

## REFLECTION OF PARALINGUISTIC MEANS IN A LITERARY TEXT

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### ABSTARCT:

The article deals with the problem of non-verbal means in a literary text. Using a comparative analysis of reflected kinesic and phonation in various literary texts, various ways of verbalization of parakinesic and paraphonation means in Uzbek, Russian and English literary texts are described and systematized, and revealed. In prose, dramatic and poetic works, the character of the image, its nationality, manner, culture of communication and other characteristics are conveyed by describing various gestures, movements and facial expressions. It is also shown that emotional nonverbal means play a significant role in the construction of a psychological portrait of characters. In artistic speech, each gesture is justified and directly related to both the psychological portrait of the hero and his psychological and mental state. When analyzing dramatic works, the author considers the paralinguistic phonation means that carry a functional load and accompany speech. The meanings of the paralinguistic means of phonation are clarified in the language context, and the language meanings that make up this context are given emotional and expressive shades. The author refers to all words implemented in words, phrases or sentences used in a literary text as paralexics, which in turn convey the emotional state of a person, his

various characteristics: gender, age, character, profession, nationality, etc.

**Keywords:** kinesics, phonation, literary text, nonverbal phenomenon, emotional nonverbal means, gesture, paralexics, pose, movement, communication.

### INTRODUCTION:

The effectiveness of communication depends not only on the ability to understand and feel the interlocutor, but also on the method of decoding the information received. In particular, the secret thoughts and emotional and psychological state of a person can be found out by analyzing his postures and gestures. At the same time, any text, being one of the main units of communication, may already contain indications of non-verbal phenomena. The situation becomes the starting point for the construction of any text, including literary text. The pose is one of the components of any situation, "because it is a biologically determined way of placing the body in space." [11, p.344]

Therefore, the reflected nonverbal phenomena, along with such important structural parts of a work of art as indications of time, place, and the hierarchical ladder of characters, form the primary basis for the construction of the entire text and occupy a

fundamentally important place.

In prose, dramatic and poetic works, the character of the image, its nationality, manner, culture of communication and other characteristics are conveyed by describing various gestures, movements and facial expressions. With the help of the description of the paralinguistic components of the characters' speech, the writer not only builds the internal plot space of his work, but also tries to convey the essence of everything that happens.

G. E. Kreidlin refers to gestures as "separately significant nonverbal units, which, in addition to the actual gestures — movements of the hands and feet, include facial expressions, postures and body movements, which, like language units, are manifestations of ethical ideas and moral orientation of the individual". [11, p. 342]

L.A. Kapanadze and I.V. Krasilnikov define a gesture as "a conditional (conventional) kinesic act that differs in its communicative nature from other types of unconditional kinesic behavior when performing biological or labor functions". [9, p.464] We find a more detailed definition in A.V. Filippov, who defines a gesture as "a sign unit of communication that has a mimic or other pantomimic form of expression, performs a communicative function, is characterized by reproducibility and semantic clarity for representatives of a nation or for members of a social group". [7, p. 186] I.M. Vereshchagin, V.G. Kostomarov suggests the following interpretation of this nonverbal phenomenon: "any complete (having a certain structure, method of execution and equally stable meaning) and independent (different from the other) mimic or gestural movement". [17, p. 39]

All gestures, postures, and their movements are always very carefully and accurately outlined. The following analysis is based on the definition of gesture proposed by us: "gestures are a special form of communication, expressed in mimic, pantomimic (including postures), gesticulation

and visual (eye movements, glances) behavior of communicants" [8, p.5].

Currently, there is a tendency for researchers to combine gesture and intonation changes. An example is the work of L. M. Shelgunova "Pointing to the speech-gesture behavior of characters as a means of creating an image in Russian narrative realistic fiction", in which the author significantly expands the scope of the concept of "paralinguism" and speaks not only about gesture, but also "about facial expressions, intonation, various syncretic gesture - mimic-intonation phenomena and other expressions of the emotional state" [15, p.70].

Arthur Conan Doyle in his novel "The Adventures of Sherlock Holmes" by describing the non-verbal communication of his hero masterfully depicts his movements: "From under this great panoply she peeped up in a nervous, hesitating fashion at our windows, while her body oscillated backward and forward, and her fingers fidgeted with her glove buttons, suddenly with a plunge, as of the swimmer who leaves the bank, she hurried across the road and we heard the sharp clang of the bell".

This passage of text depicts a typical human movement.

The American, having arrived in London, differs in his movements, but his manners are very close to the English. If he had done so in Japan, Sherlock Holmes would have been immediately noticed by the Japanese.

This also includes such paralinguistic phenomena as movements, which are indicated by verbs "peeped up", "to leave", "hurried" и т. п.

Based on this interpretation of the gesture, a huge number of reflected kinetic phenomena are found in the novel under study.

It should be noted that the reflected kinetic phenomena are combined with the gestural characteristics of the characters, emphasizing their semantic load.

For example, when displaying the process of communication between characters,

you need to take into account one of the most important conditions of communication, the essence of which is that each speech action of one of them should cause a certain response from the other. This reaction can be a response to both speech and non-speech actions [3, p. 10].

Gestures can play the role of a response in the process of communication of the characters, ensuring the development of communication and thereby giving it the naturalness so necessary in describing their behavior. Sometimes, the reader is presented with paraphrasing mini-dialogues:

Coming of one hero causes a response from the other: he stands up. The range of semantic meanings of this gesture can be represented as the following chain of feelings that can provoke it: fear-surprise - politeness-respect. In our case, this gesture is most likely provoked by an unexpected arrival. In response, a hand gesture is made, ordering you to sit down. It should not be appropriate, but quite predictable response of the person who was caught off guard: the character freezes in place.

The choice that the author makes in relation to the reflected gestures directly depends not only on his worldview and subjective attitude to the events described, but first on the life he has lived. Here is what R. Barth wrote about this: "... the special imagery, expressive manner, and vocabulary of this writer-all this is due to the life of his body and his past, turning little by little into automatic techniques of his skill." [2, p. 331].

In the play by the English playwright John Osborne "Look back in anger", words and expressions related to the psychophysiological and emotional state of the characters are often used: "Alison (softly). - All I want is little peace.

Jimmy. - Peace! God! She wants peace! (Hardly able to get his words out). My heart is so full, I feel ill - and she wants peace!

(She crosses to the bed to put on her shoes. Cliff gets up from the table, and sits in the armchair R.

He picks up a paper, and looks at that, Jimmy has recovered slightly, and manages to sound almost detached).

In this dialog, the voice characteristics are shown in parentheses ("softly", "hardly able to get his words out") and the movements of Jimmy and Cliff, which are related to paralinguistic means.

In the course of the analysis of the play, a number of significant features are noted in terms of the reflection of non-verbal components in artistic speech. First, attention is drawn to the use of non-verbal components with the use of phonations, such as "softly", "hardly able to get his words out", with certain voice characteristics.

In another play by Keith Waterhouse and Willis Hall - "Billy Liar", there are also words and expressions that give different characteristics of tone, voice and movement, actions that reveal the content of a speech utterance. For example, don't shrugs his shoulders, (he shrugs), irritated (irritated), excited and afraid (excited and afraid), losing his temper(exasperated), emphatically (emphatically), etc. characterize the state of a person before or after he said something to his interlocutor.

The speech of the characters in the process of communication, produced by the main character, also carries an unusual semantic load. It is a nonverbal reflection of a sense of insecurity ("he shrugs his shoulders"; excited and afraid), which the character experiences.

Vasily Shukshin's prose is distinguished by an abundance of paralinguistic means and words that express various gestures and facial expressions. So, in his story "Dancing Shiva" we read: "Дал знак воображаемым музыкантам, легкой касательной походкой сделал ритуальный скок...И опробовал половицу покрепче-надежно. Выдал красивое, загогулистое колено, еще, еще — это он показал, что как все - то пляшут - он так умеет. Он умел еще иначе. Он посмотрел на Ваньку... Сделал ему гримасу, показал его, заинтересованного губошлепа... Потом

потянулся, сонно зачмокал губами - Ванька проснулся утром”.

Here smacking is characteristic-wetting of the oral cavity, swallowing is physiologically characteristic of everyone, it is done, so to speak, mechanically. Smacking can be considered as an element of phonation in speech ethics.

In this context, the expression “у него слезы слышались в голосе” it is used instead of "sobbing voice", i.e. the phonation of sobbing is expressed with a great exaggeration of the psychophysiological state of a person.

In another story – “The Microscope”, V. Shukshin depicts the image of a drunkard – “crooked - nose”.

Here is an excerpt from this story:

“На это надо было решиться. Он решился. Как-то пришел до - мой - сам не свой -желтый; не глядя на жену, сказал:

- Это...я деньги потерял. При этом ломанный его нос (кривой, с горбатенькой) из желтого стал красным.

- Сто двадцать рублей.

У жены отвалилась челюсть, на лице появилось просительное выражение: может, это шутка? Да нет, этот кривоносик никогда не шутит, не умеет. Она глупо спросила:

- Где?

Тут он невольно хмыкнул:

- Дак если б я знал, я б пошел и ...

- Ну, не-ет!!- взревела она. -Ухмыляться ты теперь до-олго не будешь! - и побежала за сковородником.

Он схватил с кровати подушку-отражать удары (древние только форсили своими сверкающими щитами. Подушка!). Они закружились по комнате...

- Подушку-то, подушку-то мараешь! Самой стирать...

- Выстираю! Выстираю, кривоносик! А два ребра мои будут! Мои! Мои! ..

- По рукам, слушай!..

- От-теньки-коротеньки!.. Кривенькие носики!

- По рукам, зараза! Я ж завтра на бюллетень сяду! Тебе же хуже будет!..” [16]

In the story “Exam” Vasily Shukshin masterfully used various shades and nuances of the verb “смотреть”: “наблюдать внимательно”, “наблюдать”, “глядеть”, “посмотреть на глаза”, “поднять глаза на человека”, “грустные глаза”, “смотреть на кого-нибудь ясными серыми глазами”, “внимательно посмотреть”, “оглянуться”.

The similar functioning of the paralinguistic means is largely characteristic of the Uzbek fiction prose.

“Акбарали мингбошининг белида кумуш сопли қиличи, устида зарбоб чопони бўлмаса, ҳеч ким уни амалдор демайди. Оддий кийимда кўрганлар ё - оддий бир қишлоқ бойи, ё Еттисув билан алоқаси бор қўйчи, ё бўлмаса яйлов томон билан иш кўрадиган туячи деб уйлардилар.

Чекка суяклари туртиб чиққан : пешона бўйига тор, энига кенг ва ҳам узун-ўзун уч чуқур ажинга эга...Бурун ўртача, лекин каншари паст...Кўз қисилиброқ келган, парда томирларидан икки-учтаси ва ҳам иккала кўзининг бир ёнида жиндек жойи ҳамма вақт қизил; бир кўзида пича шапағлик асари ҳам бор...Ияк-кенг,жағ-сергўшт.Жуда сийрак бўлган соқол иякнинг ўртасидагина тўпланиб, эчкиники сингари, пастга томон санғиллаб тушган...Муйлов ҳам,соқол сингари сийрак...” [5, p. 92]

It depicts the physiological state of the official Akbarali, his appearance, but the description of his appearance is to a certain extent related to the state of his inner world.

This official even looks like a goat, he has the same goatee. With the help of paralinguistic means, the writer chose such words and expressions that show the inner and outer world of the official. “Камбағаллик ўлсин, камбағаллик! - деди у, ва чуқур бир “ух” тортди...

Бироз жим қолгач, бирданига овозини кўтариб: Шунча ердан бизнинг сўк ошимизни ичғали келармиди!..” [5, p.78]

Here it is used “эканье”, expressing a person's limited vocabulary.

“Эканье” used as a phonation element.

-Э-э, - деди сўфи. чўзилиб ва ўзидан хурсанд бир кулумсираш билан кулумсиради :

- Менинг давлатим ҳечкимда йўқ, ака! [5, p. 69]

Here the writer used the long phonation “Eh” and the joyful smile of a sufi (a religious figure who calls for prayers in a mosque), who said: “Моеро боғатства ни у кого нет, браток!”

His happy smile already expresses a mimic state, but it is still confirmed verbally.

This indicates that the non-linguistic means (various phonations, smiles, body movements, gestures and facial expressions) involved in communication are the paralinguistic conditions that are interwoven into language communication. In another example, there is also a deep “uh” sigh and a sudden increase in the tone of the voice, which also refers to the paralinguistic means of phonation.

Chulpon often has emotional expressions: “ух”, “ох”, “эх”, “вой”, “товба”, “тав-э”, “эт-тавба”, “эй товба”, “ха-а-а”, “хавва”. (confirmation - in Khorezm dialects) etc., which can be considered as a paralinguistic means of phonation in the Uzbek language.

Non-linguistic phonation can signal the emotional stiffness of the speaker, occurs as a reaction in connection with the psychophysiological state of the body.

In Russian speech, there are also various examples of “эканья”, prolongation of vowels and consonants, breath retention on inspiration and a dull explosion of ligaments, noisy sighs ( inhale, exhale), smacking pauses, “эмканья”, etc., which are considered as paraphonetic means in the text.

The same paralinguistic means of phonation are found in English speech, some of them are close to segmental means (extension of vowels and consonants, addition of sounds, etc.), and most of them are expressed by their nature like prosodic means.

Paralinguistic means are also widely used in poetry. To prove the above, we present a poem by the English poet Robert Saudey (1774-1843) - “Lodor Waterfall”. [14, p.131]. The poet uses a variety of visual, including paralinguistic means when describing how water flows into Lake Lodor.

And flowing and going,

And running and stunning,  
And foaming and roaming,  
And dining and spinning,  
And dropping and hopping,  
And working and jerking,  
And guggling and struggling,  
And heaving and cleaving,  
And moaning and groaning,  
And glittering and fluttering,  
And gathering and feathering,  
And whitening and brightening,  
And quivering and shivering,  
And hurrying and skurrying  
And thundering and floundering..

In this passage, various movements and sound images are observed, which are transmitted using verbs. In the passage, the emotional-expressive paralinguistic means form the background on which and in interaction with which the actual linguistic units exist in the text. Their meaning, as well as the meaning of all other means of the same kind (mimicry, gesticulation, etc.), acquires certainty only in specific subject situations or in a specific figurative context, which is observed in this passage.

The meanings of the paralinguistic means of phonation are clarified in the linguistic context, and the linguistic meanings that make up this context receive, thanks to this functional interaction, emotionally expressive shades. In the above passage, we are not only talking about how water flows into Lodore Falls, but in general we are talking about life, because water represents life. Here we observe a double rhyme of words (tossing and crossing), which is saturated with an emotional tone, a special timbre of vocalization (onomatopoeia) and rhythm, which act as the most important component of emotionally expressive phonation phenomena in poetic texts.

Now consider the poem by the famous Uzbek poet Abdulla Aripov “Tightrope Walker” (“Дорбоз”). [1]

Булутларга ёндош, осмон остида  
Киприкдаги ёшдай турипти дорбоз.  
Қиличнинг дамидай арқон устида,  
Кўзларини юмиб юрипти дорбоз.  
Одамлар, одамлар, уни олқишланг,

Қаранг, у нақадар эпчил ва ўқтам,  
Биз-чи, эҳ... баъзи бир кўзи очиклар,  
Эплаб юролмаимиз катта йўлда ҳам...

The Russian translation of this poem, made by M. Grebnev sounds like this:

Под синим небом  
Рядом с облаками  
Танцует он с закрытыми глазами -  
То встанет и подастся чуть вперед,  
То, как слеза на выгнутой реснице,  
Висит он и паденья не боится.  
То по веревке медленно идет.  
Похлопайте ему!  
Какой он ловкий,  
Как по своей натянутой веревке.  
Легко скользит он в небе голубом!  
Канатоходец смел, а мы-то с вами,  
Бывает, и с открытыми глазами  
И по земле опасно идем...

Before us is a tightrope walker with all his movements. Using the words “танцует”, “встанет”, “подастся чуть вперед”, “висит”, “паденья не боится”, the poet depicted the entire portrait of the tightrope walker. These words are expressions of paralinguistic means, i.e. kinesic movements.

It should be noted that in the Uzbek original, the kinesic movements of a tightrope walker are transmitted using the words “турипти”, “юрипти”. “қиличнинг дамидай арқон устида”, “эпчил”, which are considered neutral-everyday words. In the Russian translation, the movements of the tightrope walker are displayed with greater intensity: words “танцует, встанет, подастся чуть вперед, висит, паденья” are characterized by a strong expressiveness. And most importantly, the conclusion that the tightrope walker “легко скользит он в небе голубом! Бывает, и с открытыми глазами мы по земле опасно идем” ...

Due to the words expressing the paralinguistic movements that we refer to as paralexics, the Russian translation is made very well, taking into account the national specifics and a peculiar ascending-descending intonation.

The translation of words related to paralexics is very difficult, since they express the emotional state of a person and his physical reaction to the manifestations of the surrounding world. [4] Translation is associated with the national specifics, culture, psychology and ethnography of the people, which is especially clearly observed when translating works of art from unrelated, multi-system languages. Such a translation requires a deep study of the typological features of languages, up to their paralinguistic means.

So, nonverbal communication is a behavior that signals the nature of the interaction and the emotional states of the communicating individuals. Nonverbal communication is a system of nonverbal phenomena used to convey a message with a greater degree of accuracy, which is more or less independent of the psychological and socio-psychological qualities of the individual.

Speaking about the paralinguistic means implemented in words, phrases or sentences used in a literary text, it should be emphasized that they can convey the emotional state of a person, his various characteristics: gender, age, character, profession, nationality, etc. With the help of gestures, movements and facial expressions, as well as various paraphonetic means, the image or picture of the described plot is revealed. By its structure, paralinguistic means are one of the most important style-forming means of the text. It is they who transform a text constructed from linguistic units and linguistic rules into a complete structure that can have an emotional and expressive effect on the reader or listener.

Therefore, we can make sure that each word and each phrase in our speech can be matched with a linguistic equivalent - whether it is a word, phrase, extensive text or a paralinguistic sign, i.e. those means that complement or make our speech more saturated.

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