



LINGUOPOETHIC CHARACTERISTICS OF NONVERBAL MEANS IN THE STORIES OF ISADJON SULTAN

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Abstract

In this article, the paralinguistic tools as well as their types used in the stories of the writer Isajan Sultan, who had his own special place with his works in the current literary process, were subjected to analysis. The writer's poetic purpose for nonverbal media is concerned with issues such as their artistic aesthetic function as well as how adib describes paralinguistic tools that are difficult to express in words.

Keywords: Linguopoetics, nonverbal means, paralinguistics, language body, biological evolution, individual nonverbalism.

Introduction

In contemporary linguistics, the study of communicative content and nonverbal means of expression has become one of the priority directions of research. This is due to the fact that 50–60 percent, and in some cases even more, of the information conveyed in speech is transmitted through nonverbal means—gestures, body movement, facial expression, intonation, and spatial behavior. Consequently, nonverbal components play a decisive role in ensuring the semantic completeness of human thought.

In languages such as Uzbek, which are characterized by conciseness and ellipsis, nonverbal communication serves as a powerful expressive resource that allows a multitude of meanings to be conveyed in a few words. When the speaker and the



listener are in the same physical space, nonverbal cues—eye contact, gestures, tone, posture—acquire their full communicative value. However, in written literary texts, these nonverbal elements must be reflected verbally, which requires from the author a high degree of linguistic precision, stylistic awareness, and contextual sensitivity. Hence, studying the linguopoetic nature of nonverbal communication has become one of the most relevant issues in modern linguistic research.

Literature Review

Systematic scientific research on nonverbal communication began with Charles Darwin's seminal work *The Expression of the Emotions in Man and Animals* (1872). Subsequently, scholars such as B. Ekman, A. Mehrabian, R. Birdwhistell, I. Baden, O. Hargie, and D. Dickson significantly contributed to the study of the types, functions, and cultural particularities of nonverbal behavior.

Baden Ian Eunson (2012) described nonverbal communication as “the most powerful tool for understanding ourselves and others,” emphasizing that the notion of body language represents only a part of the entire nonverbal system—namely, posture, gestures, gaze, and interpersonal distance. In fact, nonverbal communication also includes appearance, clothing, hairstyle, smell, environmental conditions, and temporal behavior, all of which function as semiotic resources.

According to M. Saidkhanov (2020), human beings, as complex biological organisms, employ multiple mechanisms to transmit thoughts, among them mimic and gestural means, which act as parallel instruments of communication. Dickson and Hargie (2003) identify nine major communicative functions of nonverbal behavior, including: replacing speech, complementing verbal information, modifying or contradicting utterances, expressing emotions and interpersonal relations, regulating turn-taking, conveying social status, and constructing contextual frames for interaction.

The analysis of prior studies shows that nonverbal communication is closely tied to both cultural and individual factors. In the Uzbek communicative tradition, notions such as modesty, shame, politeness, and social hierarchy determine the semantic orientation of nonverbal expressions. From a literary perspective, Isajon



Sultan skillfully integrates nonverbal imagery into his prose, reflecting the national psychology, emotional code, and communicative culture of the Uzbek people.

Methods and Methodology

This research applies descriptive, analytical, and linguopoetic approaches within the frameworks of communicative linguistics, psycholinguistics, semiotics, and intercultural communication theory.

The methodological framework includes:

1. Descriptive method – identifying the types and structural-semantic features of nonverbal means;
2. Corpus analysis – examining the frequency and contextual usage of nonverbal elements in literary texts;
3. Comparative method – contrasting nonverbal expressions in Uzbek literature with those in other linguistic traditions;
4. Linguopoetic analysis – exploring the author’s stylistic strategies and the aesthetic-emotional function of nonverbal means;
5. Sociolinguistic observation – classifying nonverbal means according to biological, cultural, and individual determinants.

The empirical material comprises Isajon Sultan’s stories—“Bibi Salima,” “Genetika,” “Bayroq,” “Toshkelinchak”—in which the national-cultural and individual semantics of nonverbal behavior are vividly realized.

The Main Part

In world linguistics, scientific research on the communicative content of communication and nonverbal means is being carried out at a high priority level, because nonverbal means reflect 50-60 percent (sometimes more or less) of the content understood from speech, that is, through gestures and body language, the thought being expressed is conveyed to the listener more perfectly. Especially in our language, which strives for brevity, it helps to express a lot of meaning in a few words. When the addressee and the addressee are side by side in oral speech, nonverbal means fully reveal their full value. Now in a literary text, nonverbal means are reflected using words, and this requires great skill from the writer.



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Because if the words cannot be found exactly, it may lose its true value or may not be able to reflect the intended meaning.

“Nonverbal means can be the most powerful tool for understanding ourselves and others.” [Baden Ian Eunson.2012.P.256.] M. Saidkhanov states that in the process of communication, a person, as a whole biological organism, uses various ways and methods to convey his thoughts to the person to whom the speech is addressed. As a result, along with verbal means, mimic nonverbal means are also used in communication and intervention. [Saidkhanov, 2020, May 4, P.238]

Scientific research on nonverbal communication and behavior began in 1872 with the publication of Charles Darwin's *The Expression of the Emotions in Man and Animals*. Since then, much research has been conducted on the types, effects, and expression of nonverbal communication and behavior. It is not correct to simply call nonverbal means body language. Because body language encompasses only the movement and position of our bodies—eye gaze, posture, gestures, and distance. Nonverbal means include not only all bodily movements, but also clothing and grooming, appearance, hairstyle, odor, environmental factors, and even how we use time.[Baden Ian Eunson.2012.P.256.]

Dickson and Hargie state that we use nonverbal means in the following cases:[Dickson, David & Hargie, Owen 2003.P.50]

- 1) to replace verbal communication in situations where speaking is inconvenient or impossible;
- 2) to supplement verbal communication and fully convey information;
- 3) to modify what has been said;
- 4) to voluntarily or involuntarily contradict the idea expressed;
- 5) to express feelings and interpersonal relationships;
- 6) to regulate the conversation by correcting speech inconsistencies;
- 7) to establish relationships such as dominance, control, and liking;
- 8) to determine personal and social status through clothing and appearance;
- 9) to contextualize interaction by creating a specific social environment.

Nonverbal communication refers to all means of interaction between people without the use of words. Communication and information transfer between interlocutors is carried out through external appearance, clothing, voice, intonations, movements, gestures, facial expressions. That is, everything that



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surrounds people's speech and directly affects the formation of text messages that are conveyed through speech belongs to nonverbal communication. According to scientists, only 40% of all information in communication between people is transmitted through speech, the remaining 60% are non-verbal methods of communication. Undoubtedly, a person expresses his main thoughts with the help of speech, but nonverbalism plays a huge role in understanding the interlocutor and establishing contact between individuals.

Nonverbal means can be classified as follows:

Biological evolution;

Culture;

Individual.

We can understand nonverbal means that have emerged as a result of biological evolution as gestures that have become a habit in humanity over the years, that is, actions that are understandable to any nation.

For example, during communication: a person at the end of a conversation significantly lowers his voice, giving the interlocutor the right to speak;

Expresses emotions: when offended, his lips curl, eyebrows raise in surprise, fists clenched in anger, eyes narrowed in distrust;

Expresses his attitude to his partner in the process of communication: if the interlocutor evokes positive emotions, a smile and a friendly tone; if the interlocutor does not like it, the look and body are turned to the side; for example, let's look at this example from the author's story "Bibi Salima": Hayron bo'lib, o'sha tomonga yo'naldi. Quyosh nuri ko'zimga tushmasin deb **kaftini soyabon qilib qarasa** – asalari! Son-sanoqsiz, terak shoxiga qo'nib olishibdi. ("Bibi Salima")

It is customary for a child to first cover his palm with an umbrella to protect himself from the sun's rays. This nonverbal tool, which has been formed as a result of biological evolution, is understandable for a representative of any nationality.

Culture is formed by nonverbal tools based on a person's age and gender. That is, behavior, of course, culture, aesthetics are related to age, children's actions are not suitable for adults, or women's actions are not suitable for men, and vice versa. In addition, it is important that paralinguistic tools are suitable for the audience.



As we know, among nonverbal tools there are also actions that have a negative connotation, which in turn indicates the speaker's culture of communication. For the reasons mentioned above, culture also shapes nonverbal tools. Behingdan berasan.

- Behim o‘zi bitta, xolos.
- Unda paxtangdan berasan.

“Mana olasan” deb bosh barmog‘ini keyingi ikki barmog‘ining orasiga tiqib yigitga o‘qtaldi. (“Genetika”)

What we see here is that in this example, Isajon Sultan uses a type of body language with a negative connotation to express how angry the picker girl is with the handsome young man and to give him an appropriate response.

As for individual nonverbal means, they belong to a specific person, family, group, nation, and are intended for only them to understand. The scope of application may be limited or they may be specific to that person or person and we can interpret them as a means of communication that has become habitual for him. They show the individual qualities of a person. Let's look at the following example taken from the writer's story “Tashkelinchak”: “Qiz esa “Otam nima desa shu” deb turganmish. Nazardan gapirishsa, **indamasmish-u ammo ko‘zidan yoshi duv-duv oqib ketaverarmish**” (“Toshkelinchak”)

The nonverbal means given in the above example are related to our national colors, which are characteristic only for Muslim peoples, namely for the Uzbek people. Because only in our country a girl getting married cannot talk freely about her groom. She cannot freely express her feelings, because of our concepts of shame and anxiety, this nonverbal speech, the tears flowing from the girl's eyes, may be incomprehensible to young people from non-Muslim Western countries. For this reason, we can consider these paralinguistic means as individual. Or, let's look at this example, 1. **Marhumning otasi iyagi titrab, qo‘llari qaltirayotganini sezdirmaslik uchun beixtiyor moshguruch soqolini silab:**

- Ha, Xudoning irodasi ekan, o‘g‘lim, - dedi.
- 2. **...G‘am qaddini ezib qo‘ygan onaizor ro‘molining uchi bilan ko‘z yoshlarini artib:**

- Bolalarim, nonga qaranglar, - dedi. (“Bayroq”) In this case, the writer uses a nonverbal means based on gender individuality, and in the first example he tries



to convey that men are determined, heavy, restrained, and spiritually strong, while in the second example he emphasizes that women are weaker than men and cannot hide their tears in the face of grief.

It is very difficult to reflect nonverbal means in written form, that is, in works of art. However, the nonverbal means that the skilled writer Isajon Sultan skillfully introduced into his stories stand out from other types of speech with their immediacy and situational relevance. For example, the writer effectively used body language in the story "The History of a Spectacle". "Men hozir boshmaldog'im bilan ko'rsatkich barmog'imni ko'tarib, chertki tovushi chiqaraman, -dedi u. Uni eshitganingizdan boshlab hammangiz oqko'ngil suhbatdoshlarga aylanib qolasiz."

The writer used the dactylic device here to reflect the sound "qirs". Our writer, who has a special skill, also forms non-verbal means that are difficult to express in words in front of the reader as if they were real. And through this, he increased the expressiveness of the story and managed to attract the reader's attention. "Yo'q, kerakmas, - deyishdi kishilar.

Uzr,- **qo'llarini ikki yonga yoydi** Maestro. Bizning jamiyatda xaqning irodasi qonun bilan teng."

At this point, the main character of the story, the Maestro, the host of the show, "spreads his arms wide" with hand movements, while the participant in the show apologizes to the rude person, explaining that he cannot force the viewer, that he is helpless.

Yoshingiz nechada ?

O'n uchda, -dedi burro qilib u kishi, **ikki qo'lini ikki yoniga tushirib**. Zo'r berganidan hatto **burnining uchi terlab ketdi**.

In this example, he uses another meaning of putting his hands to his side. He uses hand movements to express boyish masculinity and awkwardness, and adds the body language device of "the tip of his nose was sweating," reflecting the speaker's intense excitement.

It can be said that nonverbal means are the main means of conveying meaning in the speech process, helping to fully understand the speaker's intention. They help the conversational participants to determine each other's intentions, making the



communication process more open. The relevance of studying the linguopoetic nature of nonverbal means requires its comprehensive and more extensive study.

Conclusion

Nonverbal means constitute an integral component of human communicative activity, enabling the transmission of meanings and emotions that cannot be fully expressed through words alone.

The findings of the study demonstrate that:

- Nonverbal means complement, reinforce, or modify verbal messages;
- Their formation is determined by biological evolution, cultural conventions, and individual characteristics;
- In Uzbek literary texts, nonverbal expressions are deeply intertwined with national values, social ethics, and cultural norms of decorum;
- Writer Isajon Sultan effectively employs nonverbal markers as linguopoetic devices, enhancing the emotional intensity, realism, and expressiveness of the narrative.

In conclusion, nonverbal communication is a complex phenomenon that belongs simultaneously to linguistics, cultural studies, psychology, and aesthetics. A comprehensive study of its linguopoetic nature contributes to a deeper understanding of human cognition, cultural identity, and artistic expression within the Uzbek linguistic worldview.

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