

## ANALYSIS OF THE FUNCTIONAL ASPECT OF NONVERBAL PHRASEOLOGICAL UNITS IN ENGLISH LITERARY DISCOURSE

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**Abstract:** This study examines the functional role of nonverbal phraseological units in English literary discourse, with a particular focus on kinesics elements as components of kinemes. Drawing on examples from English fiction, the analysis demonstrates how gestures and hand movements interact with verbal utterances to realize communicative intentions and intensify emotional and pragmatic meanings. The findings show that kinesics phraseological units contribute to interpersonal relations, express psychological states, and enhance the informational value of discourse. The study highlights the context-dependent and culturally conditioned nature of nonverbal communication and establishes a basis for further comparative research with Uzbek material.

**Key Words:** nonverbal communication; kinesics; kinemes; phraseological units; English literary discourse; communicative intention; paralinguistic means; interpersonal interaction

Kinesics elements of a kinemes actively participate in the implementation of the communicative intention of the participant in the speech act. To discuss this issue for English textual material for subsequent comparison with Uzbek material, we analyzed examples from fiction in which the speaker enhances the informational power of their utterance through the use of corresponding kinesics speech components. "I will go you," Martin announced, stretching out his hand, which the other shook. (J. London, ME, p. 19)

In this sentence, Martin uses the kinemes "to stretch out a hand." This paralinguistic speech element means in this context that Martin is enhancing the effect of the information he is communicating: a very interesting joint trip to a certain place, which the interlocutor wanted to go to but did not expect this desired option to come true. Naturally, the effect of using the kinesics element in this speech act did not go unnoticed, as confirmed by the words used in the subordinate clause: "which the other shook." If the interlocutor had not expected a positive message about the upcoming trip, they would not have responded to the words with such inspiration and joy. In that case, the author should not have paid attention to this fact, as it was unimportant and significant in the fate of the participants in the conversation. "No, no, not at all," Martin answered, shaking his hands and waving him to the solitary chair, himself taking him to the bed. (J. London. ME. p. 241) In this example, we find the kinemes "to shake hand" and "waving." Here, the first phrase denotes the process of greeting or the process of agreeing on something, as well as a sign of farewell to someone. In this case, the kinesics element is not used alone; it is accompanied by another element, which is used as a sign indicating something, or more precisely, indicating what to do

and where to do it. In this case, the kinemes "shaking hands" indicates that the communicants are familiar with each other and therefore shake hands without any hesitation. This creates a good basis for interpersonal communication. Interpersonal communication is an interaction between several people, carried out through verbal and non-verbal means, resulting in contact and certain relationships between the participants in the communication. The following types of communication are distinguished: - by the position of the communicants in space and time - contact/distance; - by the presence or absence of any mediating "apparatus" - direct/indirect; - in terms of the existence of language - oral/written; - in terms of the written and constant position of "I" as the speaker and "You" as the listener - dialogic/monologue; In terms of the number of participants, interpersonal/group/mass; - in terms of the number of participants in the communication setting and the relationships between the communicants, private/formal;

"Hope Hamilton's there," Brissenden paused and rested his hands. (J. London. ME. p. 241) In this speech act, Brissenden folded his hands in his lap, allowing them to rest briefly while he paused. Here, this hand movement occurs immediately, immediately after the last utterance, or occurs during the utterance. This can be considered a correct train of thought (action), since these two actions are not performed by the same organ and are not related. "Poor, dear head." She reached up a hand and paused the fingers soothingly through his hair. (J. London. ME. p. 335) Here, the two actions "to reach" and "to pause" express a single, complex, composite action, because if a person touches someone's hand, they (in this case, she) must either stop or continue what they had planned before they began the action. She touched his hand and immediately, without stopping, began gently touching his fingers. She uses her fingers. There is no such purposeful, specific action here. She soothingly runs her hand through his hair and at the same time strokes his hands with her gentle, feminine hands. It is precisely this attitude that is denoted or expressed by the words "Poor, dear head." As is well known, oral communication is associated with features of contact and spontaneity. The production of an oral utterance is linked to the situation, the use of non-verbal means, and its reworking is not permitted, except for reservations and clarifications. "Oh, I saw a light, and I thought a ghost would come." I had now got hold of Bessie's hand, and she did not snatch it from me. (Ch. Bronte. Jane Eyre, p. 22) This example is notable for its use of the phrase "hold of one's hand." Here, the author describes a heightened emotional reaction to the appearance of light in the darkness, at the sight of which the heroine's sensory perceptions immediately associate it with the

presence of a ghost. She grabs Bessie's hand with such force that Bessie cannot free herself from her iron grip. The grip is so strong, it seems as if the heroine wants to draw Bessie into her game, so that Bessie will help her overcome her fears and rid her of the thought of a ghost. Bessie understands the nature of her actions, but does nothing to bring her out of this inexplicable state. The above phrase uses the kinesics element "hold of one's hand." The heroine's action of grabbing Bessie's hand lets her know that she's not just reaching out to her; she needs Bessie, she must act as a support. She needed Bessie to overcome her fears. In this context, we see two mutually exclusive

yet simultaneously mutually indispensable concepts: "ghost" and "faint light." "Ghost" and "faint light" are children of darkness, and darkness is not for the faint of heart. Darkness immediately recognizes such people and draws them into its embrace. The author of this phrase is one of those people—the faint of heart, the impressionable, of whom there are many in our diverse world. Such people feel not only with their eyes, minds, and other senses; they are characterized by a very strong sense of fear and a well-developed instinct for self-preservation. Therefore, in such situations, it is precisely such people who are most vulnerable and susceptible to fright. The entire body turns into a large receiver, a receptor for the negative qualities of colors, movements, sounds, and smells, leading people with heightened sensitivity into confusion, turning their lives into a world of horrors inhabited by formless matter, incomprehensible sounds, and their movements. . I pronounced his name, offering him my hand at the same time. He took it, smiling, and saying, "We shall do very well by and by." (Ch. Bronte. Jane Eyre, p. 25) The kinesic element "offering a hand" in this context occurs at the very moment the girl pronounces his name. The man takes her hand, smiling, and responds with the phrase, "We shall do very well by and by." This example is notable in that all actions are accompanied by accompanying actions—"to pronounce—to offer," "to take and to say." This interaction between utterance and action makes the contact highly emotionally charged, and the final phrase reinforces this opinion verbally, in the hope that a bright future awaits them, free from omissions and mistrust. . With these words, Mr. Brocklehurst put into my hand a thin pamphlet sewn in a cover. (Ch. Bronte. Jane Eyre, p. 50) In this speech act, we observe Mr. Brocklehurst placing a thin pamphlet in the heroine's hands. A description of the pamphlet follows, which is not particularly important for our analysis. Of course, we could simply say Mr. Brocklehurst gave (or handed in) the pamphlet, but then the sentence would indicate a reciprocal action—whether the interlocutor took the pamphlet or not. What was his or her reaction? What happened next? All these questions would remain unanswered. We don't know exactly what Mr. Brocklehurst said when handing the pamphlet to the girl, and it's not particularly important in this context. What matters is that Mr. Brocklehurst treasured the pamphlet and the attention of the person to whom he handed it. "Well, Helen?" said /, putting my hand into hers. (Ch. Bronte. Jane Eyre, p. 104) In this case, the description of the situation can differ depending on who was "I" and whose hand appears there. If "I/me" refers to a man, it will be interpreted differently than if "I/my" refers to a woman, in which case gender would play a role. Yes, and that's true; here she could be Helen's brother, father, sister, mother, or grandparent. In this case, the gender factor is neutralized due to the realization of the kinship factor. This indicates that, unlike verbal, verbal language forms, non-verbal means of expressing thoughts are gender-colored, because kinesic elements are always gender-specific.

### **Conclusion**

The analysis shows that nonverbal phraseological units expressed through kinesics elements play a significant role in English literary discourse. These elements actively contribute to the realization of communicative intention by intensifying emotional, pragmatic, and interpersonal meanings. Kinemes such as hand movements

and gestures function in close interaction with verbal utterances, enhancing their informational value and expressive force. The examined examples confirm that kinesic components are context-dependent and culturally conditioned, often reflecting social relations and emotional states of the speakers. Thus, nonverbal phraseological units form an integral part of literary communication.

#### **THE LIST OF USED LITERATURE**

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