

An Introduction to Nonverbal Communications with Reference to Indian Art Forms

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§ Introduction

The Chair of Nonverbal Communications, at the Faculty of Arts, Shinshu University was newly established in 1995 on the basis of the unique concept of "nonverbal".

The chair consists of five staff, one specialising in nonverbal communications within a limited definition, one in musicology, one in performing arts, one in sports sociology and myself in Indian philosophy of arts. We search for an interdisciplinary format to analyse all kinds of human performance including kinesics, sports and art forms first as "communications" and at the same time as "nonverbal communications", and clarify the important role of the nonverbal to the verbal in the totality of communications.

Needless to say, it has been inspired and encouraged by the achievement of two disciplines; namely, cultural semiology which regards all human behaviour as communications by manipulating signs and interprets culture as texts to be read, and the other discipline, so-called, nonverbal communications such as kinesics and proxemics as advocated by Edward T. Hall and Ray L. Birdwhistell in the field of cultural anthropology and the studies of communications by the medium of body-motions or gestures.

Our chair attracts a great deal of attention as a pioneer in the related disciplines. We began with introducing "sign language" as one of the regular exercise curricula for the first time among national universities to meet the needs of the local community.

This paper is a rough sketch to provide a theoretical framework for nonverbal communication studies and opens the search for fresh possibilities, especially with reference to Indian art forms from the view point of the key concept of the "nonverbal".

§ 1 Art Forms as Communications

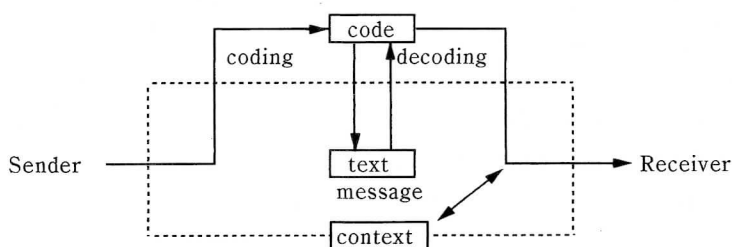
When we have a message for someone, we may utilise a certain sign including language to convey that message. For example : Taro has fallen into love with Hanako at first glance, therefore he wants to confess his love to her somehow. There are some alternatives for him to convey his message. He may write a love letter if he has enough confidence to compose impressive and persuasive expression, or send a present if he knows of her favourite enjoyments. Finally Taro decides to present “red roses” (a text) to Hanako consulting the “Language of flower” (code), according to which “red roses” denote “love”.

On her part Hanako is sure to try to understand why Taro gave her red roses if she has not asked him to buy them. She may remember how she came to know him and think of consulting the “Language of flower” in fashion (context). Finally she realises that “red roses” must convey his “love” to her.

How it goes after this is not our business. Here we have all the factors necessary for a communication, namely, the function (message sending and message receiving), process (coding and decoding) and structure (message sender and message receiver, and code, text and context) of a communication in general.

Any art form or any artistic expression is also a kind of communication in this sense, for it has the same function, process and structure. Suppose we stand in front of the Pablo Picasso’s “Guernica” at the Museo Reina Sofia in Madrid. At first we maybe feel perplexed at the unusual figuring. What we see here are peculiarly and funnily distorted figures of a bull, a horse, a bird, a mother embracing a baby, a man lying on the floor and three women screaming and getting upset with head like will-o’-the-wisp.

With our knowledge, however, on the theory of Picasso’s Cubism and technics such as the multi-dimensinal treatment of forms and deformation as the code, we realize the idea on the purely formative and pictorial composition with gradations of greyish colours. At the same time when we recollect as the context that he is a great humanist from Catalonia and the historical tragedy of Guernica struck by Nazi’s bombers in 1937, we fully appreciate his message of furious rage and deep lamentation in the form of this



[Fig. 1]

monumental work displayed in the Spanish Pavilion at Paris Expo 1937. (See, Fig. 1)

Or we can say differently: Art form should be a communication in the world where individuals are isolated more and more in spite of marvellous development of in the technology of communications. Art forms can no longer remain as "art for art's sake" today.

§ 2 Art Forms as Verbal Communications

No one would have any objection against insisting that language is the most elaborated and sophisticated sign system in any culture, therefore it has a privileged status. Accordingly it can be safely stated that the most elaborated communication is a verbal communication furnished with the perfect verbal code.

In a verbal communication, the verbal code consists of a dictionary and grammar in common terms, corresponding semantics and syntactics of semiological nomenclature respectively. The former treats the relation between a sign and its meaning and the latter between a sign and a sign.

And when we think over the verbal art forms, we need take pragmatics which treats between a sign and its user into consideration. A poet, for example, may deviate intentionally from the code with artistic motivations in composing a poem. In case we cannot get understandable meanings of the text by consulting the code only, then do we try to find clues around the text, which includes the personal history or the artistic movement to which he belongs. In short, the backgrounds or situations. These factors are called the context, more exactly nonverbal context.

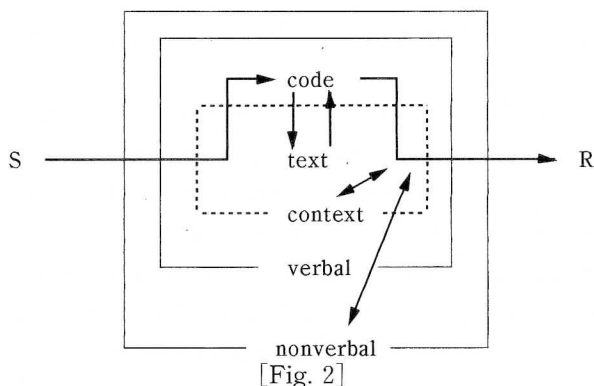
Regarding the function of context it would be enough to illustrate two opposite texts. In the case of a mathematical text we can follow the whole message exactly only on consulting the verbal and the mathematical code including axioms or theorems etc. It is totally free from context. This decoding process is a sort of decipherment in the realm of intellect.

On the contrary, in the case of poems, we may find the verbal code is of no use sometimes on account of its deviation. We can quote some lines from Lautréamont's too famous "Les Chants de Maldoror".

"It is beautiful like the contraction of the talons of Raptore; . . . Particularly, like a chanced encounter on a table of dissection of a sewing machine with an umbrella!"

Here the odd association of the words such as 'beautiful', 'a table of dissection', 'a sewing machine', or 'an umbrella' deviates from ordinary cord. In order to enjoy such poems we have to resort to its context. We need the knowledge that the lines are a part of a Surrealistic poem composed by a Surrealist who is aiming at new poetical absolute-ness by the power of words themselves and unprecedented creation of the associations of

words and is ready to adopt the automatism method even. And only if we are passive to the effects of words off the verbal code, do we feel a new symbolical code arising from the realm of imagination and all of sudden might realise an erotic love affair between an umbrella and a sewing machine as suggested by Andre Breton. The 'umbrella' might be a symbol for a phallus, 'a sewing machine' for female, and 'a table of dissection' for a bed.



This decoding process is a sort of interpretation in the realm of imagination arising from somewhere, say the unconscious. (See, Fig. 2)

In general, there are two types of texts, namely, the code-orientated and the context-orientated. The more a text depends upon a code, the more intellectual, conscious and deciphering becomes the 'decoding'. The more a text depends upon a context, the more sensuous, unconscious and interpretative becomes the 'decoding'. Therefore it is quite natural that verbal art forms like poems should try to violate and transgress the verbal code in order to stir imagination and creativeness on our part. (Cf. Ikegami, pp.36-52)

§ 3 Four Aspects of Nonverbal Communication Studies

An art form is a kind of communication in its function, process and structure as stated before, and because the media is not verbal, all the art forms, except verbal arts proper like novels and poems, can be called nonverbal communications.

This is the first aspect of nonverbal communications that nonverbal communications studies in a general definition covers. From this view point we can approach any culture, whilst naming figuratively high-context-orientated culture or low-context-orientated culture, that is eloquently speaking as suggested by Hall. We can build "intercultural communications" under this concept that comprehends communications among different cultures for mutual understandings.

As far as India is concerned, where the so-called "caste" society still functions and a variety of religions, races and languages are co-existing, intercultural communications is indispensable for any field of Indian studies. In a high code-orientated culture such as

Indian heterogeneous society, dissimilative apparatus is installed at every corner of the culture, whilst in a high context-orientated culture such as Japanese homogeneous society assimilative apparatus is conspicuous. In the latter to share food served in the pot with one's own chop sticks or to take a bath together at hot springs is unbelievable Japanese hospitality to Indian people for whom it may be humiliating on account of a transgression on their social and religious identity.

On the other hand, it is popularly said that painting has a dictionary and grammar, that film is '*le language*' without '*la langue*', and that dance is the language of a physical body. In case a certain art form is fully provided with a highly systematized code, it is qualified to be termed as a verbal communication, not metaphorically but essentially. Thus Hall states that language is most technical among message communications, and therefore language is used as a model for the sake of analysis of other message communications. This is also the reason why Birdwhistell establishes his kinesics on the model of structural linguistics, comparing his coinages such as kine, kinemorph, complex kinemorphic construction to phoneme, morpheme, sentence respectively.

Sign language system is a good example. As it can express perfectly whatever a verbal language can do, it is today acknowledged as a visible language. Sports is also entitled to be verbal communications with a kind of universal Esperanto in the form of rulebooks, according to which everyone can join without any ambiguity.

Thus we can say that a certain art form has its own established "language" inherent to its medium, though its language is 'nonverbal', not 'verbal' in an ordinary sense. Therefore a certain art form is a nonverbal communication, and at the same time it can be treated and studied as a verbal communication consisting of texts, codes and contexts in its own language.

Therefore paintings have too often been referred to and analysed from the view point of semantics or structural linguistics. Such is the case with René Magritte's "Wind and Songs" depicting a commonplace pipe with a superscription "*Ceci n'est pas une pipe*". The same is the case with the works by Paul Klee, or "chance operation" music by John Cage, say "4 Minutes and 33 Seconds".

This is the second aspect of nonverbal communications. The verbal in nonverbal communications. Regarding the language of art forms, we will discuss the detail later.

Today it is a widely accepted fact that in verbal communications nonverbal factors play a more active and more important roll than previously imagined.

Ray Birdwhistell deduces that, 65% of the total message is conveyed by nonverbal communications. A. Mehrabian estimates that the total is conveyed by only 7% verbal, 38% by vocalics such as tones, intonations, pitches and stresses of voices, and 55% by facial expressions. Factors of nonverbal communications may be classified such as (1)

smell, (2) body movement, (3) posture, (4) interpersonal space, (5) gaze, (6) eye pupil size, (7) touch, (8) time, (9) space and so on.

It is interesting that even the space between two people speaks a lot. Hall analyses the comfortable distances of four different zones in different cultural circles, namely the intimate distance (that of mother-and-baby), the personal distance (that of wife-and-husband), the social distance (that of visitor-receptionist) and the public distance (that of speaker-audience). (Cf. Hall, pp.161-181)

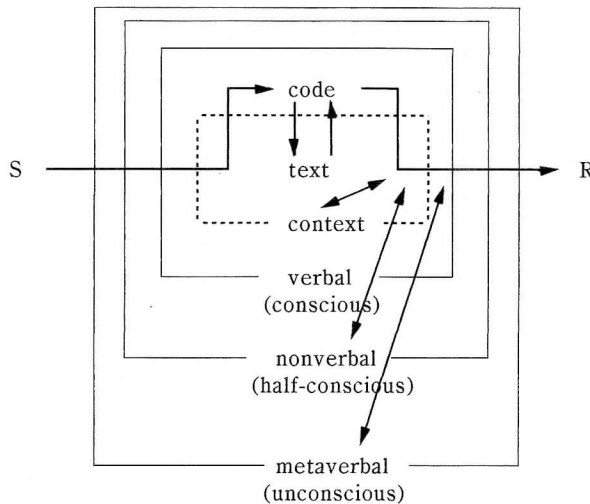
We may be able to explain the difference between the expressions of portraits of European oil paintings and Japanese wood block prints by the difference of the personal distances of the Europeans and the Japanese. Japanese portraits consisting of linear treatment implies a greater distance from which only outlines and movements are perceptible, whilst European ones consisting of plane treatments by brush touches, where texture is tangible, implies a closer distance.

This is the third aspect of nonverbal communications. The nonverbal of verbal communications. Nonverbal communications studies in a limited definition covers this aspect complementary to verbal communications.

There is the fourth aspect with reference to this third aspect. If we can talk about the nonverbal of the verbal, it is also possible to talk about the nonverbal of the nonverbal, the other way around. I mean to say that just as verbal factors have nonverbal communications as complementary counterparts to the totality of communication, the same is the case with nonverbal communications essentially analogous to "verbal communications".

At the same time it should be noted that the nonverbal is not only complementary and reinforcing to verbal communications, but that on certain occasions the nonverbal is unreplaceable by verbal communications. When we use a circle made with a thumb and forefinger to denote 'money' or a little finger shown to denote 'a woman', sometimes these emblems are meant for what we cannot utter explicitly, a sort of slang. Therefore, we understand that nonverbal factors are not merely complementary to the verbal, but rooted deep in the subcultural system under the verbal sphere as the upper cultural system. (Cf. Nomura, pp.9-17). In other words, the nonverbal in verbal communications is only a part of the "nonverbal communication proper" much more connotative, say, the "metaverbal". We can compare this structure to the consciousness, personal unconsciousness and collective unconsciousness in Jung's depth psychology. This can elucidate why myth as the collective unconsciousness is a rich source for artistic motives and creation of which artists such as Richard Wagner were well aware. (See, Fig. 3)

We can point out the nonverbal and the metaverbal even in sports such as martial arts like Karate. "Kata" (型) is a series of composed combative actions from Karate code, assuming a sequence of actual fighting. In this sense, Karate Kata is performed by



[Fig. 3]

“verbal” code inherent to Karate such as kicks, punches, thrusts, blocks, footwork etc. It becomes, however, meaningless and turns into a mere physical exercises if the Kata is performed regardless of its fighting context (the nonverbal) and its philosophical context (metaverbal). Karate Kata never starts with a forestalling attack. According to the spiritual principle there is no preemptive attack in Karate cultivated in the history of Okinawa. It always starts with block against an enemy’s attack, so a performer has to locate the attack and identify what kind of attack it is, kick or punch, in which direction and to which part of the body. Therefore a performer should by all means watch an attacker sharply just before starting any action. This is its fighting context.

Besides, there is a philosophical context as metaverbal, or the innermost secrets in Karate, i.e. , “defence being simultaneous offence” (後先の先) and “offence prior to offence” (先先の先), which could be only realised by “Run away !”. This indicates that martial arts should finally turn into non-martial arts !

On this general analysis regarding verbal communications and nonverbal communications, and their mutual relation mentioned above, now I would like to describe how Indian philosophy on the verbal and the nonverbal grasps its structure, and what the characteristics are of Indian art forms in these respects.

§ 4 Indian Philosophy on the Verbal and the Nonverbal

Indian art forms cannot be separated from philosophy. A philosophy that how the world can be understood underlies any Indian arts. Ancient sages tried to grasp the real essence of the human being and the universe by speculation and intuition, and understood that these diverse phenomena are derived from a sole ultimate Primordial Cause,

“Brahman”.

For our discussion it is noteworthy that Bhartṛhari (c. 450-500) advocates the concept of Śabda-brahman, namely, that the essence of Brahman as the Primordial Cause is the Word (śabda) or Logos.

Brahman is beyond space and time, its essence is the Word, it is the eternal Phoneme, it appears as the objects and meanings, and the creation of the phenomenal and verbal world proceeds from it. (“Vākyapadīya” 1.1)

As Brahman surpasses every pair concepts like one and diverse, existence and non-existence, it is impossible to denote it verbally. And as it is the absolute, it is the substratum on which phenomenal diversity evolves as the meanings of words.

The association of words and meanings are unchangeable and words denote meanings of “a class of things”, not that of “specific things”. The idea of “a class of things” is not mere an abstract one, but it has some of the objective existence-ness. A certain class is more specified comparing to a denotatively upper class, and more universal comparing to a denotatively lower class. Therefore the ultimate meaning of words ends in the highest existence-ness and expresses no concrete meaning. Diverse meanings in the phenomenal world are established by diverse limitations. (Cf. Nakamura, pp.330-332 ; pp. 403-414)

A natural philosophical school Vaiśeṣika philosophy which influenced a lot Bhartṛhari expounds regarding the universal and the specific among six categories that the highest “universal” is existence-ness, and the ultimate “specific” is “a thing”, which exists in atoms and has no “universal”. Between the highest universal and the ultimate specific, the phenomena appear as something with the universal and the specific relatively in different degrees.

As Brahman underlies in an invisible mode all the phenomena of the verbal, so to say, as nonverbal and metaverbal phenomena complementary to wholeness of verbal phenomena.

In this respect we have one good example. Traditionally what is called “the great sentences (mahāvākya)” are handed down. These condense into extremely simple expressions the essence of philosophy of Upaniṣat-s that Brahman is identical with Ātman (inner self). The great sentence “You are that” (“tat tvam asi”) is one of the most important ones, which explores that you are Brahman. As daily usage it is sufficiently understandable semantically and syntactically. However, it should be comprehended as the great sentence of highly religious merit. This is a must context. Then, how is it possible to understand the holy meaning of the sentence ?

In general there are two theories regarding comprehension of the meaning of a sentence among Indian philosophical schools, namely Anvitābhidhāna theory and Abhihitānvaya theory. According to Anvitābhidhāna theory, words in a sentence convey meanings not independently, but as connected with one another in the sentence. In other

words, the meaning of a sentence is understood as the single meaning expressed (abhidhāna) by words combined (anvita) into the sentence syntactically. On the other hand, according to Abhihitānvaya theory words by themselves can express their own independent meanings (abhihita) which are afterwards combined (anvaya) into the sentence expressing one connected idea. In short, the meaning of a sentence is nothing but the sum (anvaya) of meanings expressed (abhihita) by each word in a sentence. (Cf. Raja, pp. 193-212)

The great Advaitavedantin Śaṅkara expounds the process by adopting the method of inclusion (anvaya) and exclusion (vyatireka) based on Abhihitānvaya theory as follows: The meanings of two words “that (tat)” and “are (asi)” in the great sentence are known to us; the former denotes “existence” i.e. Brahman, or “one who has no anguish”, and the latter denotes that “that” and “you (tvam)” have a common substratum, i.e. “appositive”. Thus the meaning of the sentence remains obscure without determining the meaning of “you”. Here he makes use of the method of inclusion and exclusion. Because of “are” denoting “appositive”, “you” should have the same meaning “one who has no anguish” i.e. “Brahman” as “that”. Among the meanings “you” can denote, only “inner self” is compatible (anvaya) with “Brahman”, and therefore included (anvaya) as a suitable meaning. The word “you”, however, denotes “one who has anguish” or “one who suffers the pain of metempsychosis” in common usage, but this meaning is incompatible (vyatireka) with “that” denoting “one who has no anguish”, and therefore excluded (vyatireka). (Cf. Mayeda, pp.195-204)

Though Śaṅkara seems to have an opinion that it is not necessary to practice the meditation (yoga) on what is comprehended by a verbal medium, it is quite natural that a verbal understanding should be ascertained to be real by experience on the background of the long tradition of yoga practice. This is worthy of special mention as Indian peculiarity; orientation towards the nonverbal, transgressing the verbal into the nonverbal and returns to the wholeness of the verbal and the nonverbal.

It is not out of place here to refer to the “Koh-an” (公案) system, i.e. a verbal device for self-realization in Rinzai sect of Zen Buddhism evolved from this Indian tradition. The word “Zen” (禪) itself is derived from the Sanskrit word “dhyāna” denoting mediation or concentration as a synonym for “yoga”.

A Koh-an is a verbal question assigned to a Zen disciple to find its verbal answer. A certain Koh-an is chosen from the anthologies of the Koh-an such as “Munonkan” (『無門関』) or “Hekiganroku” (『碧巖録』) for instance, some of which are question-answer dialogues between Zen masters and their disciples and others of which are simple phrases. In nine cases out of ten these are not logical questions, but rather enigmatic and sometimes just nonsense.

Here is one example, the famous Koh-an of “Nothing” (『無字の公案』) by Chinese Zen master Joshu (趙州 778-897), which is often utilised for initiation into Zen practice.

One disciple asked to his mentor Joshu, "Is there the possibility to become a Buddha even in a dog?"

Joshu replied, "Nothing" (無).

When we are given this legendary dialogue between Joshu and his disciple as the theme should we tackle and find its answer which can satisfy our mentor. What should we do? First we should think over the dialogue thoroughly resorting to the verbal code and the code of Buddhist teachings. Buddha encouraged common people by expounding that there is a possibility to become a Buddha in everything, say, even plants and trees. So why not with a dog? The logical answer must be "Yes". So Joshu's answer "Nothing" is contradictory to this.

Someone may find the answer logically in such a way that Joshu's answer could imply that there is no Buddha-ness in those who have a preoccupation that an animal like a dog is essentially ignorant.

Unfortunately this logical answer cannot be a passable one. We are expected to go beyond the logical into the non-logical, or beyond the verbal into the nonverbal, even into the metaverbal along with physical Zen practice. Actually it proceeds that we repeat the above dialogue and utter "Nothing" loudly as long as breath lasts in front of the mentor, which may be a sort of performance. It may take some years to obtain a passable mark from the mentor, I hear.

Another example of Koh-an is the nonsense phrase "What is the sound of single-hand clapping?" (「隻手音声」) by Japanese Zen master Hakuin (白隠 1685-1768), where no code or no context is of any use and no logical speculation is possible from the beginning. What we can do is to stretch our fist into the air with the loud utterance of "Single hand!" until our performance is appreciated by our mentor.

Koh-an is a typically Indian attempt to transcend the verbal limit and to experience the nonverbal and even beyond the nonverbal by a verbal device, through which a disciple really understands by whole his existence, ontologically, not epistemologically. The important point is to experience for ourselves the whole processes that past Zen masters experienced (i.e. das Nacherlebnis in German which has no adequate equivalent in English) in the realm of the metaverbal, assuming as if we were amidst the dialogue with our mentor by time-warp.

This is Buddhist tradition since Buddha, and especially Zen Buddhism, that it is meaningless and also impossible to describe verbally the state of enlightenment, or Self-realization (「不立文字」), and this contradiction must be dissolved by experience.

In passing, when Paul Klee says in his essay "Creative Credo" (1918), "Art does not render the visible, but makes visible." he is referring to this aspect. He continues, "We used to represent things visible on earth which we enjoyed seeing or would have liked to see. Now we reveal the reality of visible things, and thereby express the belief that visible

reality is merely an isolated phenomenon latently outnumbered by other realities. Things take on broader and more varied meaning, often in seeming contradiction to the rational experience of yesterday. There is a tendency to stress the essential in the random." (Cf. Grohmann, p.181)

We are sure he is suggesting the same thing from the view point of painter. We must sit on the bench as Klee advises and join his "journey into the land of greater perception on the basis of a topographical plan". ; we start from the very point Klee did ; when we come across a stream and boat, we get on board to enjoy the wave movement. And when we get lost in the woods, we have to run about with the movement of the running dog. And we finish our journey at the point where he gave his last touch.

It is this step into "the nonvisual of the visual" that he encourages us. He points out the importance of "das Nacherlebnis" or "re-experience for oneself" of what was experienced by an artist, or "cooperative-sensation" underlying the sensation proper, related to the relevant art form, whatsoever auditory sensation in music, visual sensation in painting, tactile sensation in sculpture, sensation of movement in dance and so on.

§ 5 Indian Art Form as the Verbal

Nonverbal communications studies in a limited definition shows the importance of body movements, or "kinesics" coined by Birdwhistell for total communication. Kinesics is subdivided by Ekman and Friesen into five categories as below.

- (1) Emblems : gestures such as shaking head horizontally to denote "No"
- (2) Illustrators : explanatory gestures such as stretching a forefinger to show number "one"
- (3) Affect displays : facial expressions of emotions like happiness, grief or anger
- (4) Regulators : gestures such as nodding to control a conversation
- (5) Adaptors : gestures such as restless movement of a hand to show a physiological state

Among these affection displays are naturally most effective. Ekman and Friesen analysed by a scientific method the characteristics of human facial expressions corresponding to emotions and classify basic emotions and related typical facial expressions into six categories; astonishment, anger, hatred, fear, happiness, and grief. They observed very carefully how the emotions of astonishment, fear, anger, hatred, grief and happiness are expressed according to changes of component parts of the face such as the forehead, eyebrows, eyelids, cheeks, nose, mouth, and the chin.

This is exactly applicable to the drama or the theatre as dramaturgy. The main concern of dramaturgy is about how effectively actors can represent the wholeness of verbal and nonverbal communications to the audience in order to arouse imagination or empathy in the audience. So Ekman and Friesen insist that actors should understand the

complexity of emotional experiences when they try to convey certain emotions through performances and histrionics.

In this context it is astonishing and interesting to notice that "Nāṭyaśāstra" (c. 2nd century A.D.), the oldest and most authoritative treatise on Indian dramaturgy, by legendary author Bharata, realises this aspect fully and discusses an emotion theory and facial expressions in detail in a very similar or more elaborated way. Particularly Rasa ('sentiment') theory as an emotion theory first introduced by Bharata is the most important concept in Indian aesthetics applicable to any art form.

According to the theory there exist eight basic emotions latent in our unconsciousness, and these emotions turn manifest into "rasa", i.e. aesthetic sentiments if they are amplified enough by performances of actors and dancers. Eight basic emotions are love, laughter, grief, anger, energy, fear, hatred and astonishment, and eight aesthetic sentiments are erotic, comic, pathetic, furious, heroic, terrible, odious and marvellous, which correspond to eight basic emotions respectively. (Cf. NS, pp.100-108)

Regarding facial expressions, there are thirteen kinds of head movements, thirty-six of glances, nine of eyeballs, nine of eyelids, seven of eyebrows, six of nose, six of cheeks, six of lower lips, six of upper lips, seven of chin, six of mouth, nine of neck, and so on, with detail explanations on how to apply them to express basic emotions and aesthetic sentiments. (Cf. NS, pp.150-169) For example, a pleasing glance is expounded like this :

When with a feeling of love a person contracts his eyebrows and castes a sidelong look, he is said to have a pleasing glance which has its origin in joy and pleasure, which is used in the erotic sentiment. ("Nāṭyaśāstra" 8.44)

This theory has not served as a mere theory but has been brought into practice in the traditional performing arts such as Kathakali dance drama in Kerala state, Bharatanatyam in Tamil Nadu state, Kathak dance in Uttarpradesh state and so on. Actors, actresses and dancers have to practice how to express a particular aesthetic sentiment on their bodies and on the face by controlling various parts of the face. It is said especially of Kathakali dancers that they can show the grief sentiment on the one half of the face and the comical sentiment on the other half simultaneously. Consequently the standards of facial expressions has been stylised in each dance style as living illustrations.

In "Nāṭyaśāstra", the extremely elaborated system of gestures of the hand, termed "hasta" ('hand'), is also established as one of the four histrionics. This deserves some attention in relation to modern sign language from the view point of the verbal of nonverbal communications.

According to its theory, there are sixty-seven gestures of the hand in all, which consist of twenty-four gestures of a single-hand, thirteen gestures of combined hands, and thirty of gestures of dance-hands. Each gesture of the hand is defined and is fully illustrated on how to apply them to explanatory gestures, symbolical gestures and pure

dance movement in actual performances.

For example, what is first explained is the most basic gesture of the single-hand, “patāka” (‘a flag’). This is defined and its application is explained as below. (Cf. NS, pp. 171-172)

“Patāka” is where the fingers extended and close against one another, and the thumb bent. To represent an administration of blows, scorching heat, urging, attainment of happiness and arrogant reference of one’s own self, this hand is to be raised on a level with the forehead. To represent the glare of heat, torrential rain and shower of flowers, two Patāka hands with the fingers separated and moving, are to be joined together. And anything washed, pressed, cleansed, pounded, or holding up a hill or uprooting it, should be represented by the palms of two such hands rubbing each other. This is also the manner of representing man and woman.

Or, “sūcīmukha” (‘a tip of needle’) is where the index finger is stretched, the middle finger bent down by the thumb and the ring finger and the little finger are stretched and bent. By this gesture of hand the number ‘one’ or the idea ‘ I ’ or even ‘ No ’ can be indicated. (Cf. NS, pp.176-177)

These applications are mixed with mimic, explanatory and symbolical gestures, and we see here the process towards “coding”. We know its perfect system of code on gestures of hands in Kathakali dance drama where all kinds of verbs, adjectives, adverbs, prepositions or interrogatives are assigned to certain gestures of hands, to say nothing of a variety of nouns, proper nouns, pronouns and abstract nouns. Therefore all the lyrics of the accompanying songs can be represented “verbally” verbatim only by means of these gestures of hands, and this performance forms a charming independent part of the drama representation in Kathakali and Kūdiyattam, another theatrical tradition in Kerala state.

§ 6 Indian Art Form as the Nonverbal and the Metaverbal

Now we examine Indian art music. One might consider that Indian art music is one of the most developed musical systems in the world along with European classical music and Arabian classical music, all of which have the finest musical code as audible language.

The code of Indian music is called Rāga (‘colouring’) system which is highly developed to an incredible degree. Rāga system is entitled to be a musical language system, indeed. Actually, many scholars try to explain it from its language aspect. I quote the explanation on the concept “rāga” from the description by Chaitanya Deva. (Cf. Deva, pp. 4-14)

To know what a raga is, it is best to start with the analogy of language and speech.

This is not far-fetched comparison, for the simple reason that speech and music are both communicative processes. Of course, what is communicated by speech cannot or need not be the same as what is communicated by music. But the obvious fact is that music does communicate something --- even if it is a 'mood'.

Speech is actual sound --- spoken and heard. But a language is an abstraction : a concept which is derived from speech. If one examines this question more closely, one will see that speech is first and fundamentally a flow of sound. Various kind of tones produced and heard are designated as vowels and consonants, and these are put together as words forming a language. The visual representation of these speech-sound is the orthography --- for example, the printed letter which you are reading. Analogously, a melody is a flow of sound --- up and down, with various rhythmic distributions. When we abstract these characteristics and make a 'type', it becomes a 'raga' --- a musical 'language'. Here again, out of a stream of sound, 'notes' are created and named, and a particular arrangement of these 'notes' becomes a raga. The visual representation of such musical symbols is the notation.

Again,

A raga, then, may be defined broadly as a melodic scheme, characterised by a definite scale or notes (alphabet), order of sequence of these notes (spelling and syntax), melodic phrases (words and sentences), pauses and stases (punctuation) and tonal graces (accent).

As an alphabet there are twenty-two, not twenty-four, notes in an octave theoretically, but seven major notes and five minor notes in practice. The former are Sa, Ri, Ga, Ma, Pa, Dha, Ni equivalent to Do, Re, Mi, Fa, Sol, La, Ti in western solfa. The latter are ri(♭ Ri), ga(♭ Ga), ma(# Ma), dha(♭ Dha), ni(♭ Ni).

Moreover, there are certain rules to regulate, as spelling, phrasing and syntax, the number of notes allowed, the order of notes for ascent and descent or crooked movement, the catchphrases composed of the notes and so on. Furthermore, the most significant note (key note), the second most significant note, the commencing note or the finishing note in a rāga are traditionally fixed as punctuation, accent and intonation.

For example, rāga Jogiya is traditionally described like this. (Cf. Daniélou, pp. 110-111 ; RV, pp.259-260)

The notes : Sa, ri, Ga, Ma, Pa, dha, Ni, Śa (=Sa in a higher octave)

Ascent : Sa, ri, Ma, Pa, dha, Śa (Pentatonic)

Descent : Śa, Ni, dha, Pa, Ma, Ga, ri, Sa (Heptatonic)

Catchphrases : Sa ri Ma Sa ri ; Ma Pa dha ; Ma Pa dha Śa ; Ma Pa dha Pa ; Ni dha Pa Ma Ga ri Sa etc. etc.

Key note : Sa

These factors are purely musical, that is, "verbal" in terms of the code inherent to music. Adding to this, a suitable time of a day and a suitable season or month are

traditionally allotted for the performance of a particular rāga. In the case of rāga Jogiya it is desirable that it should be performed at dawn, say around 5:30 to 7:00 early in the morning and in March (Chaitra month according to Hindu calendar). These factors are nonmusical context, that is, “nonverbal” in terms of music.

And what underlies the nonmusical context is the “cosmology of musical phenomena”, aesthetics including “musical semantics” and the “rasa” theory as explained above.

For the cosmology of musical phenomena I quote verses from “Saṅgītaratnākara” (13th century A.D.) by Śārṅgadeva. (Cf. SR, pp.1-3)

For ecstasy do I worship Lord Shiva embodied in the Primordial Sound (nāda), highly celebrated by the world, the source of order inherent in three divisions of spheres, the organization of castes and the ornament of species of beings, who, being manifest in the heart-lotus, i.e. Anāhatacakra, of yogins as the essence of Vedas, i.e. mystic sound ‘Om’ in meditation of mind united to the movement of breath originating from the root of the navel, shines of itself.

At the same time we can also understand the same text in terms of music, for the text is composed by a rhetorical technique of implying double meaning in Sanskrit poetics (ślesha).

For delight do I praise music, the embodiment of the Primordial Sound, the cause of happiness and what makes people unrestrained, the source of the system comprising the division of octaves, the composition of tonal movement, tonal ornamentation and the melodic type, the self-manifest locus of microtones that delights the masters of music in the lower register, aided by the mind attuned to the movement of breath arising from the root of the navel.

Rāgas as musical phenomena evolve from the Primordial Sound along with the universe as phenomenal world and language as verbal phenomena, for the essence of Brahman, the Primordial Cause of the world, is the Word, the unuttered language and the Sound, the inaudible sound. The Primordial Sound evolves itself first as physically unstruck sounds of the celestial sphere audible only to yogins and then as physically struck sounds at the vocal chords and musical instruments audible to us. In actual performance a rāga should be evolved one note by one note from the lower octave to the upper octaves and from a simple melody line to complicated and sophisticated melody lines just corresponding to the evolution of the phenomenal world.

And Brahman is something into which the phenomenal world, verbal phenomena and musical phenomena should be reduced someday. Brahman is something we should constantly refer to and consult in search for real meanings of phenomena. So it is said that physically struck sounds give joy to us and physically unstruck sounds lead to emancipation.

Semantics in musical notes of rāga Jogiya shows us the emotions traditionally connected with each note there. (Cf. Daniélou, pp.110-112)

Sa : key note

ri : tender, lethargic

Ga : active, consciousness (its absence created vagueness, half-consciousness)

Ma : peaceful, loving

Pa : active and intense

dha : expectant, melancholy, unstable

Ni : sensuous, self centred (its absence means : no sensuality nor selfishness)

Following the code properly, the rāga arouses its inherent sentiment spun out of interaction among the emotions of notes above, that is, the sentiment of “half asleep, half willing, like a man disturbed in his sleep”. The etymology of the term “rāga” speaks of this aspect : Rāga is what dyes the mind of listeners (“rañjayatīti rāgaḥ”).

As playing or singing one rāga usually takes at least one hour or more by improvisation, it is a reality that we are being dyed by the colour of the rāga totally while listening to the same rāga without changing tonality continuously and hypnotically.

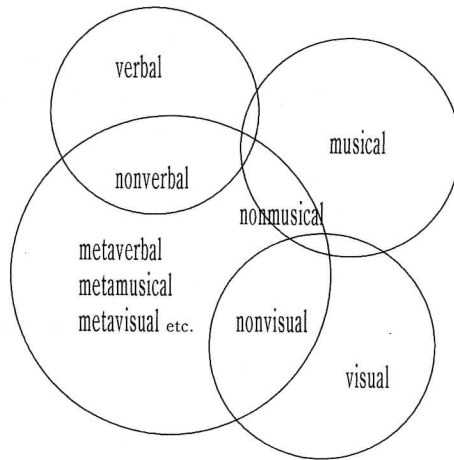
This dimension can be called metamusical, that is, metaverbal, without whose support musical phenomena becomes insubstantial and mere physical pleasures to ears.

§ Summing-up

By such an analysis we hope we could make clear four aspects and the general structure of art forms that nonverbal communication studies should cover separately. We have now the framework of communications comprising the verbal, the nonverbal and the metaverbal as mutually complementary to its totality. And the metaverbal as substratum for all kinds of human performances, the inexhaustible source for creation. It is quite natural that we can substitute the musical, nonmusical and metamusical, or the visual, the nonvisual and the metavisual and so on for the verbal, the nonverbal and the metaverbal. This scheme is as under. (See, Fig. 4)

Even though we examine the limited aspects of limited art forms in India, we may enumerate the characteristics of Indian art forms which intermingle with each other and form unique art forms as follows.

- (1) The verbal aspect is characterized by a highly developed and theoretical system as well as simultaneous nonverbal orientation as observed in Hasta system and Rasa expressions in Indian dance forms and the dramaturgy, or musical aspects of Rāga theory in Indian music.
- (2) The nonverbal aspect is characterised by the philosophy of Brahman as the sole cause pervading all the phenomena and therefore as substratum for experiences of cooperative sensation and re-experiences. Rasa theory as aesthetics and Rāga theory as musical aesthetics have the reality on this presupposition.
- (3) Regarding the metaverbal aspect, the methodology to approach the indescribable



the verbal : the code consisting of 'language' inherent to a certain art form
the dimension of intellect and consciousness
the nonverbal : the context complementary and concomitant with the verbal
the dimension of emotions, imagination, symbolism
and half consciousness
the metaverbal : the unperceivable substratum of the verbal and the nonverbal
the dimension of cooperative sensation, re-experience
and collective unconsciousness

[Fig. 4]

is traditionally available. That is the practice of Yoga which explores the wholeness of the world as macrocosms and human beings as microcosms, and the consciousness and the unconsciousness, and dissolves the opposition of any dualism into monism.

It is regretful that I could present only the rough perspective for disciplines that nonverbal studies should tackle, due to the limit in my allotment of pages. It is my ongoing task to present further detailed investigation of every discipline for near future.

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