

PARALINGUISTIC MEANS AND THEIR ROLE IN THE ORGANIZATION AND UNDERSTANDING OF A LITERARY TEXT

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ABSTRACT

The article considers nonverbal means, thanks to which artistic works acquire a different meaning, because paralinguistic elements are one of the specific components of a literary text, organically combining the unconscious and the articulate in the process of creating and perceiving the text. It is impossible to say exactly when the term paralinguistics was introduced. Thus, M. Kay associates this term with the name of Welmers (Welmers) and refers to 1954 [Kay: 1975]. However, the more common point of view of J. Trager, who claimed that the term was first introduced by A. Will, although the paralinguistic phenomena themselves have long been noted by phonetists. In his article, Trager talks in detail about seminars and discussions in 1952 in the USA, where the word paralinguistics itself was already used [Trager: 1958, 3-4].

KEYWORDS: *Medium, Internal Speech, Speech Message, Artistic Text, Body Language, Gesture.*

INTRODUCTION

The term paralinguistics has several meanings (from the Greek. παρά - about and linguistics):

- 1) A section of linguistics that studies non-verbal (non-linguistic) means included in a speech message and transmitting, together with verbal means, semantic information;
- 2) The totality of nonverbal means involved in speech communication [Nikolaeva (LES) 2002:367]. [1]

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In modern linguistics, there are 3 types of paralinguistic means: phonation, kinetic and graphic.

Phonation includes

тем the timbre of speech,

темп speech tempo,

- Volume,

Types of pause placeholders ("uh", "mm", etc.),

Melodic phenomena,

Features of pronunciation of speech sounds (dialect, social and idiolect).

Kinetic components include gestures,

- The type of pose to choose,

Facial expressions.

To graphic — type of execution of letters and punctuation marks (handwriting),

способы methods of graphic additions to letters, their substitutes (symbols like &, §, etc.).

In addition, within the limits of paralinguistics, there are universal, ethnolinguistic and idiolect components. Therefore, paralinguistic means not only complement the meaning of a verbal message, but also are a source of information about the speaker (writer), about his social and age traits, gender, character traits, etc.

Despite the fact that paralinguistic means are not included in the language system and are not speech units, nevertheless, a speech message cannot be a full-fledged fact of communication without paralinguistic accompaniment. Therefore, paralinguistic means are more or less represented in each speech unit.

In relation to the verbal side of the utterance, paralinguistic means can perform 3 functions:

- 1) Add additional information ("Do you want to come with us?" "Yes!" and an affirmative gesture);
- 2) replace the missing verbal component ("Do you want to come with us?"-negative gesture);
- 3) Combine with verbal means, conveying the same meaning ("I want this red ball here" + index finger).

The importance of a non-verbal information channel cannot be overestimated. "There was not only emptiness in an empty conversation— smiles, glances, hand movements, coughing, all this helped to reveal, explain, understand anew." In the diary of K.I. Chukovsky there is an entry about the impression of M. Gorky's stories about L. Tolstoy: "When I record these conversations, I see that all their strength is in facial expressions, in intonations, in pauses, because they themselves, as it turns out, are very simple and even a little flat" [Chukovsky 1990: 155]. [2]

The study of body language amazes with the richness of their expressive capabilities. With the help of facial expressions, gestures, poses, you can convey an infinite variety of reactions to almost any situation. Thought and feelings, desire and mood, request and order - everything can be reflected through body language. Body language is used consciously and unconsciously. It is noteworthy that "bodily language, by its original nature, is really incapable of lying": speech is

directly related to motor reactions that are spontaneous and can be controlled only with special training, which is also not everyone's strength [Gerasimova 2004: 180]. [3]

A person's creative activity is not conceived outside of a gesture. The master of the word A.N. Tolstoy noticed this very subtly: "I finally understood the secret of constructing an artistic phrase: its form is determined by the inner state of the narrator, the narrator, followed by movement, gesture. And, finally, a verb, speech, where the choice of words and their arrangement is adequate to the gesture" [Tolstoy A.N. 1972: 53-54].

Andrey Bely introduced "gestures" into poetry for the first time: the language of spaces, ladders of words.

It was no accident that A. Blok insisted that the collection of his works, which began to be published before the spelling reform in 1918, be reprinted in the old way, since the poems were designed for this. Graphic segmentation of the text, its location on paper, typefaces and colors of the set, typographic signs, unusual spelling and non-standard placement of punctuation marks - all this arsenal of paralinguistic tools helps to deepen and expressively convey the author's thought and feeling.

It is important to note that the paralinguistic method (phenomena and factors accompanying speech, but not being verbal material: volume, pauses, voice modulations, facial expressions, gestures, visual contact between communicating, etc.) of transmitting information in artistic creativity often contributes to the verbal formality of speech.

In the article "How to make poems" V. Mayakovsky says that his poems grow out of a "poetic hum". It seems that the "torments of the word" among poets and writers is a strenuous attempt to harmonically coordinate the verbal and non-verbal channels of poetic information.

The place of paralinguistics in a literary text can be seen by the example of L.N. Tolstoy's writing practice. Let's focus on the trilogy "Childhood. Adolescence. Youth" [Tolstoy 1978], in which there are about 140 fragments, one way or another related to paralinguistics. Some of the fragments can be attributed to the number of theoretical ones: in them the author discusses the features of non-verbal communication of people.

Firstly, L.N. Tolstoy drew attention to the fact that paralingualism is especially relevant in childhood and adolescence "It seemed to me that in his gaze the question was expressed why I came here, and in the rapid inclination of the head the desire to hide from me the meaning of the gaze. This tendency to attach importance to the simplest movement was a characteristic feature of that age in me" [Tolstoy 1978: 179]. [4]

Secondly, according to Tolstoy, paralinguistics develops in the conditions of small social groups and, above all, in the family: "... there is a private, more or less developed ability in various circles of society and especially in families, which I will call understanding. The essence of this ability consists in an agreed sense of proportion and in an agreed one-sided view of objects. Two people of the same circle or the same family who have this ability always allow the expression of feelings to the same point, after which they both see the phrase together; at the same moment, they see where praise ends and irony begins, where infatuation ends and pretense begins — which for people with a different understanding may seem completely different. For people with the same understanding, each object catches the eye equally for both, mainly with its funny, or

beautiful, or dirty side. To facilitate this identical understanding between people of the same circle or family, their own language is established, even turns of speech, even words that define those shades of concepts that do not exist for others. <....> For example, Volodya and I established, God knows how, the following words with corresponding concepts: raisins meant a vain desire to show that I have money, a bump (and it was necessary to connect fingers and make a special emphasis on both sh) meant something fresh, healthy, elegant, but not dapper; a noun used in the plural meant an unfair predilection for this subject, etc., etc. But, however, the meaning depended more on the expression of the face, on the general meaning of the conversation, so that no matter what new expression for a new shade one of us came up with, the other already understood it in the same way by one hint" [Tolstoy 1978: 280-281].

Thirdly, Tolstoy clearly demonstrated how paralinguistic elements are born: "Hello, diplomat! Dubkov said, giving me his hand. Volodya's friends called me a diplomat, because once, after dinner at the deceased grandmother's, she somehow, talking about our future, said that Volodya would be a military man, and that she hoped to see me as a diplomat" [Tolstoy 1978: 180]; "- That's right, he has no money! Really? Oh! The diplomat! - he added affirmatively, explaining my smile" [Tolstoy 1978: 181].

Paralinguistic elements, like the language of words, are the necessary basis of inner speech, and L.N. Tolstoy convincingly shows their place in the hero's reflections, his inner monologues. Intonation — the most important sign of sounding speech in L. Tolstoy's artistic practice shifts to the area of inner speech and performs an important function of fixing the dominant of reflections.

It is safe to say that paralinguistic elements are one of the specific components of a literary text, organically combining the unconscious and the articulate in the process of creating and perceiving the text.

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