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Communicative potential of the means of non-verbal communication

This article provides a theoretical review of the communicative meaning of nonverbal means, analyzes examples from the texts of fiction. All kinds of nonverbal means (prosodics, kinesics, graphemics, takisics, proxemics, okulesics, sensorics) are found in Kazakh prose texts as an auxiliary means of language, and as a means of hidden expression of meaning, as well as to supplement the content of words or phrases missing in the syntactic construction of the sentence. The authors define the purpose of application of nonverbal means in the process of communication, it is established that nonverbal means applied in the course of a communicative act are subordinated to a specific purpose. In the texts of fiction both nonverbal and synonymous, polysemantic means and techniques expressing certain semantics coexist. On the analysis of concrete language examples their semantics, which is determined depending on the context or situation, is shown. It is proved that non-verbal means are most actively used in expressing internal feelings, psychological state of the characters.

Keywords: sociolinguistics, paralinguistic reception, nonverbal communication, communicative act, potential, symbol, information code.

Introduction

Thus, it is likely that this demonstrates the importance of paralinguistic methods in the field of sociolinguistics. In other words, the significance and function of paralinguistic methods in linguistics, it appears, remain an important subject requiring thorough examination.

From the above, it follows that the communicative competence of nonverbal actions is vast, and we can draw the following conclusion about the communicative function of human language as a whole:

- 1) It is used in conjunction with spoken language and serves a supportive function (either through common gestures, movements, or clarification of address meaning, or conveying emotions).
- 2) It is used as compensation for the meaning of a word or phrase that is not explicitly expressed in spoken language, thus complementing its content (depending on the situation, it may sometimes be ambiguous).
- 3) Sometimes it completely replaces spoken language (mainly in covert communication).

Methods and materials

During the research contextual-semantic analysis, dissemination, and comparison methods were used.

In the field of science, there are opinions that 38 percent of the informational content during a communicative act is conveyed through spoken language, while 65 percent is conveyed through auxiliary means (nonverbal) [1; 24].

A. Meirabin showed that 7 % of speech, 38 % of sound or tone of voice and 55 % of nonverbal actions play a role in the transmission of a message during a communicative act [2; 13]. A.B. Momynova shows that 7 percent of information comes through verbal and 88 percent of nonverbal elements during a conversation [3; 4-7]. Therefore, nonverbal actions are used in inseparable unity with verbal actions. For example, if a child who has not yet developed speech skills shakes his head when he does not agree with something, or nods when he agrees and we thus understand what he wants. That is, nonverbal actions sometimes replace verbal communication. T. Aiapova explains this with the term “proto-language” [4; 66–104].

Communication performs informative, social, expressive, pragmatic, interpretive functions.

If the exchange of information is carried out between people through information activities, people interact, communicate with each other through social activities.

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Through expressive activity, people participating in a communicative act can learn emotions and subjective assessments of each other during the exchange of information. And it goes without saying that it is important to know emotions during communication. Emotions can be expressed not only in the process of speaking, but also by various movements or voice.

People's actions and behavior are limited to pragmatic activities. Interpretive activity is necessary so that communicants can understand each other. Communicants not only transmit information during a conversation, but also explain it (information) in certain semantics, that is, interpret it [5; 45–53].

Thanks to this, we have to some extent determined the communicative significance and potential of non-verbal actions. Now we will analyze the use of the mentioned nonverbal elements in Kazakh texts based on specific examples.

Results and discussion

In Kazakh texts, nonverbal actions perform a function peculiar to the sound language, and in terms of communicative potential they are not inferior to spoken speech. Let's say the intention of approval, consent or support is expressed by a kinema — a nod of the head, and the intention of objection or disagreement — a shake of the head. Similarly, there are nonverbal ways of expressing the subjective attitude of communicators to utterance by communicating their inner emotions. For example, as we have already noted above, clenching fists, clenching teeth, raising the voice or, conversely, lowering the voice, staring eyes, squeezing lips, trembling with anger and other actions reveal the emotions of the speaker — anger, resentment. Describing such emotions, a female writer makes her characters pull someone's hair, scratch their face, make them scream, that is, such nonverbal means are used to express anger characteristic of women.

In Kazakh texts, as we can see, there are special non-verbal actions used to express a person's inner feelings (anger, joy, fear, shame, ridicule, regret, despair and others). For example, to convey the emotion of joy, the writer uses such techniques as throwing hats in the air, slapping on the thighs, jumping up, hugging, kissing on the cheek, shaking hands, clapping, patting on the back, and when mocked, forces the hero to choose pinching the face, running his finger over the face, sticking out his tongue or protruding his lips, etc. When expressing emotions of despair or regret, the characters, depending on the writer's worldview, often chew (bite) their thumbs, substitute their palms, move their shoulders, scratch their head or neck, sit back, bow their heads, beat their thighs, sit down, spit, and thus turn to the informational potential of such actions.

Let's try to describe the transmission of the above nonverbal actions in Kazakh texts. Eg:

“We heard that the Kyzylbash army was defeated by the Turks more than once”, Gadibek's thick black mustache moved.

Kul-Muhamed laughed loudly, throwing back his head. (M. Magauin).

The nonverbal methods used here — “the moustache moved” and “laughed loudly” — serve to express the emotions of people entering into communication, including the addressee (listener), in relation to the message. That is, by such actions, the recipient of the message shows that he is dissatisfied with the Kyzylbash army, he believes that it is better to convey this through rude actions, and not to talk about it. By this he shows that he is not completely satisfied with the message he has heard and that it is unnecessary to even talk about it. In a few words, the subjective opinion of the recipient of the message that was transmitted by the messenger is expressed here. In a few words, the subjective opinion of the recipient of the message that was transmitted by the messenger is expressed here.

Receiving the message transmitted by the messenger, the recipient used various types of paralingual means. Consequently, in the process of communication between the speaker and the recipient, we see emotions and actions, and the use of linguistic and non-linguistic means give the words of the courier and the recipient of the text a certain meaning and tone:

“Oraz-Muhamed was stunned for a moment.

“Don't doubt it”, said Peter, hugging and patting him on the back” (M. Magauin).

In this example, although Peter says that there is no doubt, he understands that words are not enough for persuasiveness, so he uses a non-verbal technique, patting him on the back. This also applies to the category of communicative persuasion in linguistics. Indeed, information is more convincing in cases where verbal and nonverbal actions are used in layers during communication.

“When she saw it, she realized that it was all a dream. Realizing this, either from joy, or from a strong fright, she sobbed convulsively” (R. Gayyp).

“Sob brokenly” is a kinema peculiar to women. In Kazakh texts, this kineme is used to express different emotional states by women. In particular, the kinema of convulsive sobbing of the heroines is used to express inner confusion, severe fright, anger, a desperate state or unexpected joy.

“The old man's heart skipped a beat. A lump rose in my throat. Putting one hand to his throat, holding his chest with the other, he swallowed hard. My Sagit...Tears poured from his still radiant eyes, he was barely breathing. And why did I remember you? You've become a rotten egg. You betrayed your homeland, betrayed your blood!.. The old man, muttering through his teeth, slowly walked and sat down on a chair” (R. Gayyp).

Putting your hand to your throat or holding your chest is a kinema used when a person experiences strong feelings, especially when he hears heavy news or witnesses a terrible event, sometimes he remembers something unpleasant. Here it is used as an expression of an old man's reaction to an unpleasant memory. And the kinema with tears welling up in the old man, indicates joy or impotence. In this context, the mentioned kinema shows the impotence of the old man. In addition, if the prosody of muttering through clenching teeth indicates anger and frustration, then the kinema of slow walking and sitting, on the contrary, indicates the desperate state of the old man. In the Kazakh language, such methods are used to depict such inner excitement of a person: the inside is boiling like a boiling pot, but there is no way to fight.

1. “The rain only intensified and fell in large drops, but he, on the contrary, was happy to run in the rain” (R. Gayyp).

2. “He rushes to this distant space with a special mysterious desire” (R. Gayyp).

3. “The man who did not fall this time, resting his hand on the ground, adjusted the hem of the long black velvet chapan that he was wearing, and with a light step importantly climbed to the top of the hill” (R. Gayyp).

4. “He couldn't listen anymore. Hugging his grandson, he shouted twice: “Your kind is Karakesek, you are Karakesek! Don't forget! Okay? Okay?!” and, without turning around, rushed away from the village” (R. Gayyp).

5. “Now come here, — Madiyar moved nimbly on tiptoe” (R. Gayyp).

These examples contain kinemas of human behavior. However, the semantics of these kinemas differ depending on the context or situational content. For example, it is not difficult to understand that the kinema with running in the first two examples are caused by joy. At the same time, in order to clarify the semantics of the nonverbal action of running, the author uses the word “with pleasure” in the first example and the word “with a special desire” in the second example. And in the third example, the kinema of an old man's light gait means that he is determined because of a sense of anxiety. That is, an old man (we assume that the character is an old man according to the words “resting his hands on the ground”) in Kazakh texts often moves forward quickly only when he is determined to do something, because he has no other choice. In this example, the kineme conveyed by the expressive “important rose” also means that the character has made a certain decision regarding something. “Rushed off” in the fourth example shows that the character is in a psychological state of anger. The kinema of the inability to listen in context, the tactic of hugs, as well as the prosody of shouting clarify the realization of the nonverbal action “rushed away” in a state of anger. Moreover, the writer makes it clear (the emotion of anger) through the use of the adverbial participle “without turning around”. Thirdly, in Kazakh texts, the verb “rushed away” (tartyp ketken-tin) as part of a complex word describing human behavior is often used to clarify the emotion of anger. The expression “moved nimbly on tiptoe”, used in the fifth example, expresses the character's respect for the addressee. This kineme became a phraseological unit based on its figurative character. In general, Kazakh texts contain a lot of nonverbal actions that have become stable expressions.

“Well, eat, well, eat. Now have a drink!” — at the end her voice cracked. She must be tired” (R. Gayyp).

“That's enough, you can go”, he continued to stretch his fingers, but after these words he jerked and left. He squinted and slowly sighed” (R. Gayyp).

“Dad, when is it now?” Sagat asked, looking around. — My breadwinners! — he said afterwards. “I wish I'd thought of that sooner. Did I know that you can make money on insects? Look, now we have millions. We need to expand the greenhouse and hire workers, “he hummed a song” (R. Gayyp).

In these examples, the prosody of the voice breaking, sighing and purring of the song also indicates some kind of emotional excitement of a person. Let's say the prosodics of loud speech, slow breathing in the first and second examples express the emotion of impatience, anxiety, then the prosodics with the purring of

a song in the third example is used to express a sense of satisfaction and joy, used instead of words expressing the state (mood interjections) when a person is happy.

– Hey, and our old man is strong... — his son (R. Gayyp) guffawed from the other side.

– Ata! (appeal to an elderly person) Hello!

The old man laughed loudly and jerkily:

– Uh, of course he's healthy. Who are you talking to then? (R. Gayyp).

In the examples above, prosodics “guffawed loudly”, “laughed jerkily” are used instead of supporting and paying attention to the character. Sometimes, when a person agrees to something, he laughs to express his agreement. Such prosody can be used when one of the communicants makes a meaningful speech, and the other internally supports him.

– There are twenty-five boxes in each box, we should give forty boxes. Do something yourself. Anyway, you are a man who has taught thousands of children to count, you can do it, Dad.

– Well, yes, we know the score, — he said, smiling (R. Gayyp).

“Who, you think, silently agrees. Out, shaking hands and expressing his gratitude. So an agreement was concluded” (R. Gayyp).

The kinema of a handshake here means agreement with gratitude. In other words, it is used to express the words “we agreed”, “let's stop there”, “I liked it”.

“Now, if your father, who created you, says so, then you must be blaspheming”, he said and moved the skullcap with the palm of his left hand. The old men silently nodded their heads approvingly (R. Gayyp).

In the example, the kinema “moved the skullcap” is used when waiting for any favor, response or support from the addressee. And a kinema with a nod of the head means approval.

1. The father shook his head. As if to make it clear that “it is not necessary” (R. Gayyp).

2. The patient old man did not open his mouth. The cheeks on his already thin head were sunken, and the cheekbones were sharpened. When he rests his chin on his sunken chest, his long forked beard becomes fluffy, like the feathers of a field duck bathing in a trough, and, on the other hand, it resembles the miserable ears of a withered grasshopper. Only the old men, signaling to each other that it was time for prayer, spoke and moved (R. Gayyp).

Both of these examples have contradictory semantics. In the first example, the signal of disagreement is expressed by the kinema of shaking the head, but in the second example there is no such open method. However, the semantics of disagreement is expressed by the phrase “the old man did not open his mouth”. Usually, the use of the words “did not open his mouth”, “keep his mouth shut”, “be silent” in Kazakh texts mean agreement and internal support. And in this example, on the contrary, the kinema “puts his chin on his chest” increases the content of the emotion of despair and shows that the character is forced to remain silent, but internally resists. Gestures and movements in the last sentence of the second example are actions performed depending on the situation. The dislike of a patient old man affects the psyche of people in the house, as a result of which sitting old people resort to non-verbal means of communicative possibilities instead of speaking out loud. According to the Muslim religion, a person who knows that it is time for prayer should perform prayer without delay. But the storyline in the context does not allow this to be done, and the old people begin to gesticulate to each other.

1. One of them listlessly reached out with his palms to the draft, and the other switched to muttering, stroking and collecting in the palm of his hand a sharp long forked beard that was close to his eyes (R. Gayyp).

2. In the kneeling position, he leans forward slightly and, without changing the expression of his thin, elongated face, bursting forward with his whole body, says something quickly. The sky turned white, and the old man stretched out his hands, as if noticing what was happening around him. He coughed twice in a row, and his beard fluttered as if in the wind (R. Gayyp).

In these examples, the kinema of stroking the beard, bending forward in a kneeling position, moving the whole body forward means that a person is trying to say something, and in the same sense, the prosody of coughing is used (I say, listen). Prosodics of slurred speech and clear loud speech are caused by human emotions. For example, the prosodics of slurred speech in the first example indicates that a person doubts something, and the prosodics of clear loud speech in the next example indicates that the communicant is very confident in the message he is going to transmit, and does it without doubting its correctness. A kinema with outstretched hands is a method used in connection with religious beliefs. The contextual semantics of these movements means that a person obeys and thus appeals to the fulfillment of his desire.

“He put his right hand, covered with wrinkles up to the base of the nail, on the left shoulder of Sabyr, who was sitting half-turned away from him, looked sideways into his eyes, from which it was not clear whether they were open or closed, and said:

– “Calm down...calm down, dear”... (R. Gayyp).

Here, the kineme “put your hand on your shoulder” also means that a person wants to say something and thus expresses a desire to be listened to. And the other person sitting half — turned is a kinema expressing the emotion of resistance. The ocularity of looking directly into the eyes of the addressee is used as an alternative to “I’m telling the truth” or “don’t doubt what I’m saying”.

“When a woman with two wrapped babies in her arms and three older men and Turarzhan’s irreplaceable friend Erik came up to him and loudly greeted him, he shuddered, as if waking up from a dream, he looked at an unfamiliar young woman with a sad look and two babies moving sluggishly, looking at them in turn, puzzled like a madman” (R. Gayyp).

Oculusis “looking perplexed” is a nonverbal way of expressing surprise, the communicant is not aware of the situation. The ocularity of a lowered gaze means shyness and indecision. The prosody of a loud greeting indicates respect for the addressee and giving him honor. The flinching kineme can express fear, fright, or surprise. In this context, it is used to express both the fear and surprise of the character.

– Oh, beauty! That’s great! — one guest’s eyes lit up. The second only shook his head and clicked his tongue (R. Gayyp).

– For the first time I see real harmony, what a beauty! — this was said by the first guest. Both are about the same age. Only the second one lost his tongue from surprise, he was still clicking his tongue and shaking his head (R. Gayyp).

In this example, oculusics “eyes lit up”, prosodics with tongue clicking, kinema with head shaking are used in mutually synonymous semantics. They are used to express the special emotions of surprise of communicants. Moreover, in the context of the addressee’s surprise emotion is concretized by mood interjections.

– “No matter how much you say that you don’t get tired, it’s not easy. At least sit here and rest, otherwise his eyes have narrowed”, he takes off his glasses and wipes his father’s face with a towel.

Oculusics with narrowed eyes can mean thoughtfulness, fatigue, stress, depending on the context. Here it means fatigue. Kinema, in which the son wipes the sweat from his father’s face with a towel, is a gesture of kindness and compassion.

– I’ll calm down, but what will happen to him? Wasn’t he a man born in extreme need, and isn’t he still clinging to his pant leg, climbing on his head? Let him put out the fire that he lit with his own hands. There will be no forgiveness for him, no careless sleep until he beats his arrogant head against my legs (R. Gayyp).

Here, the kinema of beating your head against your legs is equal to the semantics of the word seek forgiveness. The difference here is that the kineme is used as a phraseology in the character’s speech. That is, it is not a specific movement. Nevertheless, it is true that this phraseology found in Kazakh texts is a kinesic means of nonverbal action.

1. Sagat, who was the first to enter the greenhouse, came out screaming and started tearing his hair. “Everything is infected with worms, everything is gone! Creatures! There is nothing left”, he shouted and beat himself on the head (R. Gayyp).

2. An old woman, who lost her son and grandson during her lifetime, lay, turned away, in grief. At that time, she was not yet an old woman (R. Gayyp).

In these examples, the kinemas “tearing hair”, “hitting the head” and “lying with your back turned” are used in the same sense. Their semantics are equivalent to anger, bitterness. In the second example, “lying with your back turned” is used as an expression of anger and grief at the same time.

“This is the wedding of Turar’s best friend. Despite studying in the city, Turar, who came with a group of young guys as a groom’s friend, sits in a place of honor. How many honors, wishes, loud applause. At some point, it all seems to fade away, and the youth, getting hot, not for long silenced, sings songs and jokes merrily” (R. Gayyp).

Here, the proxemics of sitting in a place of honor (tordeotyru) indicates a sign of respect for a person, meaning his place in space. A kinema with applause in this context means joy, a sense of satisfaction. In general, clapping has acquired an international character and is used in the culture of the peoples of the world to express joy and support. In the same way, this kineme, which occurs in Kazakh texts, is understood within the framework of such a nationwide semantics.

Conclusion

So, this article analyzes and provides a theoretical review of the communicative significance of nonverbal actions based on these Kazakh texts. The conclusion that can be drawn from this is that Kazakh texts contain all kinds of non-verbal techniques (prosodic, kinesic, graphemic, takesic, proxemic, oculusic, sensory), and they are used both as an auxiliary means of sound language and as a means of understanding hidden signals, at the same time in cases when words or phrases fall out in the syntactic structure of speech, they complement the content of the phrase, and sometimes replace the entire utterance.

The purpose of using nonverbal methods was determined. Any nonverbal action is used for some purpose during a communicative act. In Kazakh texts there are nonverbal actions expressing certain semantics, as well as synonymous, multi-valued actions. Their semantics are determined depending on the context or situation. We have seen that nonverbal means are actively used to express the inner emotions and feelings of the characters, as well as their psychological state.

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Тілден тыс қарым-қатынас құралдарының коммуникативтік әлеуеті

Мақалада бейвербалды амалдардың коммуникативтік маңызы жайлы теориялық шолу жасалып, қазақ мәтіндерінен келтірілген айғақтар негізінде талдауға алынды. Сонымен бірге, қазақ мәтіндерінде бейвербалды амалдардың барлық түрі (просодика, кинесика, графемика, такесика, проксемика, окулесика, сенсорлық) кездеседі және дыбыстық тілдің көмекші құралы ретінде де, құпия түсініс құралы ретінде де, сонымен қатар айтылыс синтаксистік құрылысында түсіріліп қалған сөз не сөз тіркесінің мазмұнын толықтырушылық қызметінде де, кейде тұтас айтылыстың өтеуіне де жүретіндігі талданды. Бейвербалды амалдардың қолданылу мақсаты айқындалды. Кез келген бейвербалды амал коммуникативтік акт барысында қандай да бір мақсатқа сай қолданылатындығы анықталды. Қазақ мәтіндерінде белгілі бір семантикаларды білдіретін бейвербалды амалдар да, синонимдік, полисемантикалық амалдар да бар. Олардың семантикасы контекст не жағдаят ыңғайына қарай анықталып отыратындығы тілдік деректермен нақтыланды. Кейіпкерлердің ішкі толқынысы мен сезімін, психологиялық жай-күйін білдіруде бейвербалды амалдардың аса белсенді қолданылатыны дәлелденді.

Кілт сөздер: әлеуметтік тілтану, паралингвистикалық амал, бейвербалды коммуникация, коммуникативтік акт, құзырет, символ, ақпараттық код.

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Коммуникативный потенциал средств невербального общения

В статье приведен теоретический обзор коммуникативного значения невербальных средств, проанализированы примеры из текстов художественной литературы. В текстах казахской прозы встречаются все виды невербальных средств (просодика, кинесика, графемика, такесика, проксемика, окулесика, сенсорика) и как вспомогательное средство языка, и как средство скрытого выражения смысла, а также в качестве дополнения содержания слов или фраз, пропущенных в синтаксическом построении предложения. Авторами определена цель применения невербальных средств в процессе общения; установлено, что невербальные средства, применяемые в ходе коммуникативного акта, подчиняются какой-либо конкретной цели. В текстах художественной литературы сосуществуют как невербальные,

так и синонимичные, полисемантические средства и приемы, выражающие определённую семантику. На анализе конкретных языковых примеров показана их семантика, которая определяется в зависимости от контекста или ситуации. Доказано, что невербальные средства наиболее активно используются в выражении внутренних чувств, психологического состояния героев.

Ключевые слова: социолингвистика, паралингвистический прием, невербальная коммуникация, коммуникативный акт, потенциал, символ, информационный код.

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