

# Non-Verbal communication in Abhijnanasakuntalam

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## Abstract

Verbal language is one means of communication. Yet the term non-verbal communication has been applied to a broad range of phenomena; Everything from facial expression and gesture to fashion and status symbol from dance and drama, to music and mime from flow of effect to flow of traffic, from the territoriality of animals to the protocol of diplomats from the rhetoric of violence to the rhetoric of topless dancers. Associated with the Willow it is better language it is paralanguage which is how which is how something is sad rather than what is said please stop interest in non-verbal and paralinguistic science is not knew what is new, is that these forms are now being studied as another level of analysis of human communication. The focus of my topic is that there are several non-verbal communications in Abhijnanasakuntalam physical touch, facial expression, eye behavior, body movement and study of space.

**Keyword:** Communication, Phenomena, Rhetoric, Attitude, Culture.

## 1. INTRODUCTION

Kalidas should be compared with Shakespeare from this point of view he is really Indian just as Shakespeare is really English, the spirit of India breathes through him, his works are in a sense an epitome of Indian life in him one is tempted to say the soul of India lives and breathes one way. In other words, call him the national poet of India.

The Abhijnanasakuntalam composed by Kalidas is a Nataka in seven acts. Based on the well-known love story of King Dushyant and Sakuntala narrated in the Mahabharata. The story there is so unromantic and simple that one would scarcely the story is so. Unromantic and simple in its form that one would scarcely imagine that it could make basis of the dramatic incidents as woven in the drama. Dushyant a King of the Lunar race in the course of his hunting reach the Kanva's hermitage, whose adopted daughter being alone in the house had to entertain the king. The king was fascinated by the beauty, charm, and lovely expression of Sakuntala.

Kalidas was a Classical Sanskrit author who is often considered ancient India's greatest playwright and dramatist. His plays and poetry are primarily based on the Vedas, the Ramayana, the Mahabharata, and the Puranas. His surviving works consist of three plays, two epic poems and two shorter poems. Kalidas's most popular Abhijnanasakuntalam is most popular and very widely read in all parts of India. It is a love drama and belongs to that class of Roopaks which is known as the Nataka.

## 2. FACIAL EXPRESSION

In many ways the face may be single most important body area and channel of nonverbal communication the face is rich in communicative potential it is the primary site for communicating emotion states it reflects interpersonal attitude it provides nonverbal feedback on the comments of others and some say dead next to human history it is primary source of giving information facial behavior are associated with each of these emotion categories like love birth fear happiness surprise suffering anger determination and contempt.

Facial expression is also be judged through the use of posed and enacted emotional expressions. Facial expressions occur without intention or awareness. We find the best examples of facial expression in Abhijnanasakuntalam. In fact first Sakuntala love falls in love with the king. At this time, her friends wished that her father Kanva should have been here so that Shakuntala could be married with king Dushyant. Here Shakuntala knits her brows to show her mock anger. Her friends are not silenced by the mock anger of Shakuntala and keep referring to her potential marriage. Sakuntala pretending to be annoyed be quiet you two have some silly notion in your heads and keep prattling I shall not listen to your nonsense.

Shakuntala knitting her brows: and why not" When Shakuntala writes a love letter to her lover particularly at that time king appears at once. To see the sudden appearance of king. Welcome, both friends: rising to the greatest joy) "Welcome to the immediate answer to our inmost wish". When Priyamvada starts to tease king and says that it is the pious duty of him to take extraordinary care of Shakuntala and king accepts it with great pleasure.

Shakuntala (With a smile but feigning annoyance)  
That's enough, Priyamvada, do not hold back the king who must be impatient to return to the inner Apartments of the Royal Palace.

### 3. EYE CONTACT

Now the second point is the role of voice and visual behavior in nonverbal communication eye contact when two persons looking at each other is unique in its social physiological and psychological significance. References to the significance of eye are abound in the literature Emerson wrote.

One of the most wonderful things in nature is a glance of eye, it is transcending Speech, it is the bodily symbols of identity looking behaviors are related to the nature of the interpersonal relationship especially interpersonal attraction. It can convert the amount of the information in a very short period. One of the great psychologist Cranach offered a number of definitions of looking behavior just as one side look, face-gaze, and mutual look.

We find very beautiful examples of looking behavior in Abhijnanasakuntalam. One can first identify a one-sided look. As a gaze by one person. Indeed, direction of others face in a big and second lamp when king Dushyant looks three girls in the finance forest and he is tempted by the beauty of Shakuntala from the act- I.

King (looking lovingly at her)  
Her lovely eyes rove following,  
The hovering bee close to her face,  
She knits her brows practicing already,  
playful glances though not in love but fear.

And again, when they listen the warning that an elephant terrified at the sight of the chariot and entering the forest. They are frightened on hearing the account of the wild elephant and decide to go. Shakuntala "follows her friends, gazing at the king all the time."

Face Gaze is that gaze as directing of one person's gaze at another's face. We have found the best example of this face gaze in Act-1. "Anasuya addressing Shakuntala": Listen Shakuntala Lady Gautami will be racked by anxiety on our account come quickly. Let us all be together".

Mutual Love is that loves when two persons gaze at each other when Sakuntala permits king go to put on bracelet. King: he is not going to pass up an opportunity so pleasant, to minister to her comfort (about to raise her face up to his) Sakuntala resists at first, then gives up. Again, we find the best example of eye gaze: Sakuntala glances up at him then hangs her head.

Body contact and touching are proxemic phenomena. Halls says that many investigators have failed to grasp the deep

significance of touch, particularly active touch. We know little about then conditions under which a person will permit another to touch him, the meeting people attach to touching and being touched.

There was also significant relationship among the touching measures for individuals, suggesting that body's accessibility is a generalized phenomenon for an individual and is perhaps related to personality factors. Touches that convey friendship and warmth are often the most difficult for persons to interpret because the relationship is close enough for love or sexual attraction to develop. We find the best examples of physical touch in Abhijnanasakuntalam.

When king and Sakuntala again meet in the forest where there is nobody to check them particularly at that time, amorous feeling is also developed between them. Inspired by this feeling from act 3rd.

We find that, the king forces her to turn around and again.

King: What! Shall I not please myself (advances and seizes her by her garments). When king blows the pollen dust away from the eyes of Sakuntala and she feels obelized and There is no need of it. After this the king tries to kiss her. "King brings his face close to her".

### 4. STUDY OF SPACE

The next is the study of space in it I would like to discuss the way individuals use physical space in their interactions with others and how physical space influences behavior. One of the great psychologists Shirley Weitz has noted that proxemics is clearly linked to anthropology. The meaning and the use of space in different cultures is a primary focus of study and naturalistic methods of observation are generally used. Personal space, in contrast, is a social psychological term which is Weitz noted.

One of the holes most important contributions was his description of four distance categories that were based on his observation. These include the intimate personal social and public distance. Intimate distance begins with a closed face (the distance of lovemaking) where physical contact is most probable. It can range zero to 1 foot. Personal distances can range from 1.5 to 2.5 feet. At this distance visual distortion no longer occurs. The third one is social distance it can range from 4 to 7 feet.

Most impersonal informal business occurs at that are closer of these distances for finally there are public distances ranging from 12 to 20 feet. We find the best examples of these categories in a began ABS when in actor 3RD king meets a Sakuntala in the forest, and she tries to go away from the presence of Dushyant. He does not like this idea of Sakuntala. He advances towards her and taking hold of Sakuntala's hand. Here we find intimate distances

but at the same time when Sakuntala goes to the king's court. She has to stay away from the king. The king does not take initiating from the in going to her, claiming that he cannot touch another's wife.

And again, when king meets a Sakuntala in the Hermitage of Marica. King Dushyant falls at her feet saying this.

King: Cast off from your heart, o lovely lady, the bitter pain of cruel rejection, believe that some strange overpowering blank confusion took hold of my heart on that fateful day.

### 5. BODY MOVEMENT

Now the last is Body Movement is one of the great psychologist Knapp stated that body motion typically included gesture, movements of the body, limbs, hands, head, feet, and legs.

Postural behaviors are important in regulating interpersonal distances and hence might best be considered a part of proxemic behavior. The physical closeness between individuals reveals a good deal about they are liking for one another. One psychologist Mehrabian calls this nearness immediately. It is shown in closer positions and by actions to reduce distance.

Such actions are the turning of the head so that it is face to face running toward another and touching. Interactive nonverbal behaviors are acts by one person that influences or modify the behaviour of another person.

Body movement was employed as an independent or dependent variable in relation to psychological or social psychological variables. Body movements were measured as entices of individual difference variable variably. Variables that are psychological states or psychological characteristics, the effect of body movements on another interpersonal behaviour was investigated finally the meanings of certain body movements or the information conveyed there in studied. We find the best example of body movement.

### 6. CONCLUSION

The Abs is the climax of the poetic and dramatic power of Kalidas. In the initial stage of love of Sakuntala and Dushyant was based on physical beauty. It breeds insecurity, indecision futility and boredom. But when it is purified by separation. It lives their spirit to lofty heights of spiritual glory living a chastising influence upon their soul. The divine spirit of love is source through which a wider outlook keener insight deeper sympathy is bred. Within them the true love is always stirring, dynamic and creative. He also expressed the unique embrace of earth and heaven. Non-verbal communication in ABSZ plays a great role in the life of Dushyant and Sakuntala. The Kalidas wanted to suggest that true loves need no token, it can be understood only by non-verbal communication.

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