A9-%D8%A7%D9%84%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A%D9%8A%D9%86-%D9%81%D9%86-%D8%A5%D8%B3%D9%85%D8%A7%D8%B9%D9%8A%D9%84-%D8%B4%D9%85%D9%88%D8%B7 (2-8-2021)/)

12. THE RESEARCHER'S EXPERIENCE:

The researcher was interested in drawing of hands in some of her artworks and research behind the enormous energies of the hand and the expression of the hands through body language. And their meanings, as Figures No. (10,9), The researcher drew hands in the case of embracing a child, which shows from him simple lines, and permeates of the hands with a group of flowers and leaves resulting from this embrace, from the growth of human feelings and emotions, and the acquisition of the enormous energies emitted from the palms towards the mass of the child, it embraces, so the recipient feels it and transmits the same feeling to him And a sense of safety and serenity by identification in the artwork.

And in Figure No. (11, 12, 13) the same idea of giving and cuddling, but the researcher used the decorative elements of fabrics as an alternative to flowers to give a new visual formation to richness the aesthetic values in the artwork. the researcher used a palette of warm colors represented in the light-yellow degree in the color of the hand and cold colors (We also find the technique of pencils is evident in the accuracy and details of the hand drawing.



Figure No. (10)

(Researcher - From the (tender) collection - pencils on acrylic on canvas - 150 x 130 cm to each artwork – 2019)(Researcher source)



Figure No. (9)



Figure No. (12)

(Researcher - From the (tender) collection - pencils on acrylic on canvas - 80 x 120 cm to each artwork – 2019) (Researcher source)



Figure No. (11)

The researcher moved from the hug of the son to the hug of the beloved in Figure No. (15), where she was interested in drawing the hands in the case of the lover hug of his beloved, and part of the chest and the hair of the girl, she would not care about drawing the face and head of the couple, the artwork was dominated by dark shades of black and brown and dim lights as if they were lighting Candles, where the researcher painted with white pens the wood over the dark acrylic colors to show some details of the body and hands. And in Figure No. (14) the cuddling of the child appears from a rearview, where a woman carries her child while tilting her head towards him, and part of the child's face appears with his hand on his mother's shoulder, as if the child is gaining her love and affection just like the mother.



Figure No. (15)

Figure No. (14)

Figure No. (13)

(Researcher - From the (tender) collection - pencils on acrylic on canvas - 80 x 120 cm to each artwork – 2019)
 (Researcher source)



Figure No. (16) (Researcher - From the (tender) collection - pencils on acrylic on canvas - 170 x 220 cm– 2018)
 (Researcher source)

The researcher expressed in Figure No. (16) a woman whose will is robbed of her will bound by social restrictions, where the serial knots are to the right and the bottom of the artwork connected

to her clothes, and the butterflies want to loosen those restrictions and the knotted cloth right and in the middle of the work and see the symbol of the hand in the artwork in a state of relaxation and surrender as if the energies of the hands are spread throughout Artwork space is not directed to a specific block. the researcher paid attention to the hot tones of light yellow, light red, and dark as well as balanced with the dark blocks at the bottom left of the work with the black spot above the middle of the artwork. The researcher carefully drew the pencils, the shape, details of the cloth, and its folds over the acrylic colors, on canvas.



Figure No. (18) - love

Figure No. (17) - travail

(Researcher - From the (tender) collection - pencils on acrylic on canvas - 130 x 150 cm to each artwork – 2018)

(Researcher source)

In Figure No. (17) The researcher was interested in drawing the middle part of the woman, where she focused on the chest, abdomen and hands of the woman. the researcher expressed the idea of labor pain by a symbol of the palm of the hand moving towards the woman’s abdomen while it is in a state of movement and repetition of the hand above and below as if she hand is moving and trembling from the severity of the pain of labor, and the woman is trying to relieve the pain by placing her hands on me her stomach to gain rest and stillness.

in Figure No. (18) The artwork addressed the face of a woman and her lover, the lover's palm on the woman's face, and the woman's hand on the man's shoulder, as if it were a reciprocal relationship in the transfer of feelings, love and giving between the two parties in the case Of peace and love, it also made the recipient's eye movements in a circle within the artwork. In the two artworks (17,18), the researcher used the color contrast from black and white bikes to give strength and stability to the artworks.

13. RESULTS’ DISCUSSION:

- Body language has connotations and symbols that help the plastic artist when drawing people in clarifying many meanings and thus conveying them to the recipient.
- The hand symbol in the artwork has special connotations and symbols that are transfer to the recipient.
- When we see artworks that contain the element of the palm, we can realize the positive energies carried by the palm of the hand according to its movement and direction.

- Drawing artworks that contain the element of a hand have distinctive visual aesthetic values.

14. RECOMMENDATIONS:

- Since plastic art depends on the sense of sight in receiving it, and it is considered one of the most important means of non-verbal communication, the researcher recommends that the artist should study body language, apply it and use it in his artwork, because of its importance to the artist when drawing people, as it solves many puzzles and symbols, and sends messages to the recipient through which they can read and understand any artwork with ease.
- The researcher recommends that the artist should know the different sources of energy in the human body and how to benefit from them through the plastic art.

15. REFERENCES:

A.- BOOKS:

- Allan & Barbara Pease, 2008, the definitive book of body language, Jarir Bookstore [https://eedu.nbu.bg/pluginfile.php/331752/mod_resource/content/0/Allan_and_Barbara_Pease - Body Language The Definitive Book.pdf](https://eedu.nbu.bg/pluginfile.php/331752/mod_resource/content/0/Allan_and_Barbara_Pease_-_Body_Language_The_Definitive_Book.pdf) (15-7-2021).
- Borg, John., 2008, Body Language: 7 Easy Lessons to Master the Silent Language., Prentice Hall life. <https://www.goodreads.com/book/show/6261695-body-language> (20-7-2021).

B. - WEBPAGE :

- <https://books-library.net/files/download-pdf-ebooks.org-1460852449UI7Q6.pdf>1-
- <https://www.magltk.com/energy-healing/2->
- https://www.researchgate.net/publication/324246401_Language_and_Body_Language3-
- <https://www.atlantis-press.com/proceedings/icelaic-14/12553>
- <https://mawdoo3.com/%D9%85%D8%A7%D9%87%D9%8A%D8%A7%D9%84%D8%B7%D8%A7%D9%82%D8%A9%D8%A7%D9%84%D8%A5%D9%8A%D8%AC%D8%A7%D8%A8%D9%8A%D8%A9>
- <https://www.harmony-hands.net/post/2018/09/15/meridians-and-a-campfire>
- <https://gerryco23.files.wordpress.com/2014/08/kathe-kollwitz-seed-corn-must-not-be-ground-1942.jpg>
- <https://gerryco23.wordpress.com/2015/06/26/kathe-kollwitz-in-berlin-the-moral-conscience-of-germany/>
- <https://i.pinimg.com/originals/12/3e/f0/123ef0de5878a3440fcab3dc90f24ac5.png>8-
- <https://howlinginfinite.com/2021/06/01/%D8%AA%D8%B5%D9%88%D8%B1-%D8%B9%D9%88%D8%AF%D8%A9-%D8%A7%D9%84%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A%D9%8A%D9%86-%D9%81%D9%86-%D8%A5%D8%B3%D9%85%D8%A7%D8%B9%D9%8A%D9%84-%D8%B4%D9%85%D9%88%D8%B7>

C. - JOURNAL OR SERIAL PAPER FROM THE INTERNET:

- 1-Jianxue Yin , 2014, Body Language Classification and Communicative Context ,International Conference on Education, Language, Art and Intercultural Communication, Nanyang Institute of Technology Nanyang, Henan, China, 473004 [https://www.atlantis-press.com/proceedings/icelaic-14/12553\(2-8-2021\)](https://www.atlantis-press.com/proceedings/icelaic-14/12553(2-8-2021))
- 2-Vijendra Pratap Singh, 2018, Language and Body Language, Govt. P. G. College, Jalesar, Etah (U.P.). https://www.researchgate.net/publication/324246401_Language_and_Body_Language (2-8-2021)