

Non-verbal communication in the French pictorial art of XVIII - XIX centuries

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The goal of the research is to analyse the kinesics as shown in the paintings of the French artists of the 18-19 centuries, to familiarise the audience not only with the chef-d'oeuvres of French art, but also take a look into nonverbal communication, and precisely kinesics.

The scientific study of nonverbal communication in paintings will allow to explore and decode hidden messages and meanings that the painter conveyed to spectators, connect them to culture and the painter belonged to, identify individual inner symbols of reality perception and thought patterns revealed in the paintings of different authors. The research is based on intercultural communication studies and non-verbal communication in intercultural settings, and contributes greatly to the penetration into the part of the French culture that lies, as E.Hall referring to S. Freud's iceberg model of conscious, preconscious and subconscious suggests "beneath the water" metaphor to posit deeply rooted cultural patterns and dive into the internal and unconscious culture.

Art has always been an inseparable part of life of every person, be it an icon, a stained-glass window, Dutch tile, or a painting. Over the course of centuries, painters have invented and modified an outstanding number of genres and styles: landscape painting, still life, history painting, religious themes, and, of course, portrait. Our research is dedicated to the latter, to be precise - to the way these portraits depict postures, gestures, facial expressions and what they signify in each particular case. To be able to provide a more profound outlook on the subject, it was decided to analyse several masterpieces by the nineteenth century French artists.

The article is dedicated to the issues of non-verbal communication as reflected in the paintings of French artists. The paper concentrates on culturally specific symbols of non-verbal communication conveying certain national French ideas and their reflection in the French pictorial art of the 19 century.

The authors have been driven by the presumption that each culture includes certain non-verbal symbols which convey meanings generally considered to be more truthful, and whose impact is greater than of the verbal ones. Moreover, there is no doubt about the fact that the non-verbal communication effects come first in the process of communicating between the representatives of the same culture or of different cultures and are followed by verbal communication - words and lasting conversations.

The first part of our work explores the general peculiarities of non-verbal communication in the French culture, while the second part provides the relevant examples of the specific gestures and posture mentioned in the first part, drawing special attention to the key ideas of the French mentality conveyed by the paintings through those specific non-verbal means of communication.

The researchers believe that certain gestures, which are considered to be national ones, can be traced back in the French history. That is why the researchers offer some insights into the French pictorial art of the epochs of romanticism and realism, embracing the end of the 18 - the 19 century in the history of the French Art.

Several scientific methods were applied such as analysis and synthesis, observation and comparison. However, analysis of such a topic as art and painting caters for other specific methods, which can be described as qualitative and art-based.

The research was based on the analysis of the following world-renowned paintings: Portrait of Napoleon I by François Gerard, Bonaparte at the Pont d'Arcole by Antoine-Jean Gros, Liberty Leading the People by Eugène Delacroix, Napoleon Crossing the Alps by Jacques-Louis David, Oath of the Horatii by Jacques-Louis David and others.

The research proved that national pictorial art can reveal the hidden parts of culture codified in non-verbal communication and unveil the disguised and sometimes obscure meanings behind the seemingly obvious cultural manifestations.

Источники и литература

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