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Functional Features of Paralinguistic Means in a Literary Text

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***Abstract*:** *The article is devoted to the identification and functional features of paralinguistic means in a literary text, in particular in a dramaturgical text, including author's remarks indicating nonverbal parakinetic and paraphonetic human behavior. The author identifies the distinctive features of paralinguistic means, such as the interaction of linguistic and paralinguistic means characterized by a single functional orientation; ambiguity and polyfunctionality of stylistic, pragmatic and socio-cultural functions; the presence of paralinguistic markers, para-lexemes that have a verbal expression. Based on the analysis of the works of Russian, English and Uzbek poets and writers, the basic functions of paralinguistic means in a literary text are revealed: cognitive, socio-cultural and stylistic.*

Key words: *dramaturgical text, literary text, nonverbal parakinetic and paraphonetic means, paralinguistic means, functional orientation, functions of paralinguistic means, gestures, facial expressions, social and constructive, paralexics.*

The problem of literary text has always been and is in the focus of attention of researchers. It is enough to mention the names of such famous scientists as A.A.Potebnya, B.M.Bakhtin, V.V. Vinogradov, R.O. Yakobson, Y.M. Lotman, P.Ya.Galperin, I.V.Arnold and many others to understand how relevant are the issues related to the literary text, its main categories and properties that determine the specifics of this type text.

The need to consider paralinguistic means in a literary text is due to a number of factors. First of all, it should be emphasized that paralinguistic means in a literary text are characterized by their own characteristics. As the analysis of the linguistic material has shown, paralinguisms are widely used in the literary text and have verbal explication in the form of signals, markers of nonverbal behavior of the characters of the literary text. We designate such signals of paralinguisms, as already noted, by paralexems. It should be emphasized that in terms of the representativeness of paraphonetic and

parakinetic means, the dramaturgical text is of the greatest importance, which is replete with author's remarks indicating nonverbal human behavior.

Of course, the paralinguistic markers in a literary text, being included in the general system of linguistic means, are also aimed at the aesthetic impact of the reader, which is manifested primarily in the fact that paralinguistic means contribute to the disclosure of the inner spiritual world of a person, his emotions, intelligence, behavior. It follows from this that such parameters as anthropocentrism, emotivity, evaluativeness, expressivity constitute the essence of paralinguistic units in a literary text.

In works of fiction, the authors, of course, give preference to the projective way of expressing emotions and the psychological state of a person, since when creating a work of art, the author seeks not only to express his thoughts, but also to awaken the reader's imagination, encourage him to analyze what he has read and form his own conclusions. In addition, without describing gestures and facial expressions, without indicating nonverbal behavior, it is often impossible to express the meaning that is part of the intentions of communicants. The constant and widespread inclusion of descriptions of gestures and facial expressions in works of fiction is also determined by the specifics of literature as a figurative way of reflecting reality. Let's turn to the analysis of language material.

In A.P.Chekhov's play “Uncle Vanya” there is a number of paralinguistic means. Here is a passage from this play:

«Войницкий. Герр профессор изволил выразить желание, чтобы сегодня все мы собрались вот в этой гостиной к часу дня. (Смотрит на часы). Без четверти час. Хочет о чем-то поведать миру.

Елена Андреевна. Вероятно, какое-нибудь дело.

Войнидкий. Никаких у него нет дел. Пишет чепуху, брюзжит и ревнует, больше ничего.

Соня. (тоном упрека). Дядя!

Войницкий. Ну, ну, виноват. (Указывает на Елену Андреевну). Полюбуйтесь: ходит и от лени шатается. Очень мило! Очень!

Елена Андреевна. Вы целый день жужжите, все жужжите - Как не надоест! (с тоской). Я умираю от скуки, не знаю, что мне делать.

Соня. (пожимая плечами). Мало ли дела? Только бы захотела.

Елена Андреевна. Например?

Соня. Хозяйством занимайся, учи, лечи. Мало ли? Вот когда тебя и папы здесь не было, мы с дядей Ваней сами ездили на базар мукой торговать.

Елена Андреевна. Не умею. Да и неинтересно. Это только в идейных романах учат и лечат мужиков, а как я, ни с того, ни с сего, возьму вдруг и пойду их лечить или учить?

Соня. А вот я так не понимаю, как это не идти и не учить. Погоди, и ты привыкнешь. (Обнимает ее). Не скучай, родная. (Смеясь). Ты скучаешь, не находишь себе места, а скука и праздность заразительны. Смотри: дядя Ваня ничего не делает и только ходит за тобою, как тень, я оставила свои дела и прибежала к тебе, чтобы поговорить. Обленилась, не могу! Доктор Михаил Львович прежде бывал у нас очень редко, раз в месяц, упросить его было трудно, а теперь он ездит сюда каждый день, бросил и свои леса, и медицину. Ты колдунья, должно быть.

Войниикий. Что томитесь? (Живо) Ну, дорогая моя, роскошь, будьте умницей! В ваших жилах течет русалочья кровь, будьте же русалкой! Дайте себе волю хоть раз в жизни, влюбитесь

поскорее в какого-нибудь водяного по самые уши-и бултых с головой в омут, чтобы Герр профессор и все мы только руками развели!

Елена Андреевна. (с гневом). Оставьте меня в покое! Как это жестоко! (Хочет уйти).

Войницкий. (не пускает ее). Ну, ну, моя радость, простите...Извиняюсь. (Целует руку). Мир.

Елена Андреевна.У ангела не хватило бы терпения, согласитесь.

Войницкий. В знак мира и согласия я принесу сейчас букет роз; еще утром для вас приготовил...Осенние розы - прелестные, грустные розы... (Уходит).

Соня. Осенние розы - прелестные, грустные розы…» [2, p. 287-288]

This passage of the dramaturgical text is characterized by a wide variety of parakinetic and paraphonetic means, which together with verbal means perform a constructive function, i.e. the function of creating and characterizing the image of a character. Paralinguistic means here contribute to the expression of, a) the internal psychological state of the character;

b) character traits; and) character relationships. So, Elena Andreevna presents here as a passive, bored, intelligent person. These qualities of character are transmitted not only by lexical, but also by parakinetic («от лени шатается») and paraphonetic («с тоской в голосе») means. Sonya, on the contrary, is characterized as an energetic, optimistic and benevolent person, as evidenced along with lexical and parakinensical means, the markers of which are such units as «обнимает её, смеясь». The most clearly paralinguistic means characterizing the psychological state are manifested in the speech of Voynitsky, who is in love with Elena Andreevna, tries to cheer, calm and please her and at the same time reproaches her. This manifests itself as in exclamations: «Очень мило! Очень!», «Ну, ну», "elongated sounds for the purpose of emphatic amplification «по самые уши-и», the use of pauses in order to emphasize the words standing between pauses. So the lines of the famous poem quoted by Voinitsky are highlighted with pauses on both sides, which gives them a special poetic tonality, emphasizing the emotional state of a person in love. This is also confirmed by practical means («целует руку»). It should be emphasized once again that these functions of paralinguistic means are not considered by us in isolation from linguistic means, on the contrary, by interacting closely with each other, they contribute to the most effective expression of the author's intention.

The ethnospecific function, in particular, the function of creating national stereotypes, is of great interest in terms of the functional originality of paralinguistic means in a literary text. Indicative in this regard is the story of A.P. Chekhov «Daughter of Albion», in which two cultures are opposed, «two national stereotypes», which are based on the opposition «friend – alien »:

Англичанка, услышав своё имя, медленно повела нос в сторону Грябова и измерила его презрительным взглядом. С Грябова подняла она глаза на Отцова и его облила презрением. И всё это молча, важно и медленно…

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– Мисс… эээ… – обратился он к англичанке. – Мисс Тфайс! Же ву при… Ну, как ей сказать? Ну, как тебе сказать бы ты поняла? Послушайте… туда! Туда уходите! Слышишь? Мисс Тфайс облила Грябова презрением и издала носовой звук. –Что-с? Не понимаете? Ступай, тебе говорят, отсюда! Мне раздеваться нужно, чётрова кукла! Туда ступай! Туда!

Грябов дёрнул мисс за рукав, указал ей на кусты и присел: ступай, мол, за кусты и спрячься там… Англичанка, энергически двигая бровями, быстро проговорила длинную агнглийскую

фразу. Помещики прыснули.

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Грябов снял сапоги, панталоны, чбросил с себя бельё и очутился в костюме Адама. Отцов ухватился за живот. Он покраснел от смеха, и от конфуза. Англичанка задвигала бровями и замигала глазами… По жёлтолму лицу её пробежала надменная, презрительная улыбка.

– И хоть бы сконфузилась, подлая! Сказал Грябов, полезая в воду и крестясь. –Брр… холадная вода… Посмотри, как бровями двигает! Не уходит… Выше толпы стоит! Хе-хе-хе… И за людей нас не считает!

Войдя по колена в воду и вытянувшись во весь свой громадный рост, он мигнул глазом и сказал: – Это, брат, ей не Англия! Мисс Тфайс хлоднокровно переменила черяка, зевнула и закинула удочку. [2, pp.287-288]

Summary of the story: two characters, a Russian gentleman and an English governess, hating each other, are fishing on the river bank. When the master caught the hook of the fishing rod, he, in the presence of an Englishwoman, stripped down to the goal, climbed into the water. The national stereotype of the Russian landowner is endowed with such character traits as rudeness, bad manners, ignorance, which manifests itself in his verbal (reduced vocabulary: чертовка, бельмы, чёртова кукла, etc.) and non-verbal behavior. The paralinguistic means expressed in the text with the help of paralexem characterize the actions of the master as a manifestation of the highest degree of lack of culture (he took off his boots, pantaloons, threw off his underwear, etc.).

It is interesting to note that if the image of a Russian landowner is created by both verbal and nonverbal means, then the image of an Englishwoman is created exclusively with the help of paralinguistic means, since she, not knowing the Russian language, did not utter a word. The analysis of paralinguistic means makes it possible to identify such stereotypical character traits of an Englishwoman as equanimity, arrogance, contempt, which is confirmed by her nonverbal behavior (facial expressions, looks, movements).

Along with the ethno-cultural function of the paralinguistic means in this story, they also perform a pragmatic function aimed at identifying interpersonal relations of an interethnic nature, manifested in mutual hostility, dislike of “foreign” culture and the superiority of “their” culture.

Another example illustrating the constructive and social function of paralinguistic means are fragments of text from A.S. Pushkin's novella «The Peasant Lady». It is known from the content of the work that the daughter of the landowner Lisa, secretly under the guise of a peasant woman, gets acquainted with the son of another landowner with whom her father was in hostile relations. Lisa understands that in order to transform her into a simple peasant girl, it is necessary to change not only clothes, but also manners of behavior and speech. The following examples demonstrate the features of verbal and nonverbal behavior inherent in the social status of the lower class:

«Небось милая», — сказал он Лизе, – собака моя не кусается». Лиза успела уже оправится от испугу и умела тотчас воспользоваться обстоятельствами. «Да нет, барин, – сказала она, притворяясь полуиспуганной, полузастенчивой, – боюсь: она, вишь, такая злая; опять кинется». Алексей (читатель уже узнал его) между тем пристально глядел на молодую крестьянку. Я провожу тубя, если ты боишься, – сказал он ей, – ты мне позволишь идти подле себя? – «А кто те межает? – отвечала Лиза, – вольному воля, а дорога мирская…

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…наконец он увидел меж кустарника мелькнувший синий сарафан и бросился навстречу милой Акулины. Она улыбнулась восторгу его благодарности; но Алексей тотчас же заметил на её лице следы уныния и беспокойства. Он хотел узнать тому причину, Лиза призналась, что поступок её казался ей легкомысленным, что она в нём раскаивалась, что на сей раз не хотела она не сдержать данного слова, но что это свидание будет уже последним и что она просит его прекратить знакомство, которое ни к чему доброму не может их довести. Всё это, разумеется, было сказано на крестьянском наречии; но мысли и чувства, необыкновенные в простной девушке, поразили Алексе. [3, p. 238]

Lisa's speech, as the author himself points out, was spoken in a peasant dialect, characterized not only by the peculiarities of verbal representation of speech, but also by its phonational characteristics and pronouncing skills peculiar to certain social groups. This is indicated by the author himself, in the words of Lisa: «Да как же барина с слугой не распознать? И одет-то не так, и баишь иначе, и собаку-то кличешь не по-нашему».

In the examples given, the social and constructive function of paralinguistic means is clearly traced, aimed at characterizing the character from the point of view of his social status, in this case belonging to the peasant class. Thanks to the well–learned features of the peasant dialect, including paralinguistic means, the image of a "real" peasant girl is created, which gives reason to assert that paralinguistic means, along with verbal means, perform a constructive function - the function of creating an image of a character.

Let us turn to the analysis of the English text from the play by B. Show "Pygmalion" in order to identify the functional significance of paralinguistic means. The main character of the play is a young flower girl of low social status, as evidenced by her speech. Here are some statements.

The flower girl (springing up terrified). I aint done nothing wrong by speaking to the gentleman. I've right to sell flowers if I keep off the kerb/ (hysterically). I'm a respectable girl, so help me. I never spoke to him except to ask to buy a flower off me….

The flower girl (breaking through them to the gentleman, crying wildly. Oh, sir, don't let him charge me. You dunno what it means for me…

The flower girl (still hysterical) I take my Bible oath I never said a word…

The flower girl (quite overhelmed), lookigh up at him in ming led wonder and deprecation without daring to raise her head) ah-ah-ah-ou-ou—ou-oo! [4, p.102]

In these examples, all kinds of paralinguistic means are used: paraphonetic (distorted pronunciation of sounds, tone, volume of voice) and parakinetic (gestures, facial expressions), which perform a number of functions:

a) social, indicating, revealing the character and temperament of the character;

b) characterizing, revealing the character and temperament of the character;

c) expressive and emotional, describing the internal psychological state of the character;

d) constructing (cognitive), creating an image of the character;

The interpretation of these functions contributes to the creation of an artistic "portrait" of a girl who, of course, belongs to the lower class, is illiterate, has an impulsive, hot-tempered character, and in the presented situation is in a state of excitement, fear, hysteria, anger, as evidenced by the parallelisms: terrified, crying, wildly hysterically, deprecation.

In another excerpt from the same work, another directly opposite image of a girl is presented:

Liza (speaking with pedantie correctness of pronunciation and great beauty of tone) How do you do, Mrs.Higgins? (She gasps slightly in making sure of the // in Higgins, but is quite successful) Mr. Higgins told me I might come…)

Liza. How do you do? (She sits down on the ottoman gracefully in the place just left vacant by Higgins) …

Liza, with perfectly elegant diction) Walk! Not bloody likely (sensation)/ I am going in a taxi… [4, p.87]

Linguistic and paralinguistic means, including paraphonetic (pedantically correct pronunciation, beautifully sounding tone of voice, excellent diction) and parakinetic means (graceful movements and elegant manners) are used in these examples in order to create a new image of a girl claiming the status of a secular lady from high society. Paralinguistic means here perform the functions of: a) characterization of the character from the point of view of his social status; b) constructing the image of the character.

As already noted, the dramaturgical text is the most representative in terms of the use of paralinguistic means, since all the author's remarks contain an indication of the nonverbal behavior of the characters. However, as the analysis of linguistic material has shown, paralinguistic means are widely used in other types of text, in particular, in prose and poetic works.

Let us turn to the analysis of the poem by the famous Uzbek poet Abdulla Aripov “Tightrope Walker” (“Dorboz”).

Bulutlarga yondosh, osmon ostida

Kiprikdagi yoshday turipti dorboz.

Qilichning damiday arqon ustida,

Ko'zlarini yumib yuripti dorboz.

Odamlar,odamlar,uni olqishlang,

Qarang, u naqadar epchil va o'ktam,

Biz-chi, eh... ba'zi bir ko'zi ochiklar,

Eplab yurolmaymiz katta yo'lda ham. [1]

This poem is of great interest in many ways. Firstly, it presents one of the most widespread national types of circus art in Uzbekistan – tightrope walking; secondly, the poem is saturated with paralinguistic means, more precisely parakinetic means, verbalized with the help of paralexem (turipti, yuripti, olqishlang и др.); thirdly, paralinguistic means, performing various functions, act as representatives of the main conceptual content of the entire text. Considering the features of the functioning of paralinguistic means, it is necessary to keep in mind the close interaction of linguistic and paralinguistic units, which is manifested in their unified functional orientation.

A distinctive feature of the paralinguistic means in this poetic text is their polyfunctionality, manifested in the interaction of stylistic, pragmatic and cognitive functions. Stylistic functions, such as expressive-amplifying, emotive and figurative, are conditioned by the description of all the movements of a tightrope walker performed by him at a great height, which is emphasized by the use of hyperbole (“Bulutlarga yondosh, osmon ostida”). The imagery created by the phrase “kiprikdagi yoshday”,

directly related to the description of the movements of the tightrope walker, emphasizes, on the one hand, the danger of the movements performed by him, on the other - the courage and dexterity of the tightrope walker.

The pragmatic function consists in the emotional impact that the poem has on the reader, causing him a range of contradictory feelings: a sense of danger and fear and, at the same time, admiration for the beauty, grace and courage of the tightrope walker. The emotivity of the whole poem is also emphasized by the antithesis that opposes the tightrope walker, his professionalism, to some people who cannot cope with life's difficulties, although they walk on the ground with their eyes “open” («ko'zlarini yumib”).

The parakinesic juxtaposition of "closed and open eyes" has a metaphorical meaning here, creating images of a "strong" and "weak" person. The pragmatic effect of this antithesis is enhanced by the use of the poet's direct appeal to the reader. («Odamlar, odamlar”), as well as the use of concomitant paraphonetic means (interrogative intonation, in the phrase “Biz-chi, eh”, выражая эмоции сожаления и возмущения, что также подчёркивается звуком [әh], and the subsequent pause, expressing the poet's annoyance and disappointment. And, finally, the most important cognitive function in this case is performed by all linguistic and paralinguistic means in combination, creating a national image of a tightrope walker, a professional image of a brave, dexterous, fearless person who performs his work with skill and dexterity. In other words, the cognitive function contributes to the construction of the artistic image of a tightrope walker, which forms the conceptual basis of the entire work, its national and cultural specifics.

The socio-cultural function of paralinguistic means in this case is aimed at creating a professional image of a person, his social status and professionalism.

It is important to emphasize that all these functions, interacting and complementing each other, are aimed at expressing the author's intentions and strategies, his aesthetic and value attitudes. In this regard, it can be argued that linguistic and paralinguistic means together also perform an interpretive function, revealing the image of the author, his artistic picture of the world.

The analysis of literary texts from the position of paralinguistics has shown that paralinguistic means, or rather markers of paralinguistic means, are widely distributed, in our opinion, form an integral part of a literary text. It should be emphasized that paralinguistic means have a nonverbal character, nevertheless, in the text they receive explicit expression in the form of paralinguistic markers represented by a broad spector of linguistic units of all cognitive parts of speech. As an illustration, we can cite the partial differentiation of the parallaxes used in the text. (see table)

Table. Partial differentiation of the paralexem

Parts of speech	English	Russian	Uzbek
Nouns	Anger boredom joy delight fear	Гнев Скука Радость Восторг страх	G'azab Zerikish Quvonch Hayrat qo'rquv
Verbs	to cry to mumble to whisper	гаркнуть, брюзжать, шептать	Dotlab baqirmoq bor ovozi bilan qichqirmoq

	to roar to grumble, to growl to bark	мурлыкать реветь ворчать рычать	pichirlamoq yig'lamoq xurillamoq ming‘irlamoq gij-gijlamoq irillamoq
Adjectives	Croaky Flat Husky plummy silvery anxious	писклявый, бархатный, заунывный враждебный угрюмый тревожный	Chiyildoq Mayin G ‘amgin (ovoz) Ma’yus mazlum Bezovta
adverbs	Sarcastically Rudely haughtily hostile sullenly	глухо сипло несвязно враждебно угрюмо	Bog‘iq xirillagan Bog‘lanmagan adovatli xumraygan

Speaking about the paralinguistic means conveyed 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 their structure, the paralinguistic means are one of the most important style-forming means of the text. It is they who turn the text constructed from linguistic units and linguistic rules into an integral structure capable of having an emotional and expressive effect on the reader or listener. Therefore, we can make sure that every word and every phrase in our speech can be matched with a linguistic equivalent - be it a word, phrase, text or a paralinguistic sign, i.e. those means that complement or make speech more saturated.

Without going into details of this big problem, we will note the main characteristics of the literary text, based on their analysis of the existing literature on this issue. So, as the main parameters of a literary text, the following are noted: aesthetic function, anthropocentrism, imagery, emotiveness, axiological, evaluative, expressiveness, implicitness, conceptuality, interpretability, modality.

Summing up, it can be concluded that paralinguistic means are widely used in all types of literary text (prose, poetry, drama), but the most representative in this regard is the dramatic text, because it includes author's remarks indicating nonverbal parakinetic and paraphonetic human behavior. In a literary text, paralinguisms receive verbal expression with the help of so-called paralinguistic signals, markers, indicators, which can be designated by the term “paralexics”, containing an indication and description of a person's nonverbal behavior.

The paralinguistic means of a literary text are characterized by distinctive features:

a) the interaction of linguistic and paralinguistic means characterized by a single functional orientation;

b) ambiguity and polyfunctionality of stylistic, pragmatic and socio-cultural functions;

c) the presence of paralinguistic markers, para-lexemes having verbal expression.

The basic functions of the paralinguistic means in the fiction text are:

1. cognitive function aimed at constructing artistic images of the author and the character, modeling the individual author's conceptual picture of the world;
2. socio-cultural function due to factors: a) social status; b) age, gender and professional characteristics, as well as c) national and cultural characteristics displayed in the text using paralinguistic means.
3. A stylistic function aimed at: a) expressing emotions of a positive or negative nature and b) revealing the inner psychological state of the character.

Resources

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