



ROLE OF NOVERBAL COMMUNICATION IN ARTISTIC TEXT

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Annotation. It is considered suitably that taking into consideration of verbalization of gestures as a linguistic expression and paying main attention for alive communication in analyzing gestural communica

Аннотация. В анализе знаковой коммуникации художественного текста уделение внимания живому общению и подвержение анализу вербализации знаков в качестве его языкового выражения считается приемлемым способом.

Nonverbal communication in the artistic text, more precisely, sign communication, in the following years is becoming the object of study of the humanities and Social Sciences. This is due to the fact that the meaning-expressing behavior of people used in the communication-intervention process has been expressing the main meaning in the communicative act.

A work of art is considered a reflection of life. In it, the story described by the writer-phenomena, characters and their dialogue with the heroes of another work, character and features are illuminated as a gift of natural life, which means that it is natural for us to meet paralinguisms in the artistic text. It is not the writer's use of a specific artistic means of image, but his transfer of life reality to paper. The issuance of kinetic States in an artistic text is a movement of live communication-intervention into the text.

The study of pointing behavior in an artistic text is considered one of the most painful points in the study of paralinguistic means. This, of course, requires an integrated approach to researchers on the achievements of modern science in various disciplines. Semiotic analysis of the artistic text indicates that in the written text, in the process of communication, the speaker's speech is not simply given, but described. Such an image is achieved without the use of verbal codes, using gestures, IMO, phonation tools with communicative value.

Although the process of communication and intervention in World linguistics, communicative act, attention to its tools have long been an object of study, and the history of the study of nonverbal tools goes back many years, the question of their verbalization and use in artistic text began to be studied scientifically since the last quarter of the last century. The reason for this is the development of pragmalinguistic studies as a result of the clarification of language and speech relations, moreover, the fact that internal and external linguistics is an object of dialectical examination.

When the use of nonverbal means in communication-intervention means the natural, free use of communication, and it is significant in the transmission of certain information by the addressee, in the written issuance of that communicative act, verbalization of gestures, body movements, sound quality and other prosodic means in the textual form, and the preservation of content and meaning in communication are considered a complex process. After all, perfectly moving the process of live conversation into the text and creating a

complete picture of communication in the reader-addressee and Observer-addressee requires the author to know the purpose, meaning of use of both verbal and nonverbal tools.

Considering that gestures, phonation tools are an integral part of communication, it is considered natural that they are given in artistic text. The knowledge, creativity, broad worldview of the writer are of importance when copying the Mimic and kinetic actions of communicants in the process of communication, emotions, mental states, aspects related to the state of communication into an artistic text. If in the process of communication, gaze, gesture, facial expressions, emotional and mental states are naturally expressed in the exchange of ideas of communicants, then moving it into written speech will create much more complexity. There may be no linguistic expression of certain emotional or mental processes, the nominative expression of a behavior that expresses a certain meaning may not be formed. In this place, the gesture should be expressed as a result of the creativity of the writer, based on the description.

He directed the index fingers of his two hands forward in the form of an animal horn, placed them on his forehead, and, twisting his face, moved his head to both sides, as if the animal was coming. Again, he shouted out a voice. (From a fairy tale)

Ушбу ҳаракатлар комплекси номинатив хусусиятга эга бўлмасдан, вазият тақозоси билан тасвирлаш асосида ишора ифода этмоқда ва адресат ушбу ҳаётий ҳаракатлар йиғиндисидан шохи бор ҳайвон (кўрсаткич бармоқнинг олд томонга қарата пешонага қўйилиши), бадбашара (юз ифодаси), қўрқинчли (овоз) эканини англаб етади.

G.V.Kolshansky noted that the process of transmission of any information consists of other mixed nonlinear means of monitoring verbal communication" [1; 16-26], it mentions that kinetic tools are considered in terms of their function in social contact. Social psychologists say that the provision of the establishment and duration of contact between people is built on the basis of the constant reaction, attitude and confirmation of the interlocutor. This reaction is mainly given by nods, eye movements and other mimic movements.

Maximich also understood that this was the reason for the hesitation seen on Rose's face. He found a young man standing at the station staring at Rose with a black eyebrow. There was a feeling of jealousy in this hoe. "Iye, we're still whimsical enough to make the guys jealous!" Maksimić smiled to himself. It was coming to grieve the young man Rose, thinking that she was a student girl walking with pulverized domes. Rozia noticed this, and battar touched her sister. He took maksimić from the front and pulled him towards the bus.

- Go, if not, walk, we went together! - he said. On the bus, one of the teenagers, sitting closer to the door, stood up with a proud face, taking it first towards Rosie, then towards Maximich, and went ahead. It was his Space release. Rozia invited Maximich to sit down.

- No, no, do not think that you have passed me the age of a gentleman. Sit down. (O'.Hoshimov).

When characterizing characters in a work of art by the author, it is not only enough to be described and characterized by the writer, but also to focus on the active attitude of each character in the work to the situation, that is, the voice tone, quality, use of various gestures, its emotional, mental reflection on the situation, the interaction of the characters

N.V.Nakashidze R.Relying on berdwestell's experience, he mentions that he did not meet people who had imosi, gesture, or body movements universal (identical) during the experiment by interviewing too many people "[4; 13].

Lev Tolstoy explained that people have 97 different types of laughter, 85 different types of eye views, and these "characterizers" in the work of art are reflected in the relationship when opening the character of characters, assessing the situation, determining mood, compensating (replacing) the process of communication.

Mukarrama sal rectified and went to the sidewalk door. In it, two unknown wives saw each other with mukarramoy, pushing each other with yov's gaze. (From the newspaper "Hollis") the "yov gaze" and "push each other" of the wives in the work were information transmitters to the reader, which the writer used in this place to reveal the essence of the work with the expression of a Real-life landscape.

In the artistic text by the creator, the provision of nonverbal means consists of two stages, first of all, a lively non-verbal tool is used in speech communication, and then the same communicative act is copied into the text. In this case, phonation, kinetic, supersegment and mixed means will have to be given to the reader in the same textual form as in live communication. Character relationships: eye views, gestures or gestures, movements in appropriate pitch, posture, body organ movement, voice-related movements, silence, various characterizers (laughter, lamentation, etc.)- all this will have to be verbalized and serve for the idea, essence, content of the work.

"The stimulation of nonverbal signals is seen as a major factor in the effective output of communication," G argued. G.Molchanova is an American sociopsychologist. Mexrabiana's famous model of the ratio of verbal and nonverbal means in interpersonal communication to communication-intervention is a reference to attention: "55 – 38 – 7", 55% – nonverbal means (pronounced), 38% – voice, – para/extralinguistics, and only 7% – pronounced word meaning"[3; 16].

Since nonverbal communication is expressed in an artistic text by means of language, they consist of the addition of certain words, sign verbs, words. Aspects such as the semantics, structure, grammar, methodological use, textual application of these linguistic tools form the basis of the study. This serves as the basis for drawing theoretical conclusions related to the verbalization of nonverbal means.

One of the main goals of this study is also to verbalize the function and meanings of the kinetic tools used in communication-intervention in the form of a comprehensive analysis of the speech process. As a result of a comprehensive examination of the realization of communication, it is advisable to study the verbal form of nonverbal tools in the written text from the functional-stylistic side and draw theoretical conclusions based on the results.

In communication-intervention and artistic text, kinemes are not only used to complement and identify verbal information, but also provide information about the source of cognitive information, that is, about the subject's speech, its national, cultural, social and age characteristics, sexuality, character aspects.

The text is a fragment of communicative activity and is the graphic equivalent of the sound language. An observer from a person's movement, walking, gesture, appearance (pose), facial expressions, movements of the ears, nose and lips can know a lot: not only his profession, but also his character. The focus on kinemes, in a certain sense, is the basis for the

increase in psychologism between communicants, characters in a work of art, as well as the manifestation of oratory in them. That is why, in later years, sign language sections were introduced in science textbooks such as communication psychology, oratory, ethics, oral culture.

The reader, in the process of reading the artistic text, reverses the communicative act "film" to bring to the eyes the kinetic processes given by the writer in the text, and identifies the nonverbal code from the verbalized gesture, resulting in a full perception of the text.

The adequate representation of the kinetic Act in the text is of great importance in textual communicativity. But the artistic style differs from other functional styles primarily in its communicativeness, as well as in the fact that it performs an aesthetic task.

It expresses the being that surrounds us, figuratively, clearly feeling, of course, in a certain aesthetic position, embodied as an image each element, in a position through which the speech passes through the individual thinking of the transmitter "[2; 8].

In any work of art, the description of the existing characters will depend on the description, interpretation of the author, information about him, as well as the fact that he will convey to the reader the information about him, as well as on the behavior of that character in relation to other individuals, in behavior, in a certain situation: his mental, emotional states. This suggests that the writer should approach each character in the work individually.

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