

## COMMUNICATIVE ASPECT OF THE USE OF NONVERBAL COMPONENTS IN ENGLISH DISCOURSE

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### Resume:

This paper discusses the tendencies in the process of naming nonverbal communicative components as transition from reality to corresponding language units through its mental representation. Common structural and semantic features of nonverbal units, which are individually created by authors for the naming of nonverbal communicative components, are analyzed. The authors stress that for speakers who use kinesic communicative components in communication inherent in the widespread use are not only enshrined in a particular culture of nonverbal cues with stereotyped meaning. Speakers usually provide individual manner of performing existing nonverbal cues or creating them personally. The article analyzes the English discourse. In English-language artistic discourse to denote such components nominations are used, among which ambiguous notations predominate - free phrases denoting non-verbal components of kinesic character.

### Key words:

individual authors' descriptions; nonverbal communicative component; naming; structural and semantic features.

### Анотація:

**Мілько Наталя, Баранцова Ірина, Денисенко Надія. Комунікативний аспект використання невербальних компонентів в англійському дискурсі.** У статті розглянуто закономірності процесу номінації невербальних комунікативних компонентів як переходу від дійсності через її ментальну репрезентацію до відповідних мовних одиниць. Встановлено структурно-семантичні особливості невербальних номінацій – індивідуально-авторських утворень на позначення кінесичних комунікативних компонентів. Підкреслено, що для мовців широко вживані невербальні комунікативні компоненти, які вони використовують під час спілкування, є не лише закріпленими в певній культурі невербальними репліками зі стереотипним значенням. Мовці зазвичай висловлюють ці невербальні репліки в індивідуальній манері або створюють їх особисто. У цьому контексті проаналізовано англійський дискурс. З'ясовано, що в англійському художньому дискурсі на позначення таких компонентів використовують номінації, серед яких переважають вільні фрази, що позначають невербальні компоненти кінесичного характеру.

### Ключові слова:

індивідуально-авторське утворення; невербальний комунікативний компонент; номінація; структурно-семантичні особливості.

### Аннотация:

**Милько Наталья, Баранцова Ирина, Денисенко Надежда. Коммуникативный аспект использования невербальных компонентов в английском дискурсе.** В статье рассмотрены закономерности процесса номинации невербальных коммуникативных компонентов как перехода от действительности через ее ментальную репрезентацию в соответствующих языковых единицах. Определены структурно-семантические особенности невербальных номинаций – индивидуально-авторских образований для обозначения кинесических коммуникативных компонентов. Подчеркнуто, что для говорящих широко применяемые невербальные коммуникативные компоненты, которые они используют в общении, являются не только закреплёнными в определенной культуре невербальными репликами со стереотипным значением. Говорящие обычно произносят существующие невербальные реплики в индивидуальной манере или создают их лично. В этом контексте проанализирован англоязычный дискурс. Выяснено, что в англоязычном художественном дискурсе для обозначения таких компонентов используются номинации, среди которых преобладают неоднозначные обозначения – свободные фразы, обозначающие невербальные компоненты кинесического характера.

### Ключевые слова:

индивидуально-авторские образования; невербальный коммуникативный компонент; номинация; структурно-семантические особенности.

Setting of the problem. Anthropocentric paradigm of language research, which has become one of the central issues in science of the means of human communication, served as a basis for attracting nonverbal components of communication in the interests of linguistic intelligence, because the processes of globalization and informatization, as leading features of the 21st century, stimulate linguists to explore communication in all its manifestations. The communicative abilities of the speaker are manifested, first of all, on a verbal level, but communication is a complex, and now it does not cause doubtful thesis that the art of communication should be interpreted as verbal and nonverbal, unity because speech is associated with the semantics of gestures, facial expressions, views, poses, intonations, etc. When it comes to nonverbal research components of communication (NEC), to which we include kinesic, proxemics and prosodic components (Soloshchuk, 2009), it should be noted that the analysis is mainly amenable the functioning

of nonverbal components in the real communication situation in which they are mentioned. The above components are perceived visually or aurally.

The principles of interaction studied verbal and nonverbal components of communication, their discourse-forming properties, social determinism of their use, etc. The NEC research process requires fixation in one form or another. Communicative orientation of nonverbal components and their intensive use affect the formation of large number of paralinguistic nominative units used in the language. During transmission of NEC in the written text, they are translated into verbal expressions, which are inherent in their features and patterns of organization, the study of nominations which is important contribution to the theory of nonverbal communication in general. It is through the analysis of nominatively communicative human activity taking into account ethno-cultural, social, individual psychological and situational filters we can detect prototypes features of the organization of different

discourses, speech genres and communicative situations for further generalization and separation of isomorphic and allomorphic features inherent in native speakers (Levytsky, 1999; 2007).

It is also necessary to take into account the fact that recoding of communication systems, translation of characters from one semiotic code in the other is not a simple, element-by-element recoding; because it interacts with integrated systems of information transfer enter (Soloshchuk, 2009). Therefore, there are actual processes representation of NVK in natural language, when there is an intermodal transformation information: visual and audio information that is perceived visually or aurally, is translated into a verbal form and there is a transition from reality through its mental representation to the relevant language units.

The object of our study is language units that represent the kinesic communicative components in artistic discourse in reflecting the dialogic interaction of interlocutors, and the subject – their features of structural and semantic organization.

Formulation of the purpose of the article The purpose of the study is to establish regularities of the process of naming gestures and facial expressions when they are reflected in speech and fixation in the language.

Analysis of recent research and publications. Non-verbal involves verbal realization, says Yu. Sorokin in discussion with colleagues (M. Bazylev, D. Gudkov), emphasizing the difficulties of this process: “hosts of art critics have tried to verbalize the smile of Mona Lisa” and believing first, that it is a standard that is not verbalized (D. Gudkov). Summing up, M. Bazylev believes that this expression is already a verbalization (Discussion transcript, 1999, c. 30–33). The naming process gestures, facial expressions, body movements and articulation with words (or phrases) of sound language, that is, their reflection in speech and consolidation in language is a higher and more complex degree semiosis.

The display of nonverbal components of communication in language occurs by using separate language units. As noted by N. Mechkovskaya, first some basic biological movements and actions are verbalized (they are the core of somatic verbs). It was also verbalized the most ancient and expressive movements that acquired a psychological or communicative relevance. Therefore, at this time the linguistic picture of the movements of the human body is enough contradictory and has numerous gaps. Rich and diverse world of human movements reflected in language only in part, although in every culture they are semiotically relevant and sufficiently defined gestures that do not have a permanent verbal designation. Prevalence ambiguous notation speaks of mental and semiotic

difficulties of the process of naming body movements (Солощук, 2009, с. 38), although, according to Z. Chanysheva, “I must admit the existence of more or less stable, clichéd means of linguistic expression” nonverbal components of communication (Chanysheva, 1979 c. 9–10).

That is, among the nonverbal components of communication there are pragmatically mastered units that are stable and familiar to the representatives of a certain ethnicity or culture. They are quite common in use. Along with them, there are pragmatically undeveloped nonverbal units, which are individual formations of the speaker and can be perceived as communicatively relevant only by interlocutors with the nuclear zones of discursive environment of discursive personality.

An indicator of that nonverbal component is included in the class of pragmatically mastered units; it has a standard language designation in the form of a language-specific nomination (even several synonymous nominations). Pragmatically undeveloped or insufficient mastered nonverbal components usually do not have a common linguistic name that leads to the use of non - stereotypical verbal units for their nomination or free combination of words (Kreidlin, 2002).

Thus, language, “like any semiotic system, provides a description of the environment in which it exists, that is, a description of the real world. The reflection of reality in language has its own specifics. Language creates its own world, in which there are fragments of culture, history, mentality, as well as the unconscious, nonverbal” (Belova, 2001, c. 27).

Presentation of the main research material. Research of paralinguistic nominations, which are also called expressions – verbal representation, reflection of nonverbal means by means of language (Vereshchagin & Kostomarov, 2005), language conceptualization (Kreidlin, 2005), verbalized cinemas (Popik, 2008), art cinemas (Starodubtseva, 2002), NEC nominations (Bartasheva, 2004; Goloshchuk, 2007), the linguistic means of nomination (Rosenberg, 1995), are not numerous (Kodzasov, 2000; Kreidlin, 2001; Chanysheva, 1979; Mitchell, 1993).

Nonverbal communicative-oriented actions play a significant role in achievement goals of communicative activity as part of human social activity in general.

The reflection of NEC in the process of describing human communicative activity is an accentuation method of external expression of content (Grisham, 1991). In dialogic discursive fragments to denote nonverbal components, involved in the communicative process, use their various nominations, which are or permanent nominations of NECs, which are fixed in the language and are reflected in lexicographic sources, or are individual-

author formations, aimed at performing certain communicative tasks. "Orientation of the system of means nominations for communicative tasks cannot be explained outside relationship with the functions of specific language tools in the processes of generation expression and its production" (Levitsky, 2000).

Awareness of NECs through their nominations in the texts in different languages leads to their consolidation in the practice of communication, allows communicants to get acquainted with them not only empirically but also theoretically, because "the name itself is not only the process of notation, but also the process of cognition" (Stepanova, & Helbig, 1978; Kubriakova, 1997). Besides, "the reflective aspect of nominative means of speech activity presupposes the following detailing of out-of-order factors, which reveals the relationship between the components subject world, their perception and representation in sensory experience, in practice consciousness of native speakers, reflection of the abstract, theoretically known and generalized in the meanings of language signs" (Batsevizh, 1997).

Following O. Kubryakova (2004) unit of nomination will be considered any language form and even more so any linguistic construction that serves in the text and discourse for selection, recognition and characteristics of any reality (object, event, sign, etc.), what is behind this form or construction, and at the same time contributes to the activation of knowledge about it.

From this point of view, the nomination units perform not only, in fact, the nominal function, but also the function of representation of individual fragments of the world and its conceptualization. Among the units of nomination are clearly opposed units of two classes: system, ready, reproduced in the acts of speech and those that are freely created in it. The first recorded in dictionaries and other lexicographical sources, the latter are born occasionally, they are free combinations of units that already exist in the mental lexicon of speakers. O. Kubryakova contrasts such units as notation-units and descriptive units, or simply as notations and analytical descriptions; the first transmit individual values in the most collapsed and compressed form, allowing abstract from many self-evident features of the object, while analytical descriptions explain the meaning of the notation and are able to update any relevant for the feature object. In artistic discourse there are nominative units of both types.

To nominate objective reality, a person uses stereotypical attitudes, which determine the same way of articulation of this reality, characteristic of the members a certain language team (Belova, 2001). To denote the kinesic component can be involved clichéd, fixed in the language of expression

(phraseology). In this case for the designation of a certain kinesic component is used "ready" as in the structural, and in lexical and semantic terms, the language unit. Recorded in dictionaries and others lexicographic sources denote the kinesic components are represented by the main way of phraseological units correlated with the somatic code of culture.

That is, the national conditionality and communicative orientation of nonverbal language affects the formation of a large and widely used layer of phraseological units. The fact that the projection of cinema into language is often a phraseological inversion is explained the fact that by its nature the nonverbal unit as a phraseologized phenomenon in nonverbal language and linguistic phraseology have semiotic affinity (Петровська, 2006), among which the main place is occupied by phraseological units denoting etiquette gestures, revealing the linguistic conceptualization of national-specific ideas about the rules of social behavior. Thus, from a certain value (group of values) there is a certain the canonical form of transition to its linguistic representation; types of repeating values, generate types of constructions that objectify them and dictate the use of the latter in known typified situations (Kubriakova, 1986, c. 103). Somatic vocabulary and somatic phraseology has repeatedly attracted the attention of researchers (Petrovska, 2006; Skrypnik, 2006; Strilets, 2002; Tymchenko, 2001).

In our work we are interested in analytical descriptions of kinesic components to which we include gesture components (movement of hands, shoulders, head, legs, whole body), facial expressions (mouth movement (smile, kiss, etc.), eyebrows, eyes (look, change of eye expression), facial expression in general (Soloshchuk, 2009). They reflect the author's desire to capture and reflect individually identified aspects of the kinesic component that are involved in communication. They are represented by free phrases. But the presence of a large number of somatic phraseologisms indicate a tendency for the most successful analytical models descriptions are gradually fixed in the language, are included in dictionaries and can serve matrix for further reproduction by speakers, because a person is not able to independently process and nominate all life situations. In the meanings of words and phrases that used for the nomination of kinetic components, various are verbalized characteristics of their content, which reflect both integral and differential signs.

The choice of nomination is a subjective and evaluative act. This choice is not neutral in relation to the subject of speech, because the lexical meaning conveys information about the subject of the message, and about the participants of communication. That is, a choice is possible for nominations various language units that have a common denotative meaning that nominates a certain

concept, but differ in semantic nuances, i.e. connotations that combine emotional, evaluative, expressive and stylistic components of meaning (Чанышева, 1979).

At the heart of the nomination of the kinesic component is usually one relevant feature, according to which the whole set of features of the denoted nonverbal component is reconstructed.

For speakers who use kinesic communicative in communication components inherent in the widespread use are not only enshrined in a particular culture of nonverbal cues with stereotyped meaning. Speakers usually provide individual manner of performing existing nonverbal cues or creating them personally. In English-language artistic discourse to denote such components nominations are used, among which ambiguous notations predominate – free phrases denoting non-verbal components of kinesic character. We distinguish two structural components – the individual constant and the individual variable, which are filled with the necessary lexical and semantic content in accordance with the communicative instruction of the speaker. In the definition of «individual», we mean personal specificity the creation of nonverbal components by man, both those that are constant and those that are variables in the composition of a particular NEC.

The individual constant is the basic, obligatory element of the structure with which the individual variable is combined. The individual constant is represented by the nouns and verbs denoting the basic kinesic component involved in the communicative activities of the speaker. That is, the meaning of a noun or verb in an individual constant contains kinesic sema for the nomination of the kinesic component, which is presented primarily in nouns-somatisms and somatic verbs.

An individual variable serves to denote an arbitrary element in the structure that represents a kinesic component. In this structure can be present as one or several individual variables of different nature. The individual variable contains a description of the method creation of a kinesic component, details the features of its organization and communicative significance. Thus it is possible to allocate:

1) nominations denoting the model of formation of the kinesic component;

2) nominations denoting the communicative significance of the kinesic component.

An individual variable can be represented by any part of speech that combines with the base element (individual constant). There are 3 types of lexical and semantic content of an individual variable: the two main directions are nominations. positive semantics and nominations of negative semantics. We refer to the 3rd type semantically neutral nominations. Paralinguistic nominations are characterized by their predetermined positive or negative direction. Usually

neutral for semantics of NECs do not attract attention, do not acquire communicative significance and therefore are not reflected in the text of the work. The sequence of the individual constant and of the individual variable / variables in the nominations of the kinesic components is free.

Means of verbalization of kinetic components play an important role in disclosure their semantic potentials, because it is through them that subjective perception is reflected the value of the kinesic components.

In the nominations of a smile, the individual constant is represented by the nouns and verbs that denote a smile and are constant components of the constructions that describe this type of non-verbal activity: a smile (to smile), a grin (to grin), a sneer (to sneer), etc.

Typical individual variables in smile verbalization are as follows:

1) designation of latitude of a smile which varies from a half-smile to wide smiles: a half-smile – a small smile – a little smile – a faint smile – a touch of a smile – a trace of a smile – a short smile – a thin smile – a big smile – a large smile – a broad smile – a huge smile – a Cheshire grin etc;

2) marking the positive quality of a smile and a positive attitude towards partners or events: a best smile, a charming smile, a calm smile, a perfect smile, a beautiful smile, a confident smile, a sweet smile, a warm smile, a paternal smile, you-can-lean-on-me smile, a genuine smile, a bona fide smile, a friendly grin, a quizzical smile, a trusting smile, I'm your greatest fan grin, a patronizing smile, a proper smile, an appreciative smile etc;

3) indicating the negative quality of the smile and the negative attitude towards partners or events: a bland smile, a killer smile, a lethal smile, a frosty smile, to smile mockingly, to grin teasingly, a crooked grin, a wicked smile, a smoky smile, an evil smile, a nasty smile, a bitchy smile, an uncomfortable smile, a dead smile, an arrogant smile, a contemptuous smile, an indulgent smile, a vulgar smile, a cruel smile, to-hell with-you, satirical smile, a lecherous grin etc;

4) designation of artificiality of a smile: a phony smile, a humble smile, a drippy smile, a practiced smile, a fake smile, a plastic smile, a PR smile, a forced smile, a fixed smile, a facsimile of a smile etc;

5) designation of the emotional and physiological state of the speaker: a tired smile, a grim smile, a sad smile, a strange smile, a restless smile etc;

6) characteristics of a smile due to age: a youthful grin, a young girl's smile, a patented grandfather's smile etc.;

7) features of creating a smile: a crooked grin, to crack a smile, to try a smile, a flat grin, a smile began to cross one's face, lips curled into a smile etc;

8) marking a smile on professional grounds with a stereotypical meaning: to smile diplomatically, an ambassadorial smile conflict avoidance.

In the descriptions of communicatively significant views, the individual constant is represented by nouns and verbs denoting views, visual contacts and visual activity of the communicators and are constant components of constructions that describe this type of nonverbal activities: a look (to look), a gaze (to gaze), a stare (to stare), a glance (to glance), a peep (peep), a glare (to glare), a leer (to leer), an eye (to eye), to peer, to blaze, to glower, a scowl (scowl) etc. This list, of course, can be supplemented by synonyms of the above lexical units. We give those lexical units that have the highest frequency of use in English-language artistic discourse.

Eye contact marks the beginning of the conversation (1), in the process of communication points to the desire of the speakers to either support the conversation (2) or to stop it (3). So, visual contact performs contacting, contact support and contact-opening view function. In such cases, the content of the individual variable become descriptions of the orientation of the gaze:

1) ... while his eyes were flickering around from face to face, under the half-lowered lids, you got the notion he was spying through a peephole. He hadn't said a word... Then in the silence of his pause his eyes flickered over the faces again, to come back to Duffy, to whom he said, "You think you grasp the idea?" (Warren, 231).

2) He glared at Mitch and absorbed every word (Grisham, 49).

3) The room was quiet, almost solemn. There were no smiles. Lamar was close by and refused to look at him. "What is it?" Mitch asked meekly, looking helplessly at them all. Then he glared at Avery, looking for support, but Avery avoided eye contact (Grisham, 134).

With an individual constant can be combined as one individual variable (examples 1, 2 – shows the direction of gaze), and several (example 3, where noted direction of gaze and inner intentions of the speaker).

Individual variables also contain information about the intensity of visual contacts, indicating the interest / disinterest of the interlocutor in support communicative process: to stare intently, to look blankly, a hot stare, a hooded stare, etc.:

6) "Oscar", she said, "I need your help". She then proceeded to tell him what was going on, asking if he would take David for a few days. "I have to work, you know?" he said, a blank look in his eyes. He could not take time off to baby-sit her kid for her (Rosenberg, 254).

An individual variable that contains information about the orientation of the view of the inanimate subject, indicates the desire of one of the participants

in the dialogue to focus on the subject discuss and reflect on the language course before making it:

4) "Name one means of transportation", the professor said. No answer came from the student. Some more time passed. The student was now staring at the floor, trying to think real hard (Thurber, 242).

5) He stared at the floor in front of him. He felt dizzy. The FBI. Sitting next to him. Waiting on him. He needed to concentrate (Grisham, 95).

The individual variable is widely represented by adjectives / adverbs that characterize the emotional and psychological color of the gaze. The provision is common about the need to distinguish between communicative, informative, emotional nature communicative sign. In our opinion, in the study of nonverbal components of communication such a distinction is to some extent artificial. Nonverbal components of communications that reflect a person's emotional state contain communicatively significant information of a strategic nature. If the addressee adequately and timely perceived such information, it helps to choose the only correct communicative tone, allows choose appropriate tactics for communication purposes and thus organize effectively communication process.

As follows from the examples, in the reflection of the gaze in English-language art discourse is dominated by negatively colored lexical units: a stern look, a surly look, a harsh glance, a steely glance, a querulous look, sad eyes, to look desperately, to stare malevolently, to peer defiantly, etc.

The view duration, indicated in an individual variable to the nearest second, is related with an assessment of the partner or communication situation:

7) "Who told you?" Sadie demanded. "Told me what?" Willie asked, looking up at her steady ... "Told me what?" Willie said again. "All right," Sadie said, "all right, you've been framed". The Boss looked at her steady for 30 seconds, and there wasn't a sound but the sound of his breathing ... Then he said, "Framed?" (Warren, 89).

When evaluating a partner or communication situation, speed is indicated look: a slow look, to look slowly, a quick look, etc. Entering information in an individual variable using the connectors as though, as if is another proof of the dual nature of the view, as such constructions demonstrate only one of the possible options for interpretation and perception of the view, without denying possibilities of other interpretations of the addressee's intention:

8) He kept looking desperately toward the band as though he might signal them to burst into music and then at the crowd as though he were trying to think of something to say ... (Warren, 312).

Individual variables can be represented by verbs of intense action that convey the dynamism of the communicative intentions of the addressee: to fling

one's glance, to swing one's stare, to flash a look, to fix smb. with a firm gaze:

9) His eyes swung toward me with a motion that made you think you could hear them creak in the sockets (Warren, 247).

Verbalization of facial expressions to reproduce it in artistic discourse occurs according to the model, where the central individual constant is the lexical units face, facial expression, air, (eye) brow, which are modified by an individual variable. Creating an expression the face requires the involvement of almost all of its muscles, so it is regular to describe involving several individual variables simultaneously:

10) "... But I quieted him down," she added, with an air of grim, suddenly spinsterish, satisfaction, the kind your great aunt used to wear (Warren, 90).

11) They telegraphed their disapproval of Scarlett's conduct to Hetty Tarleton by delicately raised eyebrows (Mitchell, 105).

12) Charles 'expression showed that he was baring his heart's secrets to Scarlett (Mitchell, 108).

13) "I guess it means I'm your probation officer, Jimmy," Ann said, the expression of her face making it clear that she was not happy about the situation (Rosenberg, 6).

When verbalizing gestures as an individual constant are 1) somatic units that denote the following organs of the human body that are involved in the production of movements: hand, arm, finger, shoulder, fist, thumb, head; 2) the noun gesture and the noun that names the result of the action shrug:

14) On the floor, Herres was looking up at Archer in the control room and invitingly lifting his hand as though he had a glass in it. "The actor is making a significant gesture," Archer said, nodding to Herres. "Would you say that was beer or bourbon in his hand?" He started out of the room (Shaw, 7).

Individual / individual variables / and characterize the features of gestures that are in contextdialogue reflects communicatively significant kinesic components. Content of individualvariables, the means of their linguistic expression are correlated

with the concretization of communicative intention of the speaker. In such cases, the communicative significance of the gesture is verbalized; external signs of its implementation are not given. That is, the verbalization of the gesture is defined relative to because the verbalized gesture is specifically defined only in terms of communication intentions. It is the description of the communicative significance of the gesture that evokes the existing in consciousness the speaker has a stereotypical view of this gesture. Verbs act as an individual constant when verbalizing a deictic gesture pointing to point, to nod, to wave, etc:

15) "A present from Sylvia?" I pointed at the suitcase. He looked out of the window. "No. That was given- to me in England, long before I met her. Very long ago indeed. I'd like to leave it with you, if you could lend me an old one " (Chandler, 4).

Conclusions. Individual variables are descriptions of the peculiarities of the production of pointing gestures, orientation and location of the specified persons / subjects. Thus, to denote the kinetic components involved in the communicative process, use a variety of nominations that are or are permanent nominations that fixed in the language and reflected in lexicographical sources (the main to some extent in the form of somatic phraseology), or individually authorial formations that contain an individual constant (basic, mandatory element of the structure) and individual variable (s), which are filled with the necessary lexical and semantic content according to the communicative instructions of the speaker. An individual variable denotes an arbitrary element in the structure describing the kinesic component in terms of the method of its creation and communicative significance.

The perspective of the research is the study of the nominations of proxemic and prosodic communicative components, which make it possible to identify features of the reflection of the processes of cognition of the world by a man and their reproduction in language and speech.

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