

PRAGMATIC ASPECTS OF THE USE OF NONVERBAL MEANS IN ZULFIYA ISRAILOVA'S POEMS

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Abstract. *This article examines the pragmatic aspects of the use of nonverbal means in the poetry of Zulfiya Isroilova. The main objective of the study is to identify nonverbal elements occurring in the poet's poems and to determine their communicative and emotional functions. The paper provides a detailed analysis of the use of facial expressions, pauses, intonation, and other nonverbal means within poetic context, as well as their pragmatic meanings and sociolinguistic functions. The results of the research contribute to revealing the communicative effectiveness of nonverbal means in Zulfiya's poetry.*

Keywords: *Nonverbal means, pragmatic analysis, informative function, communicative function, cognitive function.*

Annotatsiya. *Ushbu maqolada Zulfiya Isroilova she'riyatida noverbal vositalarning qo'llanilishi pragmatik jihatdan tahlil qilinadi. Tadqiqotning asosiy maqsadi shoira she'rlarida uchraydigan noverbal unsurlarni aniqlash hamda ularning kommunikativ va emotsional vazifalarini belgilashdan iborat. Maqolada mimika, pauza, ohang kabi noverbal vositalarning she'riy matndagi qo'llanilishi, ularning pragmatik ma'nolari va sotsiolingvistik funksiyalari atroflicha o'rganilgan. Tadqiqot natijalari Zulfiya she'riyatida noverbal vositalarning kommunikativ samaradorligini ochib berishga xizmat qiladi.*

Kalit so'zlar: *Noverbal vositalar, pragmatik tahlil, informativ funksiya, kommunikativ funksiya, kognitiv funksiya.*

Аннотация. *В статье рассматриваются прагматические аспекты использования невербальных средств в поэзии Зульфийи Исраиловой. Основная цель исследования - выявить невербальные элементы, встречающиеся в стихотворениях поэтессы, и определить их коммуникативные и эмоциональные функции. В работе представлен подробный анализ использования мимики, пауз, интонации и других невербальных средств в поэтическом контексте, а также их прагматических значений и социолингвистических функций. Результаты исследования способствуют раскрытию коммуникативной эффективности невербальных средств в поэзии Зульфийи.*

Ключевые слова: *невербальные средства, прагматический анализ, информативная функция, коммуникативная функция, когнитивная функция.*

Introduction. It is known that the system approach in linguistics is manifested in two forms: system-structural and functional. It is no secret that today in world linguistics such areas as linguoculturology, psycholinguistics, and pragmalinguistics are developing on a large scale. This process, in contrast to traditional linguistics, requires an approach to text analysis based on the laws of logic and psychological knowledge. In this chapter, we will focus on the pragmatic characteristics of nonverbal means in the language using the example of Zulfiya Isroilova's poetry.

Literature Review. In lyrical discourse, verbal and nonverbal means play an important role in the process of verbal communication from a linguocultural,

sociolinguistic, and pragmatic perspective. Therefore, a broad-based study of verbal and nonverbal means in literary texts is one of the important tasks of linguistics.

Methodology & Empirical Analysis. As we all know, verbal communication occurs in two forms: 1) verbal; 2) nonverbal. Verbal communication is unique to humans and requires linguistic knowledge of a particular language. That is, in the process of verbal communication, interlocutors pay special attention to the content and essence of words and phrases. The correct use of words takes into account their expressiveness and neutrality, the pronunciation of sounds and words, the tone of speech and the quality of sound.

Results. A wide range of nonverbal communication is the gaze and facial expressions, gestures. During this communication, the eyes, lips, forehead and chin express the main emotions - hatred, longing, surprise, happiness, anger and others. Nonverbal use is also important in revealing the linguocultural support of the language. For example, through the lexeme of opening one's hands in prayer, one can see the expression of products characteristic of the Uzbek nation. After all, nonverbal communication differs from one another according to the traditions of nations and peoples. For example, bowing expresses greetings among the Uzbek people, gratitude among Koreans, and respect in the Japanese mentality [6,56-57].

In any form of communication, even in the communication between the creator and the reader, we see that verbal and nonverbal means are the main element that convinces and attracts communicants to the speech situation. We can find this in lyrical, dramatic and epic types of literary texts. As is known, researcher N. Khursanov analyzed the relationship between verbal and nonverbal means in English and Uzbek dramas in his research work. This, in turn, shows that it is important to analyze the importance of verbal and nonverbal means of communication in the discourse of lyrical and epic texts [2, 17-18].

In the process of communication, voice, facial expressions, and body movements are used to express a person's inner state, that is, emotions. In relationships between communicators, communication is coordinated using verbal and nonverbal means. In the discursive process, various means are used to establish contact between the sender and receiver of information. Although verbal means occupy a central place in text discourse, nonverbal means are considered units that convey initial information through subconscious signals. D.Khudoyberganova studied the reflection of the character's mental state in microtexts that are expressions of emotions mainly through seven different methods. According to the scientist, the role of nonverbal means in expressing the character's mental state is extremely important. The character's mental state is skillfully shown directly through his physical actions [1, 38].

Pragmatically, the lexicon related to emotions includes the communicative process associated with the expression of emotions and the transmission of these emotions. In the process of communication, the speaker names a certain experience, animates it, and

thereby creates an associative-emotional field corresponding to the lexical focus of the image, taking into account the emotional semantics in the meanings of words, ensuring emotionality and expressiveness.

In Zulfiya's poetry, we can observe the appropriate use of various verbal and nonverbal means available in the Uzbek lexicon in describing the creative experiences, classifying emotional situations and processes related to the psyche, and in describing the inner mental state of the lyrical hero, that is, expressing experiences such as love, hatred, surprise, complaint, consent, trust, pain, fear, irony, longing, value and suspicion. In the poet's work, nonverbal means are one of the important poetic elements that serve the poet's aesthetic and pragmatic goals. The following poetic fragment taken from the poet's poem "*Spring has come, questioning you...*" is a vivid example of this:

*Where is the smile you greeted me with,
Like a river flowing with its own song?
"Am I lucky?" you once asked,
Gazing at me with longing, wrapped in poetry." [3, 32].*

Lexically and visually, the combination "*gazing with yearning*" expresses the attentive gaze of the hero, his inner feelings through his gaze. This is a visual imagery that shows the hero's mental state through a wordless action. Emotional signal: the hero's inner feelings: excitement, passion, interest or doubt are conveyed to the reader through the gaze. These words are a nonverbal signal reflecting the hero's inner mental state. Communicative function: even if the hero does not say anything, he conveys his feelings to the reader through his gaze. This is a function of nonverbal communication. Aesthetic and pragmatic effect. In this poem, nonverbal elements such as gaze and gaze evoke an emotional reaction in the reader, helping to penetrate the poem deeper. The main purpose of the poet's use of the nonverbal tool of gazing is to convey the inner feelings of the lyrical hero in a gentle and subtle way. Pragmatically, the word "*suqlanib boqqan*" evokes the reader's sense of empathy and strengthens the emotional atmosphere in the poem.

Conclusion. In conclusion, in the poetry of Zulfiya Isroilova, nonverbal means are manifested as an important component of the artistic and aesthetic system. In addition to directly describing the spiritual experiences, inner suffering, joys and aspirations of the lyrical hero, the poetess also deeply expresses them through facial expressions, pauses, silence, intonation tone, and images of physical movement. The results of the study show that nonverbal means enhance emotional-expressiveness in the poetic text; they perform an important pragmatic function in revealing the internal psychological state of the lyrical subject; they reveal the hidden meaning in the text and provide indirect communication with the reader; they increase aesthetic expressiveness and imagery in the communicative process. In Zulfiya's poetry, nonverbal units often come in harmony with verbal means, creating a multi-layered content. As a result, the pragmatic meaning in the poetic discourse expands, and the spiritual world of the lyrical hero is expressed more vividly and

impressively. Thus, in the poet's work, nonverbal means appear not only as auxiliary means of image, but also as an important element of communicative purpose. They serve as an important factor in increasing the content richness, aesthetic value and impact of the poem.

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