



Body Reading Techniques

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Abstract: Dozens of people, dozens or hundreds of faces, pass through our faces every day. We identify or communicate with those around us through a series of rules, which are imprinted on us as universal themes or acquired individually. The art of face reading, body language, paraverbal communication, vestmentation, dates back millennia, has been preserved and transmitted with a sense of responsibility, the fundamental principles have remained unchanged, so even today, the in-depth study of this art gives us unwavering clues to the surrounding reality and accurately identifies the role that man has to perform and the correct position of man in the peculiarities of his evolution vertically between heaven and earth.

Keywords: emotional intelligence; body; emotion; thoughts; expressions

Introduction

Man is a social person, we develop and learn from a young age, through imitation, we communicate and receive information from others through verbal communication (the words we use), paraverbal (voice characteristics, such as tone, volume and speed) as well as nonverbal communication (body language, facial expressions). The study of body reading techniques, physiognomy began to develop in the central Asian area, since the period of the Yellow Emperor, about 2700 i. Hr., then, over time, developed, transforming into an art, and starting with the sec. XVII, with the help of numerous writers and researchers including Claude Henry de Rouvroy (1760-1825), Johann Kaspar Lavater (1741-1801) with his most famous

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work –The Egg on Physiognomy, Honore de Balzac, Charles Darwin, Charles Dickens, Thomas Hardy, F.M. Dostoyevsky, Paul Ekman, Wally Friesen, Richard S. Lazarus, Henrick Fexeus, Joe Navaro.

By carefully interpreting the shapes on the face, sizes and proportions, colors and specific signs, Chinese physiosomes have made correspondence between the particulations of facial features and the personality of man. The interest given to this study was so great that, shortly after its appearance by reading the face, specialists were able to make a medical diagnosis or prevent the appearance of a disease. Thus, since that time, the Chinese have realized that the facial features can define the character of man and, at the same time, define his main guiding paths of destiny.

Only people with a high level of education came into contact with the studies of reading the face, which often corresponded to a high status in the hierarchies of political and military leadership. The reading of physiognomy was all the more difficult to access as it was attributed to the occult sciences, the wise men of that time occupied high positions in the monastic courts. From China, some treaties have arrived in Japan, where the influence of knowledge of physiognomy is seen in painting, in the production of traditional masks, in theatre. This art also continues with the reading of gestures, touch, movements, body posture, personal accessories.

We often think it's a mystery to know what's on each other's minds, in fact, we all do it every day, without even realizing it. Although there are phrases like "If you loved me, you'd know what I was thinking!" or "Don't care about me, otherwise he'd know how I feel." In fact, such thought-reading claims are bursts of egocentrism. Another version would be to assume that you can read someone else's thoughts when, in fact, you are only projecting your own attitudes and values into that person's thoughts.

Daniel Goleman, author of the paper – Emotional Intelligence – says that the greater the degree of emotional intelligence, the more we can realize the needs, moods and attitudes of the other person. The good news is that emotional intelligence can be improved. Although childhood is extremely important in laying solid foundations for the development of emotional intelligence, it can be improved and cultivated even in adulthood.

To understand the reading of thoughts, it is important to start from a concept that in the time of the 17th century gained the attention of the elite. Decartes introduced the notion that the mind and body are separated (at the religious base), that human beings

are made of two different substances, body and soul. Of course, his statement was fought by biologists and psychologists, who were able to scientifically demonstrate the exact opposite of the claim. We can't have a single thought without something going on and something physical. When we have a thought, an electrochemical process occurs in our brains. In order for you to create a thought, certain nerve cells must send messages according to certain patterns, if you had another thought before, the pattern is already established. Just repeat the pattern. If it's a new thought, create a new pattern or network of nerve cells. This pattern also influences your body and can change the spread of hormones, both through the body and in the autonomic nervous system. So if we're afraid, our mouth dries, the blood flow from our thighs accelerates to prepare us to run away. Sometimes the reactions are so small that they are imperceptible to the naked eye. This means that by simply observing the physical changes that take place in a person, we can get an idea of what they feel, what emotions they have and what they think. Also, not only our thoughts are reflected in our bodies, but also mutual.

When an emotion comes up, it puts the tapon on us from the first milliseconds, influencing what we do, we say and we believe. Without consciously choosing this, automatically pull the steering wheel to avoid the other driver by pressing the brake with your foot. Also, then, a reaction of fear appears on the face, eyebrows raised and together, eyes very wide open, lips drawn towards the ears. The heartbeat becomes fast, the sweat starts, and the blood is directed to the leg muscles. Psychologist Jerry Boucher, in 1970, asked certain questions to a group of subjects in Malaysia and the United States. A few years later, psychologist Klaus Sherer and his collaborators conducted similar studies to students from 8 Western countries. They found evidence of the existence of universal triggers - the same kind of stimuli caused the same emotions in the most different cultures.

Paul Ekman, author of the famous book "Emotions on the Face", together with Robert Levenson, used a reminder exercise to produce emotions in the lab to study expressions and physiological reactions specific to each type of emotion. Initially, they thought that people would find it difficult to relive emotional scenes from the past knowing that they are being filmed and have wires on various parts of the body to measure heart rate, breathing, blood pressure, sweating and skin temperature. But it wasn't, on the contrary most people seemed eager to remember and relive an emotional scene from the past. They asked the subjects to recall their own version of an event that was established as universal for every emotion. For example, to cause

sadness, they asked them to remember a moment in their lives when someone they cared about very much died. They asked them to visualize the moment when they felt the most intense sorrow and then to try to relive the emotion they had at the death of those people. Even before I finished giving those short instructions, there were changes in the physiologically, subjective feelings, facial expressions. What was not known before the research, is whether the changes that occur when we remember emotions resemble changes that occur when emotions are triggered by other ways. And, indeed, they resemble. Memories of emotional experiences (the ones we choose to remember and that do not automatically make us relive the emotion felt in the original framework), give us the opportunity to reconstruct what is happening in our lives, so that we change those things that make us become emotional.

In his travels around the world he identified seven basic emotions that we all manifest in the same way, namely, surprise, cheating, anger, fear, joy, disgust, contempt.

By concluding Paul Ekman's study of the most common characteristics of emotions, we come to detect the chemistry, even on the subtle level, of ourselves and others. An emotion has a multitude of defining characteristics. An emotional episode can be short, sometimes a few seconds or longer, if it lasts several hours, then we are talking about a mood; the evaluation process, by which we constantly analyze the environment in search of those elements that interest us, is usually an automatic process; we are not aware of this assessment, unless there is a longer process; there is a "refractory period" that filters from the start the information and knowledge stored in memory, giving us access only to what supports the emotion we have; the refractory period may last a few seconds or extend over a longer period; there are universal emotional themes that reflect our evolutionary history, in addition to many cultural variations acquired, that reflect our individual experience. In other words, we become emotional when it comes to issues relevant to our ancestors, as well as relevant aspects of our lives. An effective-clear, fast and universal signal informs others about how the person feels in emotions.

Subtle changes in the face can show what emotion a person is heading for, even before they realize it or even when they are not even aware of it. But this can also mean that the person is very aware of what he is feeling and does everything he can to hide the state by showing a different emotion or not showing any emotion at all.

There are three categories of emotional facial expressions, a light expression that uses the whole face, but without too much intensity. A light expression may indicate a weak emotion, which may be weak in general or only momentarily, or the result of trying to hide a strong emotion. A second category, a partial expression, uses only one or two of the parts of the face needed for a complete facial expression. This indicates one of two things, either a weakly authentic emotion or a strong emotion that dissipates. The third category, micro expressions are extremely fast but complete facial expressions that reveal what a person really feels. They can only last twenty-fifths of a second and are very difficult to consciously observe.

A technique used since ancient times is the technique of the three floors. This includes the following analyzes, the mental stage (intellectual potential), the social stage and the instinctive-emotional stage. The first one extends from the hair insertion to the line that joins the two arches, above the eyes. The social floor is positioned between the space between the arches and the lower base of the nose, and the instinctive-emotional one starts from the area under the nose and descends to the area under the chin.

The presented technique supposes that, further, to identify the highest floor, the widest and also made up of the most prominent features, by observing their features. In most people we will notice that one of the three floors is dominant, ie its dimensions exceed those of the other two. There is a possibility that two of the three dominate by their size the face of a person or, in some cases a little rarer, all three floors can be approximately equal. The height of a floor indicates the intensity with which the properties attributed to it are manifested according to the knowledge of the physiognomy, while its width refers to the firmness and determination with which they will be used over time.

How do the feet betray what the brain wants?

It is good to know that the feet are the ones that send signals of intention. For example, if you are talking to someone at the office and your right foot is pointing in another direction (usually toward the door), the person actually wants to leave as soon as possible. Here's another example: if you like a person, the direction of your feet will automatically point to that person.

The most common and easy to observe calming mechanisms:

- play with strands of hair;
- touching the hanger;

- rubbing the palms;
- play with various objects (pen, jewelry);
- lip geranium;
- lip licking;
- any repetitive behavior.

Not to be confused with seductive body language, groups of nonverbal signals are always read, never a single signal. Lying gestures in body language. In the book *Body Language*, Allan and Barbara Pease mention the most common lying gestures, including: touching the nose, scientists at the Foundation for Research and Treatment of Smell and Taste in Chicago have shown that while telling a lie intentionally increases blood pressure.

This leads to swelling of the nose and the nerve endings in the nose cause small bites, which causes us to rub our nose to get rid of itching. When the person grabs his earlobe, he makes a symbolic attempt to “hear nothing bad.” It is the adult version of the childhood gesture, when with both hands we covered our ears if we did not want to hear the reprimands of our parents. It can be self-punishment at the same time, for what I did. Also, grabbing the ear shows anxiety. Lying produces a tingling sensation in the more delicate tissues of the neck. Therefore, the person who lies, feels the need to scratch. The index finger of the hand with which we write will scratch the part of the neck placed under the earlobe. For example, when someone says, “I understand what you’re saying,” then they immediately scratch their throats, in fact what they’re thinking is, “No such thing, I don’t believe you.” Pulling the collar, when the person lies, increases his blood pressure and starts sweating in the neck. This gesture also occurs when a person becomes furious and feels the need to pull on the collar of the shirt to cool down.

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