

Ajit Kulkarni

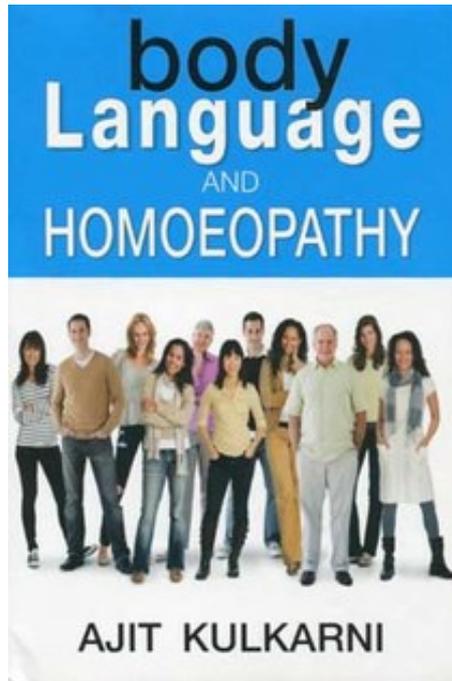
Body Language and Homoeopathy

Extrait du livre

[Body Language and Homoeopathy](#)

de [Ajit Kulkarni](#)

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Ungracious or indecent dressing should be examined for motive.

Without describing the role of colours, we cannot elaborate upon the role of clothing in appearance. Racial differentiation based on black and white colour of the people has been a matter of concern in terms of so-called inferiority and superiority.

Remember, wearing no clothes also renders a special impression.

Dress-up Yourself with Colours

The concept is that colour cues transmit information about emotions, feelings and moods. Wearing identical dresses suggests social ties, such as shared membership in a club, gang, school, team or tribe. Territories of countries and state mark their national identities with colourful dyes affixed to banners, crests, flags, emblems and seals.

Various colours especially blue are presented here in detail



Fig. 9.5. Can we imagine the world without colours?

Blue

Kathleen Karlsen has described the symbolic importance of blue colour very well. People who wear light blue are said to be analytical and have a practical approach to life. People who wear dark blue are intelligent and self-reliant and take on a great deal of responsibility.

The colour blue is associated with freedom, strength and new beginnings. Blue skies are emblematic of optimism and better opportunities. Blue is the colour of loyalty and faith. Blue is power. Blue is also the colour of protection. As a result, blue is used in national flags and symbols around the world, including the flag of the United Nations.

The moods which the blue colour represents are cool, pleasant, leisurely, distant, infinite, secure, transcendent, calm, tender, etc. The symbolic meanings of colour blue are associated with trust, dignity, sadness, tenderness, truth, sincerity, etc.

A rare occurrence is termed as 'once in a blue moon.' A person born

of royal lineage or in the upper class is a 'blue blood.' However, when someone is depressed, he is said to be in the 'blues.'



Fig. 9.6.

In nature, blue colour represents water, the source of life. Traditionally water is worshipped by the farmers. The blue sky is regarded as God in many thoughts of religion. Blue flowers make the nature splendid. Blue colour reminds us of peace and calmness of night. 'Midnight blue' has a sedative effect that promotes meditation and intuition. Clear blue is uplifting, but too much dark blue can be depressing. Navy blue can also be associated with a restrictive environment.

Blue colour has a special place in hydrotherapy. Blue-coloured light has been shown to reduce blood pressure. Blue calms the autonomic nervous system and is anti-inflammatory. Dark blue affects the pineal gland, the regulator of sleep. Dark blue also reduces pain and strengthens the skeleton and keeps the bone marrow healthy. Blue symbolism has some negative connections also. It represents lack of oxygen just like the blue colour of the skin as in cyanosis. In colour symbolism, blue is associated with Chamomile, often used as a bedtime tea. Blue is also linked to Tea tree oil and is useful for sensitive skin or reducing skin problems. Blue promotes the healing of burns and wounds. Blue foods are mainly various types of berries, but also include seaweed and some

white fish.

Interior designers use blue colour for an attractive demeanor. Light and soft blue can alleviate insomnia and is often found in the bedrooms. Royal blue is appropriate for dining rooms and living rooms. Combinations of blue and yellow are often used in kitchens. Blue is also a natural choice for bathrooms due to its symbolic association with water. Dark blue can be used successfully for meditation rooms.

Blue paintings denote calmness and they are refreshing. Landscapes featuring large blue skies are good options for introducing blue into the environment. Most design motifs associated with blue are smooth, flowing patterns. Art featuring blue has almost universal appeal and is a good choice for gifts as well as personal use.

The colour blue is used for featuring lavish life and coolness. The film 'Blue Lagoon' (1980) is a good example. Sexual scenes are also featured with the colour blue. Films with sexual content are called 'blue' films.

Red

The colour red signifies a variety of moods like anger, hostility, defiance, love, excitement, etc. Symbolic meanings are related to happiness, lust, intimacy, power, energy, passion, restlessness, agitation, rivalry, rage, sin, blood, danger, fire, etc. Physiologically, emotional excitement is often associated with redness of face. Red colour increases the body's basic functions like metabolism, respiration, blood pressure, etc.

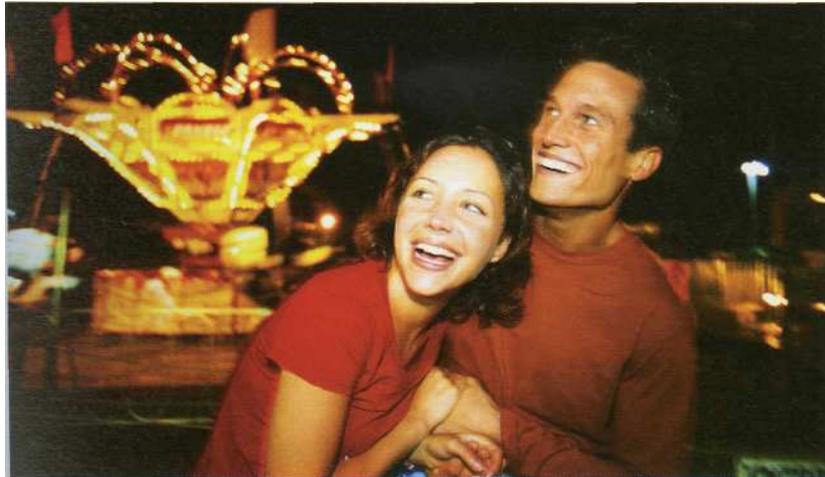


Fig. 9.7.

Indian movies such as 'Ghayal,' 'Ghatak,' 'Krodh,' 'Gundaraj,' 'Sholay,' etc. in Hindi language depict the colour red in various forms where hostility, anger, excitement, love, etc. are featured. Red colour is used in the traffic signals to denote danger and also because it encourages quick thinking.

Yellow

The colour yellow represents moods like cheerfulness, joy, joviality and also unpleasantness and hostility. The symbolic meanings are related to superficial glamour, sun, light, wisdom, royalty (China), age (Greece), prostitution, etc. Motion pictures such as 'Yellow Submarine' (1968) and 'Yellow Beard' (1983) feature fanciful and light-hearted meanings of yellowness.

Yellow is a high-visibility hue. Black on yellow, the highest contrast known, is used all over the world.

Orange

Orange is a combination of red and yellow so it shares some common attributes with those colours. It denotes energy, warmth and the sun. But orange has a bit less intensity or aggression than red, calmed by the cheerfulness of yellow. Orange enhances cognitive abilities as it increases oxygen to the brain.

The colour orange represents moods like excitement, disturbance, distress, upset, defiance, contradiction, hostility, happiness, determination, creativity, stimulation and flamboyance.



Fig. 9.8.



Fig. 9.9.

Purple

Depression, sadness and dignity are the moods which the purple colour represents. The symbolic meanings are associated with wisdom, victory, pomp, wealth, humility and tragedy. Mystical living and creativity are often linked with this colour. Famous films such as 'The Purple Heart' (1994) and 'The Colour Purple' (1985) feature the tragic meaning of the colour purple.



Fig. 9.10

Green

The moods represented by green colour are cool, pleasant, at leisure, in control, etc. Symbolic meaning is of protection, safety, calmness and attraction. Green colour is associated with nature, harmony and evolution. In media, dramatic motion pictures such as 'Teh Hariyali Aur Rasta' (1970), 'Green Pastures' (1936) and 'The Green Promise' (1949) feature the pastoral meanings of green and greenness.

The colour green strongly attracts our attention and is used in traffic lights, under the first and last steps of escalators and in rented bowling shoes.



Fig. 9.11

Black

Black colour is indicative of moods like sadness, anxiety, fear, despondency and melancholy. The symbolic meanings are concerned with darkness, aggression, elegance, mystery, protection, decay, wisdom, evil, insecurity, death, atonement, etc. Protestors often wear black clothes to express their resentment.

Black is used in movie titles more than any other colour. Films such as Rudali, Black (Hindi), Black Fury (1935), The Black Hand (1950) and Black Robe (1991) feature death and the darker meaning of life.



Fig. 9.12

THE MOUTH

Jaw Drop

When a person is suddenly surprised, he lets his jaw drop. This results in the mouth being wide open. Givens remarks that this gesture is a 'non-verbal sign to mock, challenge or confront a foe.'



Fig. 10.33 'I am really surprised'

ARM GESTURES

Arm-cross

This posture comprises of :

1. Folding the arms over the lower chest or upper abdomen, with one or both hands touching the biceps muscles.
2. A common resting position of the arms upon and across the torso.
3. A self-comforting, self-stimulating posture unconsciously used to alleviate anxiety and social stress.

Though often decoded as a defensive barrier sign, the arm-cross gesture also represents



Fig. 10.34. A self-comforting, self-stimulating arm-cross

a comfortable position for relaxing the arms e.g., while speaking. The gesture of arms and elbows held tightly and fixed against the body may reveal acute nervousness or chronic anxiety. Arms held loosely against the chest, with elbows elevated and projecting outward (away from the body i.e., abducted) and the crossed arms indicate a guard—like stance, suggestive of arrogance, dislike or disagreement. Extended, folded arms posture is a kind of self-wrapping posture which indicates withdrawal and a desire for self-protection.

Research Report

1. In case of severe crowding, the frequency of arms crossed in front of the body touching the crotch 'greatly increased' (Baxter and Rozelle, 1975).
2. A report summarizing studies of North American college students found that:
 - a. Women display open arm positions with men they like, but cross-arms with men they dislike (men, on the other hand, show no difference).
 - b. Women show uneasiness by crossing their arms, while males do not (Vrugt and Kerkstra, 1984).
3. 'Folding arms may indicate protection against some sort of verbal or non-verbal attack' (Richmond et. al., 1991).
4. Arm cross is a worldwide posture that means, 'I feel defensive' (Morris, 1994).
5. 'The crossed arm gesture is used worldwide to communicate defensiveness'(Darwin, 1965).

If the arm cross is combined with upward pointing of thumbs, the gesture depicts the combined expression of defensiveness and superiority. This is a compensatory gesture and entropy plays a role here. The simillimum keeps the entropy at minimum and then there is no need to represent this gesture. There are a variety of crossed or folded arm gestures:



Reinforced Arm-cross

The standard arm-cross gesture with the fists
 ^/S-10.35. Want to

fight with me?'

the remedies of the plant kingdom, we often come across aggression, violence, etc. as proving symptoms. The same is also true for mineral and animal remedies. Many minerals exhibit sensitivity and many animal remedies exhibit calmness. In other words, kingdom classification is not a rigid compartmentalization. Study of a remedy as a separate, independent, unitary and existential potential is the real stuff.

Connecting all these considerations to body language, simply underscores the basic concept of totality on which every philosophical and practical implication revolves.

Characters of Plant Kingdom

- Gentle, feminine, submissive
- Unconditional love, give and take relationship, sentimental
- Artistic
- Conscientious
- Desires company
- Timid, dependent, shy, lacking confidence, flight response
- Sensitive, hurt easily
- Mood oscillations, hysterical
- IPR (inter-personal relationship)—strength as well as weakness



Fig. 21.24. Words represent your intellect. The sound and gestures represent your feelings

Body Language of Plants

- Personal appearance—Clothes, feminine
- Facial flushing
- Mutual gaze
- Sitting with arms and legs crossed
- Head tilted to required side
- Touching, caressing, hugging others
- Hesitating voice from emotions
- Talk: descriptive, incomplete
- Patting or fondling hair
- Lowered steeple, listening when
- Leaning forward with open palms

Mode: Reflective³. Responsive⁴. Fugitive³. Combative².

Solanaecae Family

Characters of Solanaecae Family

- Anger, aggressive, rage
- Abusive
- Absorbed
- Absent minded
- Anxiety with fear
- Morose
- Foolish



Fig. 21.25. Capsicum

Remedies: *Bell., Caps., Dulc., Hyos., Sol-n., Stram., Tab., etc.*



Fig. 21.26(a) Dulcamara (b) Hyoscyamus (c) Belladonna (d) Stramonium

Body Language of Solanaecae Family

- Swagger walk
 - Talks with vigour
 - Hands on head or on hips
 - Head tilted back while talking
 - Grasping
- 2\21. **Hands on hips**



Fig—

- Redness of face from emotional excitement
- Plays antics
- Restless, changeable
- Self-touch: Raised steeple in active communication

Mode: Reflective³. Responsive³. Fugitive¹. Combative⁴.

Body Language of Stramonium

- Earnest, beseeching and ceaseless talking; talks in foreign language
- Laughing, singing, swearing, praying, rhyming
- Proud, haughty body language
- All motions hasty and forcible; speaks more by motions of hands.
- Wants his hands to be held by others
- Stupid indifference to everything
- Sexual body language



Fig. 21.28. Stupid indifference

Anacardiaceae Family

Characters of Anacardiaceae Family

- Inferiority versus Superiority
- Rage, fury
- Confusion of mind
- Aversion to company
- Quarrelsome
- Two wills or impulses



Fig. 21.29. (a) Anacardium (b) Rhus-toxicodendron (c) Comocladia

Remedies: *A.nac.*, *A.nac-oc.*, *Com.*, *Mangi.*, *Rhus-a.*, *Rhus-g.*, *Rhus-r.*, *Rhus-t.*, etc.

Body Language of Anacardiaceae Family

- Anger: During talk, with clenched fist, trembling
- Head slap from weakness of memory
- Speech: Incoherent, wandering
- Sighing
- Remain in narrow space

Mode: Reflective². Responsive³. Fugitive¹. Combative⁴.



Fig. 21.30. Evil communication corrupts good manners

Cactaceae Family

Characters of Cactaceae Family

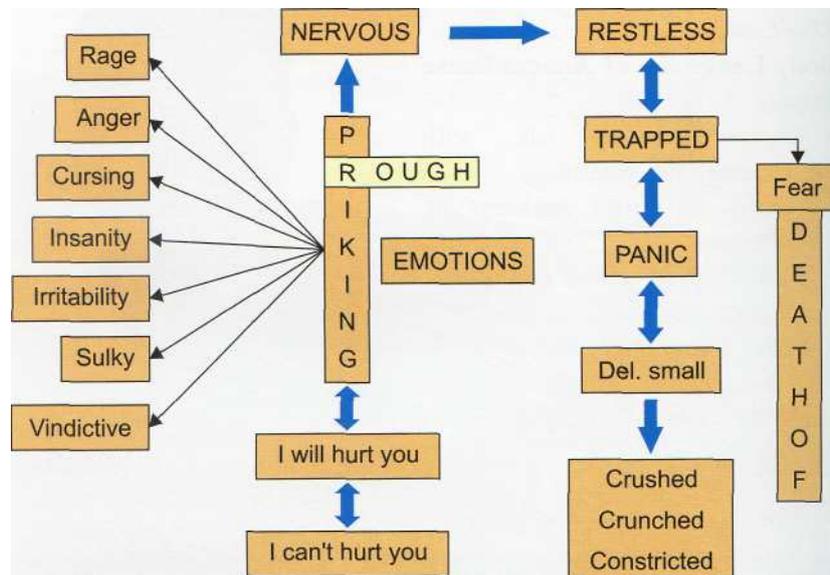


Fig. 21.31. (a) Cactus grand (b) Anhalolium Lewinii

- Prickly
- Rough outside, sweet inside
- Desert plant
- Needs less water
- 'You can't touch me without care'
- Weapon ever ready; survival against odds
- 'If you trouble me, I will torture you'
- Security, protection, vigilance
- Ailments after disappointment

Remedies: *Anh., Cact., Cere-b., etc.*

The Structure of Cactaceae Family



Body Language of Cactaceae Family

- Stretching the chest, the arms
- Narrow space
- Lowered steeple
- Tapping in front of the nose from resentment
- Bowing head to appear smaller than actual height

Mode: Reflective³. Responsive³. Fugitive². Combative⁴.

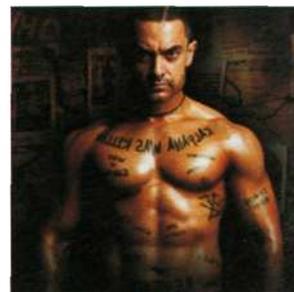


Fig. 21.32. The muscles, the face, the body talks

aur., bar-c., bufo, calc., calc-ar., cann-i., *caps.*, caust., cham., cic., cina, cocc., *coff.*, **croc.**, crot-h., cupr., germ-met., *hyos.*, *ign.*, *kali-i.*, **lach.**, *lye.*, mere., nux-m., nux-v., *op.*, ox-ac., phos., puls., **rhus-t.**, sep., spong., staph., *stram.*, sulph., sumb., **tarent.**, thea., ther., tub., verat.

Eyebrow

Drawn, towards the centre of face, annoyance, due, to: ars., bell., bry., *caust.*, chin., chinin-ar., cic., cina, cocc., *coff.*, *coloc.*, con., dros., *gels.*, *graph.*, helon., hep., hydr-ac., kali-bi., *kali-br.*, *kali-i.*, *kali-p.*, *lyss.*, *nat-m.*, **nit-ac.**, **nux-v.**, *plat.*, ptel., *rhus-t.*

Flash: *aeon.*, alco., anan., arg-n., atro-s., bar-c., bell., calc., cann-i., *care.*, *caust.*, choc., *croc.*, des-ac., dig., falco-pe., ferr-ma., *hyos.*, *ign.*, kali-bi., *kali-c.*, *kali-s.*, *lach.*, lac-h., *lye.*, *lyss.*, *med.*, mere., nux-v., *op.*, *ozone*, *pf*>*os.*, *plac.*, *podo.*, *puls.*, ruta, sacch-a., staph., sulph., sumb., vanil., verat.

Lower: &*con.*, agn., alum., *anac.*, *ars.*, aster., *aur.*, calc., calc-sil., *carb-v.*, cham., cench., chel., cimic., crot-h., dig., dros., *graph.*, *hyos.*, *ign.*, **kali-ar.**, **kali-c.**, **kali-s.**, **lach.**, lil-t., *lye.*, mang-act., nat-c., nat-m., nat-s., *op.*, *petr.*, *pu/s.*, *rhus-t.*, sec., sel., sep., stann., sulph., tung-met., *verat.*

Raiser: agar., androc., apis, arg-n., *ars.*, bell., *bry.*, cadm-met, cadm-s., cann-i., **cham.**, caust., *chin.*, **cic.**, cupr., cupr-s., ferr., ferr-s., gran., *graph.*, grat., hep., *hyos.*, ip., kali-i., **lach.**, lac-leo., lil-t., *lye.*, mere., moly-met, *nat-m.*, *nit-ac.*, *nux-v.*, *pa//.*, **plat.**, plb., *rhus-t.*, *scor.*, sil., staph., *stram.*, *sulph.*, *verat.*, verat-v., zinc.

Eye Contact

Direct: absin., *aeon.*, adam., agar., aids, alum., *anac.*, androc., ant-c., apis, arg-n., arn., ars., aster., *aur.*, bamb-a., *bell.*, bry, cact., calc-f, *eatmph.*, caust., cham., chin., *choc.*, cina, coloc., cupr., cupr-ar., cupr-s., des-ac., *dulc.*, dys., falco-pe., *ferr.*, ferr-ar., ferr-s., fl-ac., *gal-ac.*, *graph.*, hep., *hyos.*, iod., ip., irid-met., kali-ar., kali-bi., *kali-i.*, *kali-s.*, kola, lac-leo., **lach.**, lat-m., lil-t., *lye.*, med., mere., nat-c., nat-m., nit-ac., *nux-v.*, pall., petr., ph-ac., *phos.*, *plat.*, puls., pyrus, ran-b., *rhus-g.*, *scor.*, sil., staph., *stram.*, *sulph.*, sumb., *tarent.*, tub., *verat.*, verat-v.

Eyeblock gesture, boredomness, from: *alum.*, ant-c., **calc-p.**, *caps.*, chin., *clem.*, con., cupr., cur., cycl., ferr., hura, *hydrog.*, *ign.*, kali-n., kiss., lac-e., lach., *lye.*, mag-c., **mere.**, nat-c., nat-m., *nux-v.*, petr., ph-ac., phos., plat.,

plb., *rhus-t.*, *sec.*, *spig.*, *sulph.*, *tarent.*, *thuj.*, *tub.*, *zinc.*

Long, unflickering looks, dominate, threaten to, a power gaze: *agar.*, *anac.*, *androc.*, *apis*, *ars.*, *aur.*, *aur-s.*, *bell.*, *calc-s.*, *camph.*, *caust.*, *chin.*, *choc.*, *crot-c.*, *cupr.*, *dulc.*, *£&tt.fl-ac.*, *hep.*, *hyos.*, *kola*, **lach.**, *lac-leo.*, *lye.*, *lyss.*, *med.*, *meli.*, *mere.*, *nit-ac.*, *nux-v.*, *phos.p/af.*, *staph.*, *stram.*, *sulph.*, **tarent.**, *tub.*, *valer.*, *verat.*

Looking, backwards, desire, for: *brom.*, *lach.*, *med.*, *sanic.*, *staph.*

around: *ferr-p.*, *hyos.*, *kali-br.*, *vesp.*

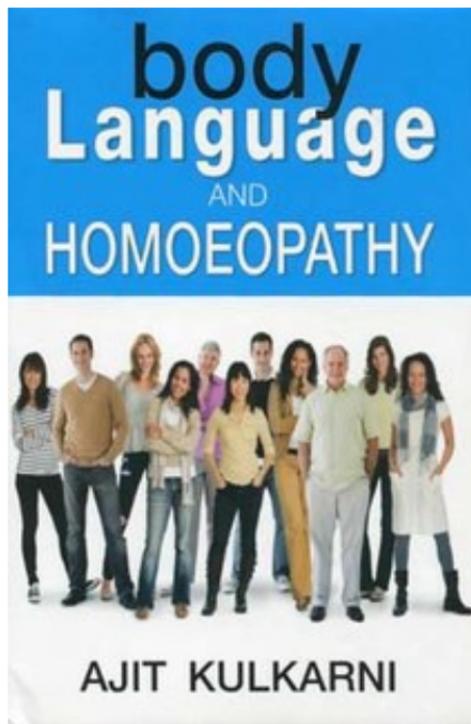
up cluster, childishness, from: *aeth.*, *agar.*, *aloe*, *ambr.*, *anac.*, *apis*, *arg-n.*, *aur.*, *aur-m.*, *bac.*, **bar-c.**, *bar-m.*, *bell.*, *bufo*, *calc.*, *calc-p.*, *cann-i.*, *carbn-s.*, *care.*, *caust.*, *cham.*, *cic.*, *con.*, *croc.*, *gels.*, *graph.*, *hell.*, *hyos.*, *ign.*, *kali-br.*, *kali-c.*, *kreos.*, *lac-ac.*, *lac-d.*, *lach.*, *lye.*, *mere.*, *nat-c.*, *nit-ac.*, *nux-m.*, *op.*, *ph-ac.*, *phos.*, *pin-s.*, *plb.*, **podo.**, *psor.*, *puls.*, *sep.*, *sil.*, *staph.*, *stram.*, *streptoc.*, *sulph.*, *sumb.*, *syph.*, *ther.*, *thyr.*, *tritic-vg.*, *tub.*, *verat.*

Poor: *aeth.*, *alum.*, *alumn.*, *alum-p.*, *alum-sil.*, *ambr.*, *am-caust.*, *anac.*, *ang.*, *arg-n.*, **bar-act.**, **bar-c.**, **bar-m.**, *calc.*, *calc-act.*, *calc-ar.*, *calc-f.*, *calc-p.*, **calc-sil.**, *carb-an.*, *carb-v.*, *care.*, *coca*, *con.*, *cycl.*, *dys.*, *fo\Lgeif.*, *ign.*, *indg.*, *kali-c.*, *kali-p.*, *kali-s.*, *kali-sil.*, *lith-c.*, **lye.**, *med.*, *meli.*, *morb.*, *naja*, *n&t-s.ph-ac.*, *plb.psor.pu/s.*, *ran-b.*, **sil.**, *stann.*, *staph.*, *sulph.*, *thuj.*, *thyr.*, *valer.*, *zinc.*

Eyelid

Pulling: *aeon.*, *agar.*, *alco.*, *allox.*, *ambr.*, *anh.*, *arizon-1.*, *ars.*, *asaf.*, *asar.*, **bell.**, *bry.*, *cact.*, *calc.*, *calc-p.*, *cann-i.*, *carbn-s.*, *care.*, *caust.*, *cham.*, *chin.*, *choc.*, *cimic.*, *cina*, *coca-c.*, *coff.*, *colch.*, *con.*, *crot-h.*, *cupr.*, *cupr-s.*, *falco-pe.*, *fett.*, *ferr-p.*, *ftor-p.*, *galeoc-c-h.*, *hep.*, *hir.*, *hydrog.*, *hyos.*, *ign.*, *ip.*, *kid-met.*, *kali-p.*, *lac-h.*, *lap.*, *lye.*, *lyss.*, *m-arct.*, *mur-ac.*, *naja*, *nat-c.*, *nat-m.*, *nit-ac.*, *nux-m.*, **nux-v.**, **op.**, *ox-ac.*, **phos.**, *plb.*, *podo.*, *positr.*, *pyrog.*, *rhus-t.*, *sang.*, *sanguis-s.*, *sil.*, *spong.*, *staph.*, *stram.*, *stry.*, *sulph.*, *tarent.*, *thea*, *tub.*, **tung-met.**, *valer.*, *vanil.*, *verat.*, *zinc.*

boredomness, from: *aloe*, *alum.*, *alumn.*, *amph.*, *ant-c.*, *ars.*, *aur.*, *bar-c.*, *borx.*, *calc.*, **calc-p.**, *caps.*, *care.*, *caust.*, *chin.*, *cimx.*, *clem.*, *coloc.*, *con.*, *cur.*, *ferr.*, *hydr.*, *hydrog.*, *ign.*, *kali-bi.*, *kali-c.*, *kali-n.*, *lac-e.*, *lach.*, *led.*, **lye.**, *mag-m.*, *mag-s.*, *mane.*, **mere.**, *mez.*, *nat-c.*, *nux-v.*, *phos.*, *plat./'/'.*, *spig.*, *sulph.*, *syph.*, *tarent.*, *thuj.*, *tub.*, *zinc.*



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