Intercultural Polysemy in Paralinguistics of the French, English and Uzbek Languages

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Summary: *The scientific novelty of the research lies in the fact that it offers a classification of paralinguistic means of the Uzbek communicative system on the basis of their comparison with similar means in the French and English communicative system. The theoretical significance of the research lies in the scientific substantiation of the methods of teaching non-verbal communication in the course of the French/English/Uzbek language in general and in the identification of paralinguistic and linguistic connections in the formation of skills and abilities of non-verbal behavior of students, in particular. In the course of the study, it was found that the mastery of paralinguistic material occurs through the creation of paralinguistic (for the first group) and linguistic (for the second and third groups) connections, according to the selected groups and according to the degree of difficulty of assimilating their individual elements. Establishing a linguistic connection requires more thorough exercises than a paralinguistic one, since non-verbal means, conditionally assigned to the first group, are familiar and (or) understandable to students at their first presentation in the corresponding speech situation.*

In modern linguistics, there are theoretically and practically no studies comparing paralinguistic means in different languages. Although in some monographs and articles we find a fragmentary comparison of phonations and kinesic means of different peoples, they are unsystematic. Paralinguistic means are primarily divided into kinetic (gestures, facial expressions, postures) and phonetic (various vocalizations, voice quality, emotive expressions, etc.; as well as graphic), the type of letter execution, punctuation marks and symbols. Initial research in paralinguistics was devoted to the study of only the so-called sound gestures or phonation means, which were considered non-verbal signs of verbal communication. In further studies, paralinguistics was enriched by another section - kinesics, which seems to be interdisciplinary due to national specifics and is still being studied in semiotics, anthropology, social psychology and cultural studies. As for the paralinguistic means presented in written speech or text in the form of handwriting, they are simultaneously studied along with the other two above-mentioned sections of paralinguistics, although they also should and can be

studied independently. Graphic paralinguistic tools, presented in handwriting, are of particular importance in forensic science and forensic science. For convenience, this section of paralinguistics can be called "paragraphics", similarly as "paraphonetics" and "parakinesics".

We believe that it is necessary to establish the center and draw the periphery of the object in question. Intonation belongs to the central phenomenon of the language. However, there are such prosodic components of intonation as tempo, timbre, level and quality of voice, tone, pause and rhythm, which can go to the periphery and perform paralinguistic functions. In the process of communication, it is possible to establish, along with other types of interferences at linguistic levels, two more types of paralinguistic interference: 1) paraphonetic interference, when the phonational skills of the native speech are transferred during the study of a foreign language; 2) parakinetic interference, when one's own gestures, facial expressions and body movements are transferred to a foreign environment.

In the typological study of paraphonetic means, the larynx with its various mechanisms of speech is of particular importance, which makes it possible to establish such phenomena as laryngization, pharyngealization, velarization, aspiration, pre-aspiration and glottalization. The position of the larynx makes it possible to determine segmental and supersegmental signs, which is also very important for paraphonetic means. The function of the larynx is too limited due to the lack of posterior laryngal and pharyngeal consonants in French and English, while the Uzbek language is characterized by a rich function of the larynx due to the presence of posterior glottalized phonemes like / q /, / x / and pharyngeal / ʁ /. Although the sound / ʁ / is present in French and in combination with a vowel, it has a paralinguistic effect. We find a similar phenomenon in the British and American pronunciation of some words (e.g. legh, lough, lochness, etc.), in which there is a fricative, glottal, uvular, unvoiced sound / x /, which is absent in English, but replaces the sound / k /. In this case, the sound / x / acts as a paraphonetic phenomenon.

In English speech, the glottal stop can perform a paraphonetic function, while such a function in Uzbek speech is the pause-bow in words borrowed from the Arabic language. The voiceless glottal fricative [h] is the most common of the back fricatives, being a phoneme in about 3/5 of the world's languages. As a sound, [h] is significantly weak, which is why it is sometimes considered not a consonant sound, but an aspiration that occurs along with a simultaneously pronounced vowel sound. As a phoneme, however, / h / behaves like a consonant, and therefore it is most often listed as a consonant. Languages that have or have had / h / as a phoneme are English, German, Finnish, Swedish, Arabic, Persian, Japanese, Ancient Greek and Latin. In

ancient Greek, / h / was normally denoted by the diacritical mark of thick aspiration. In Latin, based on the rarer ancient Greek spelling / h / by letter, / h / was denoted by a separate letter ⟨h⟩. Based on Latin, the phoneme / h / is usually expressed by the letter ⟨h⟩ and in other languages using the Latin alphabet. It is worth mentioning that due to its weakness, / h / often weakens to such an extent that it disappears as a phoneme of a language. Thus, the Ancient Greek and Latin / h / disappeared, and they are absent in the Modern Greek and Romance languages, and the Pra-Türkic (h) disappeared in most of the Turkic languages. Voiced glottal fricative [ɦ] differs from [h] only in that it is not voiceless, but voiced.

Analysis of the sound composition of interjections as exponents of the speaker's emotional state suggests that in modern French the consonant phonemes [z], [p], [b] are associated with negative emotions: peste! bagasse! zest! etc. Among the vowel phonemes, the most frequent phoneme is [a], its frequency does not allow judging the emotional coloring. In the interjections of primordial origin, there are sound combinations that are not characteristic of the French language as a whole. These are combinations of consonants vl, sw, tch, bs, spl, scr, pf, scl, there are gaping vowels, diphthongs, triphthongs, velar-nasal sound hl- This fact indicates the interaction of two complementary tendencies: the desire for the greatest expressiveness, accurate transmission of sounds reality and the lack of full correspondence with the sounds of reality, since the framework of the language limits the possibility of full sound correspondence.

The speech conditioning of the meaning and use of interjections * has some peculiarities. First, it is expressed in the influence of the general semantics of the context on the understanding of the meaning of interjections. For example, the interjection oh! occurs in almost all functional styles of speech and is very polysemantic. The full set of its meanings often contains opposite emotions: anger - joy, rage - fear, refusal * - consent, etc. The speech context removes the linguistic ambiguity of an interjection, assigning a specific meaning to it: oh, que non! oh, que jesuisravie! Secondly, the speech conditionality of the meaning of interjections is expressed in the strict choice of one of the synonymous interjections in a specific speech situation. If the interjections are attached to certain emotions that evoke quite definite concepts (fi!Pouah! Peuh! Peuh! Pfut! - disgust, contempt), the speaker will not hesitate to choose one of them: Fi, quellesmanieres! Pfut, qu'est-ce-que?A sent? If the expression of emotion is possible by synonymous interjections, one of which is a euphemism, the style of speech also imposes a strict framework on the use of one of them. For example, resentment is expressed by the interjection merde! and its euphemism mince! The use of the first is not always possible, the use of the second softens the situation. For the French language, the presence of interjections is specific -

full synonyms formed from the cult vocabulary. It was not possible to establish any stylistic difference in their use in synchronicity. These are interjections-oaths, interjections-assurances: par le sang Dieu! Par la vertu Dieu !, swear words: Diantre! Pardi! Pardine! Jarnidieu! In synchronicity, these interjections are almost not perceived as euphemisms, they acquire the character of archaism, are falling out of use.

As we can see, the importance of pauses in the structure of speech is very great and helps in the expression of certain emotions, as a rule, such pauses are called "emotive". Let's take a look at some examples. In MutalBurkhanov's romance "Ishqida" the function of a pause before the word "ishqida" is performed by the point at the note. The same can be observed in the poem "San'atim", where the function of a pause is performed by two points. RustamAbdullaev uses pauses in the "Anglash" romance, highlighting the main word in the syntagma. A similar technique is used in the ballad "Shoirorzusi". Our observations have shown that vocal music should clearly reveal the meaning of the text, convey emotions, feelings and the nature of what is expressed, as a result of which we can talk about achieving a harmonious combination of text and music, poetic rhythm and rhythm of melodic movement, sound line and syntax. In other words, text and music should be harmoniously combined, consistent or compatible. Therefore, composers need to pay great attention to the structure of speech, syntax, melodic and rhythmic pulsation.In this regard, as a model, one can rely on the achievements of world classical vocal music, which practically do not use a variety of expressive possibilities from the treasury of the national heritage. The phonetic features of pronunciation in the Uzbek language, depending on its national identity, which can be observed in various samples of folk songs, are obvious. They have formed into their own unique system. In them, the harmony of a musical composition is combined with its brightness, sensuality, as well as expressive possibilities of national (vocalization) intonation.

The results of the comparison of paralinguistic means show that for each nation there is a semiological reality of gestures and facial expressions, which differs in social and national-cultural characteristics, customs, rituals, traditions and religious habits. Therefore, it is impossible to transfer the symbolism of gestures adopted in the culture of one people into the culture of another, since in this case there can be no full-fledged communication or it becomes difficult. In this case, we have parakinetic interference. If the British make a gesture by raising the index finger of their right hand (a form of gesture), then this means calling a taxi. In the Uzbek and Russian languages, such a gesture means a warning. Representatives of these peoples use the raising of the hand for an invitation, therefore, the transfer of this gesture to the English

environment creates a parakinetic interference. The raised thumb of the right hand in French, English and Uzbek communication means approval. The form, meaning and distribution of this gesture are the same in French, English and Uzbek communication.

In France, like nowhere else in Western Europe, non-verbal communication plays a special role. During the conversation, the hands of the French are constantly in action. It is they who help express thoughts, giving them shape, shape and volume. In an effort to more vividly express their feelings and experiences, the French also use their eyes, lips and shoulders. They kiss their fingertips if they like something very much. When they are full, they bring their palm to their foreheads, as if intending to remove their scalp. If they are jarred by some absurdity, they mournfully raise their shoulders.

They pat their cheeks with the back of their hand when they are bored. They fold their lips in a "tail" and take a long exhale when irritated. The French have gestures for everything in the world - disapproval, mistrust, superiority, apologies and regrets, slight bewilderment and extreme surprise, and even for confusion and melancholy. Let's look at some examples:

- Gesture "Clever girl": stretching the hand with the palm up to the interlocutor; meaning is an expression of full agreement. "Exactly, exactly! exactly! And what did I say! "
- "Close the beak" gesture: the collected fingers of the index, middle, ring and little fingers are sharply connected to the thumb; meaning - "Shut up / shut up / shut up / shut up!". / In English and Uzbek languages, this function is performed by the index finger.
- Gesture "More or less": swinging an outstretched hand palm down with fingers apart; meaning - "approximately / more or less / so-so".

A slight tilt of the head and the whole body forward means a gesture of gratitude in English, French and Uzbek discourse. The form and meaning of this gesture are similar. In addition, Uzbeks use another gesture of gratitude: the palm of the right hand with open fingers is pressed against the upper central part of the chest. This gesture of gratitude is absent in both English and French discourse. Interestingly, the form of the Uzbek negative gesture coincides with the form of the Bulgarian negation, in which "the head thrown back, away from the interlocutor, personifies withdrawal, disagreement, warm-up, rejected offer, refusal of a positive answer to the question asked".Turning the head from side to side means affirmation among the Bulgarians, while among the Uzbeks it means denial. At the same time, even the lips of the Uzbeks are tightly closed. Moving the head from top to bottom means approval, and repeated nodding of the head forward-backward-forward-backward corresponds to absolute, emphatic approval, multiple "yes-yes-yes" among the Uzbeks. A head nod from top to bottom denotes a statement in English communication, which may be accompanied by a diffuse sound combination "um-hum". A

similar gesture is used in Uzbek and Russian communication. In Uzbek discourse, it is accompanied by the phonation "ha", and in French discourse, it is accompanied by the phonation "oui / ouais".

Conclusion

Paralinguistic methods are an integral part of foreign language teaching. Paraphonetic means are included in the process of teaching pronunciation, and parakinesic means must be studied in intercultural and non-verbal communication. The communicative direction in teaching foreign languages, using a regional approach, takes into account the elements of culture, psychology, ethics of the people of the target language, which are closely related to paralinguistic means. A rhythmic gesture is a manifestation of the rhythm of speech and therefore, with the help of such a gesture, the rhythmic organization of a phrase can be explained. Many textbooks on foreign languages lack an explanation of paralinguistic means. Ignorance of these means can lead to inconveniences, undesirable results in the process of communication, negotiations, official meetings, etc. From this point of view, the study of paralinguistic means has not only theoretical, but also methodological and applied value.

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