

LINGUA-PRAGMATIC ASPECTS OF NONVERBAL MEANS IN UZBEK, ENGLISH, OTTOMAN TURKISH AND RUSSIAN LANGUAGES**Kurbanov Muzaffar**Andijan state university, Uzbekistan
adusifat@gmail.com**ABSTRACT**

This article deals with the problems of translation and comprehension of paralinguistic means of speech. Views and theoretical ideas of Uzbek, English, Ottoman Turkish and Russian scholars on nonverbal means are discussed by collecting information and materials on the subject, and comparing them with the content. It also discusses cultural aspects of paralinguistic means of the languages under the research.

Keywords: *paralinguistic means, nonverbal communication, nonverbal means, lingua-pragmatics, translation problems, signs, gestures, body language.*

INTRODUCTION

The role of verbal and nonverbal (gestures, facial expressions, etc.) means of communication, their relationship and purposes of use have been extensively studied in linguistics, psychology, philosophy, economics, sociology, medicine and, of course, in cultural studies. In this connection, new vectors of academic research have emerged, such as cultural linguistics, psycholinguistics, pragmalinguistics, biolinguistics, neurolinguistics, linguo-economics, ethnolinguistics, sociolinguistics, and ecolinguistics, resulting in the development of different approaches to dividing communication types into verbal and nonverbal.

Components of nonverbal communication - given in different languages are called differently and there is no consensus about a single name, so we propose to divide the means of expressing nonverbal communication into nonverbal and paralinguistic means based on the materials and analysis collected during the research. For nonverbal means, we include gestures and actions that can also be expressed verbally and performed directly by the person. We also recommend including semiotic units, conventionally coded symbols and non-linguistic means with limited verbal (verbal) expression into paralinguistic means. Accordingly, in the future, we consider it appropriate to treat the components of nonverbal and paralinguistic means of communication as nonverbal means in general.

MATERIAL AND METHODS

It is no exaggeration to say that the problems of understanding and translating nonverbal means in communication have not been sufficiently thoroughly studied up to this day. It is true that in some cases nonverbal means have been studied in general together with verbal communication or as one of its components, but this does not mean that the place and content of nonverbal means in speech have been fully studied. This is because translating nonverbal means from one language to another requires understanding national and specific features of both languages, and it also requires a good mastery of nonverbal means in the language being studied. Scientific research has shown that the nonverbal tools used in speech have a general, national and specific character. In particular, the Uzbek linguist A. Nurmanov noted that when translating a certain text from one language into another, it is necessary not only to know the language of the people, but also to know their specific culture and gestures.

In this point it would be appropriate to say that thanks to the translation, the masterpieces of world literature - "A Thousand and One Nights", Indian fairy tales "Kalila and Dimna", Homer's "Iliad" and "Odyssey", Umar Khayyam's rubais, A. Navoi's epic "Sabbai Sayyar", Bobur's "Boburnoma", and works of

Dante, W. Shakespeare, Cervantes, Byron, Voltaire, I. Goethe, A. Pushkin, N. Gogol, L. Tolstoy, Daniel Defoe, Robindranath Tagore's have been repeatedly translated into the languages of the peoples of the world and have served as a source of knowledge and enlightenment for centuries on different continents of the earth. Most of these works have been translated indirectly (applying personal feelings), not directly. Therefore, in the translations of these works, there are not ambiguous, semantically inadequate, i.e. inconsistent phrases. In fact, in the process of translation, the choice of a depiction method seems more appropriate when translating national ethnic concepts as semantic losses are minimized even if they are not close to the original. Therefore, when translating from one language to another, a certain aspect of meaning can be sacrificed to minimize gross semantic losses. For example, the Russian writer L. Penkovsky translated nonverbal means of gestures and actions in the Russian translation of the epic "Farkhod and Shirin" by the great Uzbek poet and thinker Alisher Navoi: "poster" - instead of the descriptive word "cry" used the phrase *"рассыпать жемчуг слез – to pour out the pearl of tears"* "razbudil" - instead of the word "awakened" skillfully used the periphrastic phrase *"Солнечный рубин открыл глаза Шапира – The sunny ruby opened Shapir's eyes"*.

Nevertheless, such Uzbek means as "paranji", "chimildiq", "tumor"; Ottoman Turkish "afiyet olsun", "zemheri", "maalesef"; English "football widow", "catch and release", "table queen"; "poshlost" (пошлость), "stushevatsya" (стусеваться), "xandra" (хандра) in Russian accepted as exotic lexicon cannot be translated into other languages without semantic loss.

The pragmatic aspects of verbal and nonverbal means in translation were also researched In Ottoman Turkish linguistics also by H.Balji, a professor of Istanbul University. The scholar explained that the features of the use of verbal and nonverbal means in speech were connected with the social structure of pragmatics.

Research of the problems of understanding the lingua-pragmatic aspects and sign systems of nonverbal means in English-speaking countries are associated with the names of such American and European scholars Ch.Peirce, R.Karnap, Ch.Morris, L.Wittgenstein, who were the founders of the trend of philosophical pragmatism.

RESULTS

However, the problems of learning and translating verbal and nonverbal means in lingua-pragmatic context are almost the same in all languages. In translating them, problems such as the correct choice of expressions of the nonverbal means used in the target language instead of the ones used in the source language or their equivalents have not been resolved. Therefore, the problem of translating paralinguistic means in speech or the question of its correct understanding poses difficulties not only for foreigners, but also for representatives of our nation living in other countries. For example, in the Uzbek language, the nonverbal gesture "to slap someone on the shoulder" is known to us with more than 10 semas: *calling from behind, comforting, persuading, thanking, praising, approving, reprimanding, expressing one's opinion, ensuring the seriousness of verbal means, and slapping someone who coughs while eating.*

In Uzbek– *Йўлчи дўстининг сўзларига хахолаб кулди, маъқул дегандай қўлини чўзиб, унинг елкасини қокди.*

In Turkish– *"Tam vaktinde geldiniz don Lino..." dedi hakim ve dost hareketlerle omzunu sıvazladı onun.*

In English– *"You never offered to do that," she complains to Sam, slapping his shoulder.*

In Russian– *Ничего, добреющий мальчик, ничего! прибавил он, стукнув Заметова по плечу, я ведь не назло, "а по всей то есь любви, играючи", говорю, вот как работник-то ваш говорил, когда он Мутьку тузил, вот, по старухиному-то делу.*

As it can be seen from the examples the paralinguistic means associated with “slapping on the shoulder” used in speech have been demonstrating lingvopragmatic aspects and conveying different meanings in different situations. In particular, understanding or translating them from one language into another can cause inherent complexity for the translator and communicator.

In addition, by translation we mean not only the translation of verbal means or verbalised gesture and movements from one language to another, but also the transfer of nonverbal signaling means such as fine art and musical composition to speech. This is because there are cases when artists and composers in their works translate (decode) the processes of conveying people's inner experiences into words, and transcribing (encoding) them into color interpretations and musical tones. In particular, the Russian scientist I. Gorelov tried to interpret the process of translating musical language into verbal means from the point of view of psycholinguistics. The scholar studied the psychological aspects of nonverbal means and emphasized that fine arts, music and ballet manifest themselves through special forms of cognition and representation of reality, through semiotic systems. Therefore, it is impossible to properly convey the content of painting and music pieces or the ballerina movements using language means.

DISCUSSION

The Uzbek linguist M.Saidkhonov noted that similarly to visual arts, music and dance not having verbal expression proper, the paralinguistic components found, for instance, in state symbols (flag and emblem), Morse code and semaphore alphabet, cannot be fully expressed verbally.

In our opinion, nonverbal means are the most appropriate way to preserve language, national culture, customs and values, as it serves to pass on to future generations very subtle forms of communication that cannot be expressed in ordinary words. Besides, for understanding and comprehending the secrets of art forms such as painting, sculpture, poetry, drama and music, nonverbal means are essential. It is not surprising that nonverbal means have become an important research topic not only for linguists, but also for art historians.

Symbols, logos, road signs, emblems and all conventionally accepted signs are semiotic units of nonverbal means. With the help of these symbols, nonverbal (without speech and linguistic means) exchange of information takes place among people.

In a nonverbal communication, encoding or decoding also depends on the person's state of mind. Specifically, the movements of a pantomime actor on stage or a painted image can be perceived by the audience differently. A drama scene or portrait details offer different kind of information to the audience, and these visual codes, turning into spoken language, are also interpreted differently, although some characteristic costume details, location, colour gamut and other elements provide primary information about the character. Thus, looking at a portrait, one can identify ethnicity, culture, social status, emotion, occupation, and even the mind-set of the model. In short, an event described in a work of art provides the listener (viewer) with additional information.

Nonverbal (paralinguistic) means in art and culture are not restricted by the framework of nationality or language. Only in some instance can they expose individuality. Thus, the melody of a nation may acquire a clear and common meaning for other nations. This kind of commonality can also be seen in paintings. A melody consists of phonologically encoded sounds, while the works of representational art are the nonverbal means of

portrayal. The interaction of the two art forms can be referred to as artistic language and interpreted as a component of a nonverbal means of communication in speech.

American psychologist Jurgen Ruesch and poet and artist Weldon Kees note in their studies that ethnic culture and environment, intentionally or not, provide the counterpart with additional information. The scholars argue that human appearance can serve as a means of sharing information. Ruesch and Kees also noted that people's clothing, jewellery and makeup can be a means of nonverbal (paralinguistic) communication.

In modern linguistics, the appearance of buildings and architectural structures of different shape and size is also interpreted as a means of nonverbal communication, providing some essential information about them. Had this not been true, the building facades would not have been colourfully ornamented, monuments to great men or art promotion banners would not have been installed in crowded places...From the stand point of linguaculturalism, with the help of art's figurative language, a communicative process takes place between communicators and the audiences/users. An important role in this process belongs to nonverbal means, both formal and informal.

It should be noted that nonverbal (paralinguistic) means can also represent occupation, social status, nationality, organizational or business affiliation, and job responsibilities. National symbols, corporate logos, military emblems, musical notes, insignia and chevrons, road signs, sound signals, dactylology, Morse code and semaphore alphabet, referee signs in sports, or other cultural indicators perform the same function. This kind of nonverbal instruments can be referred to as professional paralinguistic instruments.

CONCLUSION

There are certain challenges in the use of nonverbal means in the Uzbek language, especially in its complete understanding by the listener in a nonverbal communication. In particular, there is a lack of focus on problems related to the expression and understanding figurative arts and national culture through nonverbal means. In the field of linguistics, art history and cultural studies, the lingua-pragmatic aspects of nonverbal means and the problems associated with their translation have not been sufficiently studied, although their academic research is important, in both theoretical and practical aspects.

In summary, when translating some Uzbek nonverbal means into Ottoman Turkish, English and Russian, there are problems such as finding their original translation or equivalents which will not cause problem in understanding the used paralinguistic means in full by the communicators. Therefore, in linguistics, nonverbal means can be incorporated into such areas as linguistic-pragmatic and translation aspects as these aspects of nonverbal means have not been sufficiently studied. Researching this problem scientifically will have both theoretical and practical significance and will bring its valuable contribution of the better understanding of nonverbal means between nations.

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