



ANALYSIS OF NONVERBAL COMMUNICATION TOOLS FROM GENDER AND PSYCHOLINGUISTIC ASPECTS IN THE EXAMPLE OF ENGLISH AND UZBEK LANGUAGES

Rakhmatullayeva Umida Khamidovna

National University of Uzbekistan named after Mirzo Ulugbek
Interfaculty English Language Department, Faculty of Foreign Philology

Email: umidakhon88@gmail.ru

<https://doi.org/10.5281/zenodo.19388005>

Keywords: *indicator, connotation, gesture, nonverbal, expressive*

Gender stereotypes within Uzbek and English nonverbal communication reveal the cultural and social characteristics of perceptions related to male and female individuals. These stereotypes differ in physical, physiological, mental, intellectual, and personal traits. The gender study of nonverbal tools allows for the identification of cultural and social factors defining society's attitude towards men and women. Concepts such as age, appearance, physical condition, activity, and intellect are significant indicators in gender-specific nonverbal communication.

The word "Psycholinguistics" is derived from the Greek "psyche" – "soul" and "lingua" – "language," meaning a synthesis that emerged at the intersection of psychology and linguistics, i.e., a metaphenomenon. The term "psycholinguistics" was first used in 1946 in the USA by N. Pronko in a major scientific article titled "Language and Psychology," and only in 1953 was this new term intensely discussed by linguists at an interdisciplinary research seminar held in Bloomington, Indiana, USA, and introduced into scientific discourse 11. The focus of psycholinguistics lies precisely in the mechanisms of speech activity and the formation of human behavior, as well as the characteristics of their manifestation in human actions. E. Kreydlin, who conducted research on gestures, classifies communicative signs into general and etiquette types 22. The degree of control over nonverbal behavior also serves as a cultural indicator of a particular people or nation. Analyzing Said Ahmad's novel (The Horizon), the author extensively uses nonverbal signs in depicting characters. In the novel, over 700 contexts consisting of various gestures were found. When describing the lives of the characters, the author uses a wide range of nonverbal tools and expresses gender characteristics. For example, Tulanboy is described as a very lively boy who, if he stamps the ground, would jump to the sky 33. Here, the notion of male children being spoiled and disobedient is expressed. Zebikhon positions herself as a weak woman and seeks Tulanboy's protection 3:23:2. This natural description shows the essence of a woman's defenselessness, expressing it even more vividly.

Gestures may seem simple and similar at first glance, but their semantic content provides various situational cues and is connected with strong emotions; i.e., they involve the connotations of gestures, related to their expressiveness and emotionality. From this perspective, various nonverbal tools are aimed at conveying human feelings and attitudes.

In our selected works, the authors also attribute traits and reactions common to human society to their characters. The description of signs related to expressing strong emotions such as anger, fear, hatred, and joy is interesting. Ikromjon suddenly shuddered looking at his only son, to whom he had dedicated his entire being, his today, his tomorrow; his eyes flared, his forehead wrinkled. Ikromjon grew tired of hitting his son with his fist. He cursed until his voice grew hoarse. A boy useless to the homeland, what use is he for?! 3:33:3. In English culture,



men's negative emotions are almost similar to those in Uzbek culture. He had forgotten completely about his personal conversation with her and was carrying on a monologue about the latest news from Fort Sumter, which he punctuated by hammering his fist on the table and waving his arms in the air 44. In English culture as well, in this context, men express their anger by pounding their fists. Our research shows the presence of a wide range of kinesics and non-kinesics signs in literary novels, reflecting all types of human attitudes towards reality, their manifestation in society and family relationships, and allows us to see their significance and important aspects in context. The kinesics of signs in literary works provide valuable material about the writer's artistic style, and their personality and skill can determine intensity, emotion, and imagery in the aesthetic evaluation of gestures. The movements in the novel are in a complex relationship with the work's idea, images, characters, and views, helping to understand the writer's world more deeply.

The hierarchical differences between Uzbek women and men are as follows:

Self-confidence: men > women

Having more rights: men > women

Dominance: men > women

Initiating negotiations: men > women

Superiority in speaking, not giving the floor: men > women

Belief in and fear of stereotypes: women > men

Inclination towards deceit, fraud: women > men

Social Integration

Close, stable communication: women > men

Moral standards: women > men

Showing mental anger in moral compromise: women > men

Mental character: women > men

Compassion: women > men

Divine faith (faith in fate, God): women > men

Democratic leadership: women > men

Social perception (use of nonverbal signals): women > men

Languages and nonverbal communicative tools should be studied together with the world and culture of the peoples speaking those languages. In intercultural communication, it is necessary to recognize the characteristics of national character, their emotional system, and the specific features of national thinking.

References:

1. V.P. Belyanin / Textbook Psycholinguistics. -2nd ed.-M.: Bolshaya Rossiyskaya Entsiklopediya, 2000. – 688 p.
2. G.E. Kreydlin Nonverbal Semiotics: Body Language and Natural Language. M.: Novoe Literaturnoe Obozrenie, 2002. - 457 p.
3. Said Ahmad. The Horizon, 2019.
4. M. Mitchell. Gone with the Wind, p. 42.