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TYOLOGY OF NON-VERBAL MEANS OF COMMUNICATION BASED ON THE NOVEL “THE ALCHEMIST” BY PAULO COELHO

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Annotatsiya. Paulo Koeloning “Alkimyogar” romanida muallif og‘zaki tildan tashqariga chiqadigan turli muloqot shakllarini o‘rganadi. Bu og‘zaki bo‘lmagan belgilar qahramonlar uchun o‘zlarini ifoda etish va his-tuyg‘ular va xabarlarini hikoya davomida etkazish uchun muhim vosita bo‘lib xizmat qiladi. Ushbu maqolaning maqsadi romanda uchraydigan turli xil og‘zaki bo‘lmagan muloqot turlarini tahlil qilish va tasniflash, ularning ma'nosi va qahramonlarning sayohatlariga ta'sirini yoritishdir.

Kalit so'zlar: noverbal aloqa vositalari, hissiyotlar, madaniyat, ma'no, tasnif, paralingvistika, kinetika, gastika, tashqi ko'rinish, sistemologiya.

Аннотация. В романе Пауло Коэльо «Алхимик» автор исследует различные формы общения, выходящие за рамки вербального языка. Эти невербальные средства служат важными инструментами для самовыражения персонажей, передачи эмоций и сообщений на протяжении всей истории. Целью этой статьи является анализ и классификация различных типов невербальных средств общения, встречающихся в романе, проливая свет на их значение и влияние на путешествия персонажей.

Ключевые слова: невербальные средства коммуникации, эмоции, культура, значение, классификация, паралингвистика, кинетика, гастика, внешний вид, системология.

Abstract. In Paulo Coelho's novel "The Alchemist," the author explores various forms of communication that extend beyond verbal language. These non-verbal means serve as essential tools for characters to express themselves, convey emotions, and transmit messages throughout the story. This article aims to analyze and categorize these different types of non-verbal communication means found in the novel, shedding light on their significance and impact on the characters' journeys.

Key words: non-verbal means of communication, emotions, culture, meaning, classification, paralinguistics, kinetics, gastics, appearance, systemology.

Introduction. Communication is the process of exchanging information, ideas, and feelings between individuals or groups. According to Wilson (1979), communication occurs “whenever the behaviour of one individual (the sender) influences the behaviour of another individual (the receiver)” [2, 417]. Therefore, it involves the transmission and reception of messages through various channels, such as verbal language, non-verbal cues, written text, and visual or auditory signals.

“Nonverbal behavior includes all communicative acts except speech” [2, 417]. It involves various non-linguistic cues, such as body language, facial expressions, tone of voice, gestures, postures, and eye contact. Vansyatskaya claims that “the effectiveness of any communication contacts is determined not only by how clear the words and other elements of verbal communication are to the interlocutor, but also the ability to interpret correctly visual information, such as, eye-contact, facial expressions and gestures, body movements, posture, distance, pace and timbre of speech” [4, 65]. NVC is often subconscious and can add depth and nuance to the literary discourse.

In literary discourse, non-verbal communication plays a vital role in enhancing the understanding and interpretation of the text. It enables readers to perceive and analyze the emotions, attitudes, and motivations of the characters beyond their spoken words.

However, due to the fact that there is a small number of works devoted to the consideration of the role of non-verbal means of communication in literary discourse, the purpose of this article is to

examine and categorize them using examples taken from the literary work “The Alchemist” written by Paulo Coelho.

Materials and Methods. While writing this article, such general scientific research methods as the descriptive-analytical method, classification, generalization, interpretation and systematization of the data obtained were used. First of all, to analyze non-verbal units, the novel “The Alchemist” was taken and fragments containing elements of non-verbal communication were identified. Then the fragments were parsed into phrases and separate words, which were further interpreted using the method of contextual analysis. Based on general similarities, the given examples were generalized into separate groups and classified according to the corresponding characteristics. The data was processed and systematized taking into account the specifics of the context.

Results. Nowadays, there is no exact classification of nonverbal means of communication, since the opinions of scientists are divided depending on different approaches, but they all have common features.

From a psychological point of view, nonverbal communication can be divided into 5 subsystems [1, 554-555]:

- visual type of communication that includes gestures, body language, skin reaction, spatial-temporal organization of communication, eye-contact;
- an acoustic system that consists of paralinguistic system (voice, timbre, range, tone) and extra linguistic system (speech pauses and other means such as laughing, coughing, crying, etc.);
- a touch system (touching, kissing, hugging);
- the olfactory system (pleasant and unpleasant odors of environment).

Based on these characteristics, there are two disciplines studying NVC: Kinesics (connected with facial expressions, gestures, posture, eye contact) and Proxemics (related to the distance between the communicants during speech communication).

However, according to Goranka Zoric, Karlo Smid, Igor S. Pandzic there are a number of categories which non-verbal communication can be divided into [7, 2-3]:

- Kinesics, or body language, refers to non-verbal behavior involving the movement of the body, such as facial expressions, eye movements, gestures, and posture.
- Oculistics, or eye contact, is the influence of visual contact on the perception of the communicated message.
- Haptics involves touch and refers to touching behaviors.
- Proxemics focuses on personal space and how it is used.
- Paralanguage, or paralinguistics, consists of non-verbal cues that are closely related to language use, such as non-word utterances.
- Chronemics examines the use of time, including waiting and pausing.
- Silence is the absence of sound and can convey muteness, stillness, or secrecy.
- Olfactics refers to the sense of smell.
- Vocalics involves the vocal features of speech, such as tone of voice, timbre, volume, and speed.
- Physical appearance and artifacts refer to the physical characteristics of the body, clothing, jewelry, hairstyle, and so on.
- Symbolism, or semiotics, explores the meaning of signs and symbols.

In addition to these types, Kreidlin considers two more types of nonverbal communication – systemology (which considers the systems and functions of objects surrounding people) and gastiks (the science of the symbolic and communicative functions of food and drinks) [9, 22].

To identify a more accurate classification from the existing ones, examples from the work “The Alchemist” were considered and shown in the table below.

Example	Type of NVC	Meaning
The lake, which had been fresh water, transformed into a lake of salty tears.	gastiks	The lake became salty because it was also sad.
He swept the floor with his jacket and lay down, using the book he had just finished reading as a pillow.	systemology	The situation around shows the guy's social status - poverty.

He had noticed that, as soon as he awoke, most of his animals also began to stir.	chronemics	This shows the special bond between the sheep and the shepherd.
Moorish eyes went wide with fear and surprise.	kinesics	The girl was delighted by the guy's stories and surprised by his adventures.
His father said no more. The next day, he gave his son a pouch that held three ancient Spanish gold coins.	symbolism	These three coins served as a sign of the father's blessing and the acceptance of the son's decision.
... he looked at the sunrise.	kinesics	It means thoughtfulness.
He recited an Our Father silently.	silence	This indicates the intimacy of the moment, because turning to God is something personal for each human being.
His hands began to tremble... He pulled his hands away.	kinesics	This shows the guy's fear.
He paused for a moment to see if the woman knew what the Egyptian pyramids were.	chronemics	He paused to find out if the woman really knew about everything.
... he said the last three words slowly, so that the old woman would understand...	vocalics	He thought that the woman must not understand him, and this way it would be easier for her.
There was a moment of silence so profound that it seemed the city was asleep.	silence	The shepherd felt that everything he believed in was in vain, he was lost and silence accompanied this feeling.
The old woman asked him to swear again while looking at the image of the Sacred Heart of Jesus.	symbolism	The sacred image meant that the guy would not lie by looking at it.
He ran his fingers slowly over the stones, sensing their temperature and feeling their surface.	haptics	Touching them, he felt better, as they reminded him of the old man and that he was always with him.
The boy was tempted to be rude, and move to another bench...	proxemics	He didn't want to talk, so he wanted to change seats, move away.
The old man pointed to a baker...	kinesics	This means indication.
The old man wore a breastplate of heavy gold covered with precious stones.	physical appearance	Seeing such a robe, the shepherd believed that this was really a king.
The boy felt a pang in his heart...	kinesics	This example indicates the hopelessness of the situation, thinking about how a girl can be with another guy.
...sighed the old man.	paralinguistics	Indicates regret.
...a butterfly appeared and fluttered between him and the old man.	symbolism	The butterfly meant a good sign.
"And ask for a glass of wine for me. I hate this tea." "There is no wine in this country", the young man said. "The religion here forbids it".	gastics	This example represents cultural differences.
...that made him feel better, the tea seemed less bitter.	gastiks	Having found hope again, the bitter tea was no longer so bitter, which meant relief and calm.
... the marketplace was empty, and he was far away from home...	systemology	This absence of people and complete emptiness means the shepherd's loneliness and fear from the uncertainty of his future being in a foreign country.
His eyes filled with tears...	kinesics	Means sadness.
And the odor of the animals became a bit more tolerable.	olfactics	The thought of his aim made the American feel better and the smell became more tolerable.
The stranger shouted: "Urim and Thummim!"	vocalics	Surprise was expressed here.
The boy stepped closer to the girl...	proxemics	Since the guy was in love, this position expresses sensual intimacy and the desire to be close.
Something that exerted the same force whenever two pairs of eyes met, as had theirs here at well.	oculesics	The prolonged eye contact is compared to the expression of feelings.

Discussion. Having analyzed the results of the table, it can be noticed that all the types of nonverbal communication mentioned above were found in the book "The Alchemist". Body language

was the most common, as it constitutes a significant part of communication and includes eye movements, gestures, postures, and facial expressions.

Examining paralinguistics, most scientists are of the opinion that this comprises sound codes additional to speech, included into the communication process and conveying meaning. Kreidlin distinguishes here the following units [9, 27-28]: individual non-speech sounds emanating from the oral or nasal cavity, sound complexes arising in various types of physiological reactions, voice and its constant qualities, paralinguistic prosody (pitch, rate of speech, tonal level, etc.). Thus, it is clear that vocalics identified by Zoric is a subtype of paralinguistics. Dorff considers vocalics as a synonym for the word paralinguistics "vocalics (paralinguistics) - vocal effects, namely: tone, speed of speech, voice strength, the presence or absence of pauses, sound intensity. Intonation, vibration, timbre, cry, breathing make meaning and sound inseparable, and often the sound (intonation) can replace the meaning of what was said." [8, 380]. Thus, we can conclude that vocalics is not an independent, but an integral part of paralinguistics.

As for gastics, it can also be considered a type of nonverbal communication. From the examples given in the table it is clear that with the help of food and drinks the author can express a person's emotional state. For example, in the beginning, when Santiago tried tea in another country with a language unfamiliar to him, it seemed bitter to him. But then, when he remembered his path and how much he had already done for his aim, he calmed down and the tea no longer seemed so bitter.

In such a way, NVC also aids in creating a vivid and immersive reading experience. Descriptions of body language, facial expressions, and movements can bring the characters to life and help readers connect with them on a deeper level. These non-verbal details provide visual and sensory cues that stimulate the readers' imagination and allow them to form a mental image of the scene or situation described in the literary work. The remaining types are similar in all classifications and are also presented in the table given above.

Conclusion. Having analyzed the examples from the book and systematized them, it became obvious that the classification of nonverbal means of communication consists of many types. The main and frequently encountered ones are kinesics, paralinguistics, artifacts and physical appearance. Gastics, considered non-verbal communication, actually plays a role in conveying the emotional state of the characters in the work.

Moreover, non-verbal communication in literary discourse can convey cultural or societal norms, allowing readers to gain insights into the broader context and social dynamics of the story. For example, drinks and physical appearance reveal information about a character's background, social status, or cultural upbringing.

What is more, by incorporating non-verbal communication into their writing, authors can create more nuanced characters, evoke emotions, and enhance the overall impact of their storytelling. They can provide readers with additional layers of meaning and subtext, allowing for deeper analysis and interpretation of the literary work.

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