

THE ROLE OF NOVERBAL MEANS IN SPEECH MEANING**¹Yuldasheva Dilorom Nigmatovna, ²Gulchekhra Toshpulot qizi Chullieva**Professor of Department of Uzbek Linguistics, Bukhara State University, Uzbekistan¹, Teacher of Department of Primary Education Methodology, Bukhara State University, Uzbekistan²**ABSTRACT**

Speech is a complex and multifaceted phenomenon in which different linguistic units come together to serve the purpose of speech. In addition to linguistic verbal units, linguistic nonverbal means play an important role in the expression of meaning in speech. Such means include movement of the body and body parts (eyes, head, neck, hands), sentence tone, silence in the speech process, facial expressions, etc. to determine the purpose of the process between the interlocutors, to fully express the idea they want to express. It also helps to convey a variety of information about the situational mood of communicators in the speech process, their attitude to the interlocutor or his opinion, his personal characteristics (profession, permanent job, age, social origin, nationality, culture, individual characteristics).

Keywords: speech, speech process, linguistic means, verbal means, nonverbal means, tone, silence, communication.

INTRODUCTION

If the main purpose of the speech process is to exchange information, express opinions and receive information, then in this process, as a "autobiography" of the individual and situational conditions of the interlocutors, sentence tone, silence, body and body parts (hand, shoulder, lip, eye) movements combine to help complete the communication process and make it livelier. Note:

Zinadagilar orasidan arvohdek ozg 'in, zahil yuzli chol ajralib chiqdi. Boshida qora shlyapa, egnida qora plash, oyog 'ida yap-yangi yaltiroq tufli. — Millatchilik qilma! — dedi chol toshbaqanikiga o 'xshash ingichka bo 'yinini cho 'zib. — Millatchilik qilma, bola! Rustam kaltakesakni ko 'rib jirkangandek yuzini burdi. Barzangi qaddini rostlab, maykaishtonining changini qoqdi. — Baribir seni qamataman! — Qamata qol! — Rustam negadir kuldi. — Eshitib qo 'y, — dedi ta 'kidlab. — Hammaning oldida aytyapman. Yerning tagidan bo 'lsayam topaman-da, so 'yib ketaman! [2; 12]

MATERIALS AND METHODS

In the example above, the speaker's movements such as *bo 'yinini cho 'zishi, yuzini burishi* (stretching the neck and turning the face) in accordance with the situation of the speech are combined to serve to fully express the discursive purpose and clarify the meaning.

Sometimes, without linguistic verbal means, such as words, phrases, and sentences, the linguistic nonverbal means listed above can fully express the purpose of speech (communicators understand each other). In addition, these nonverbal tools serve to increase the emotionality and effectiveness of speech, to fully understand the purpose of speech, to express ideas concisely and succinctly.

One such tool is the **ohang** of the sentence. It is characterized by a variety of speech situations.

The word "**ohang**" ("tone") is defined in the "Explanatory dictionary of the Uzbek language" as follows:

1. Derived from Persian, agreement, concord; pleasant sound, melody; a stream of pleasant sounds that are connected to each other, expressing meanings such as harmony. *Ariqdan mayin ohang bilan suv oqar.*

2. A piece of music consisting of a combination of different sounds in a certain order, forming a musical whole; melody: *Bu ashulaning ohangi juda yaxshi ekan.*
3. Rise and fall of sound in speech, depending on the meaning; intonation *Buyruq ohangi.*
4. Pronunciation style that expresses the inner feelings of the speaker. *Arazlagan ohangda so'zlamog.*
5. *Figuratively, rarely used.* Harmony in the combination of things. [1]

DISCUSSIONS

It can be seen from the comments that the tone changes in relation to the speech depending on the meaning of the sentence (such as rising, falling, lengthening, shortening) and the communicator's reflection in accordance with the feelings of the speaker (calmness, such as resentment, anger, threat, resentment, warning). For example,

a) a) expression of panic, strong emotion:

Kavshandozda turgan oyimning kalishini endi ko'rdim. Kalishning ichi qorga to'la edi. - Sarpoychan kelaverdingizmi?! - dedi Hoji buvi hamon o'sha vahimali ohangda. - Endi nima qilasiz? Qarg'aning miyasini chaqib surmasangiz, cho'loq bolib qolasiz[3;19]

b) culpability:

Qo'rquv ichida oyimga qaradim. - Qiluvdim, - dedi u sekin. - Qolmadimi? - O'g'ir olgur ag'darilib ketdi, - dedi onam aybdor ohangda. - Nima? - dadam lavlagi bo'lagini qolida tutganicha jahl bilan onamga qaradi. - To'kilib ketdi, - dedi oyim boshini quyi solib. - Padaringga la'nat! - dedi dadam sekin, ammo tahdidli ohangda. - Kap-katta xotin uvul qilib o'tirsang. Bilib qo'y, non ko'r qiladi seni! [3;24]

c) caressing, comforting:

Bola endi yig'lamas, ammo o'pkasi to'lib to'xtovsiz hiqillar edi. - Qayoqqa ketayotgan edinglar, o'rgilay? - dedi onam ayolni ham yupatuvchi ohangda. Meni ona-bolaning qayoqqa borishi emas, o'rindiqling qancha joyi loyga belangani ko'proq o'ylantirardi. [3;26]

d) threat:

Hov, olifta! - dedi yana o'sha tahdidli ohangda. - Tur o'rningdan! Xudo bolsangam piymangni yech. - U bir hatlashda Dalavoyning tepasiga keldi. - Yech deyapman. Tiq oyog'ingni tanchaga! Tiqib ko'r, o'tirib ko'r birpas! [3;104]

e) e) to beg, to intreat:

Bir mahal paranchi-chachvonli xotinga duch keldik. Oyim yana o'sha yalinchoq ohangda so'radi: - Hoy, baraka topgur, Bashoratxonni tanimaysizmi? [3;120]
Yoki:

Oyijon! - dedi iltijoli ohangda. - Oyijon! O'zingizmisiz? - Shunday dedi-yu oyimni quchoqlab oldi. O'sha zahoti ko'zidan tirqirab yosh chiqib ketdi. - O'sha men... Menman... Qizingizman..- Oyijon... Biluvdim, topib kelishingizni biluvdim. Biluvdim--u ishonmovdim. Ammam aytsalar, ishonmagandim! [3;124]

f) strong fear, apprehension:

— O'zingiz ham iste'mol qilmaganmisiz? — Nimani? Qoradorinimi? — Namozov bosh chayqadi. — Qoningiz tekshirilganda tarkibida qoradori topilgan. Siz faqat aroqdan emas, qoradoridan ham mast edingiz. — Yolg'on. — Sizga sudmedekspertiza xulosasini ko'rsatamiz. Hozir esa... bilagingizga qarang. Namozov shoshilib pidjagini yechdi-da, yengini shimarib bilagiga qaradi. Yo'g'on tomir ustida bilinar-bilinmas igna izini ko'rib, Zohidga dahshat nazari bilan qaradi. Uning yumaloq ko'zlari yanada kattalashganday bo'ldi. — Tamom! — dedi u titroq ovoza. — Nima tamom! — dedi Zohid tushunmagan odamday. [2;33]

Sometimes the melody helps to reveal the character of a certain hero, to draw a portrait of him in his speech. For example, in the story "Dunyoning ishlari", the mother - Hakima Aya's calm, patient nature, and the fact that she does not reveal her feelings in the slightest, is reflected in the tone of her speech.

Oyimdan panoh kutib, aksini oynada ko'rish umidida mo'raladim. Biroq ko'zgu shunaqangi xira ediki, o'zimning yuzimni zo'rg'a ko'rardim. - Siz shu yerlikmisiz? - dedi onam bir mahal. - Sho'tlikmiz, - sartaresh ishini davom ettirarkan, onamga burilib qaradi. - Nimaydi? - Men bir xayrli yumush bilan keluvdim, - dedi oyim osoyishta ohangda. - Odilxo'ja deganni taniysizmi? Ayollari chevar ekan. Muborak chevar. [3;60]

- Unaq demang, ovsinjon. - Oyim osoyishta ohangda yupatadi. — Kelingiz yomon bolamas, qaysi kuni ko'chada ko'rib qoldim. Og'zidan bol tomib sizni maqtadi boyaqish. [3;85]

Calmness is one of the main characteristics of all Uzbek women. Utkir Hoshimov also used the example of his mother, Hakima Aya, to generalize the image of Uzbek mothers. And the tone of the speech was a great tool in conveying this artistic purpose.

The speech process is colorful. In it, various linguistic verbal and non-verbal non-verbal means form associations and play a specific role in achieving a situational goal between communicators, such as tone. Note that,

Expression of discursive meanings by hand gestures:

a) to greet:

Jalil shom chog'i kirib keldi. Asadbek qorong'i uyda, pisillagan tanchada qunishib o'tirardi. Do'stining salomiga javoban bir qarab qo'yib, lom-mim demay o'tirgan yerida qo'l uzatdi. Jalil Asadbek yo'qlayo'tganini eshitiboq noxush voqea yuz berganini sezgan, «Nimaga? Nima bo'ldi?» deb o'tirmay, norin to'g'rashni ham yig'ishtirib, chaqqon otlangan edi. [2;16]

b) negligence:

U Asadbekning fe'lini bilmas edi. Bunday voqeaga qo'l siltab qo'yadimi yo kuyib o'rtanadimi — bu Yaratganga ayon bo'lmasa, Zelixon uchun qorong'i edi. Uning nazarida Asadbek — ota. Qizining nomusiga befarq qaraydigan ota bu yurtida yo'qdir. Ayniqsa, ko'pning nazarida turgan odam nomusiga befarq qaramas. [2;58]

c) to refuse:

Asadbek «kerak emas», degan ma'noda qo'l ko'tardi. Manzura bu ishorani ko'rmaganday narigi uyga kirib ko'rpacha ko'tarib chiqdi. — Birpasga turing, adasi.

Asadbek o'rnidan jilmadi. — O'tir.

Manzura gilam ustiga o'tirib, ko'zini yerga tikdi. [2;76]

d) threat:

— Millatchilik qilma, bola! Rustam kaltakesakni ko'rib jirkangandek yuzini burdi. Barzangi qaddini rostlab, maykaishtonining changini qoqdi. — Baribir seni qamataman! — Qamata qol! — Rustam negadir kuldi. — Eshitib qo'y, — dedi ta'kidlab. — Hammaning oldida aytyapman. Yerning tagidan bo'lsayam topaman-da, so'yib ketaman! — Og'zingga qarab gapir, bola! — Boyagi «arvoh» qo'lini paxsa qildi. — Umring turmada chirydi, ahmoq! ([5;12]

e) to call, to summon:

Grisha yuragi gupillab, deraza oldiga bordi. Ochib qarasa, chiroqlar mash'al... Qozon to'la sap-sariq palov ko'rindi. Oq xalatlisi katta-katta go'shtlarni uzun bandli lapatka uchiga ilib, yonidagi tog'oraga tashlay

boshladi. Hali deraza sharaqlab ochilganida ko‘zi tushgan ekanmi, Qozon tepasida turganlardan bittasi **qo‘l silkib**, shang‘illadi: — Tushaver, sosed! Palov tayyor! [5;23]

f) disregard:

— Boraqol, — dedi Klava xola aчитib. — Ko‘ramiz, qo‘lingdan nima kelarkin? Odamlarga o‘xshab to‘yda mehmon bo‘lib o‘girsang, o‘larning? Qirq besh yildan beri shular orasida yashayman, ahmoq! Bunaqa bag‘ri keng xalq yo‘q dunyoda. Men bilaman-ku! — E-e! — Grisha asabiy **qo‘l siltadi**. — Nasihatigingizni nevarangizga qiling! ...Militsiyada xayrixohlik bilan qarshi olishdi. Protokol to‘ldira turib muloyimlik bilan taklif etishdi. [5;31]

Giving different situational meanings through shoulder movements:

a) ignorance:

— Esing joyidami, zemlyak! — dedi tankchi ovozi pasaytirib. — Olisha ko‘rma bu xotinlar bilan. Eriga bir og‘iz, «haqorat qildi», deb shipshib qo‘ysa, naq tribunalga tushasan, tentak! — Kimning xotini u? — dedim hamon g‘ijiniib. — Qayoqdan bilay! — tankchi **yelkasini qisdi**. — Bironta kattaroq ofitserning «prokat»ga olgan xotini-da! Bu yerda hamma kattalarning «vaqtincha» xotini bor: sotuvchi, kir yuvuvchi, sanitarka... [5;48]

b) humility:

Umar Zakunchi tabibga yuzlanib, tantanavor ohangda so‘radi:

— So‘z beraylikmi?

Tabib **yelkasini qisdi**.

— Men nima deyman... — Zalga qarab oldi-da, past vazmin tovushda qo‘shib qo‘ydi:

Urush tezroq bitsin. Jumla mo‘min qatori Ochilim ham eson-omon kelsin! [4;198]

c) reluctance, helplessness:

— Sovqotmadingmi? — dedi mehribonlik bilan. — Yo‘q! — Qurbonoy xola jun ro‘moli ostida terlab chakkasiga yopishib qolgan sochini kafti bilan siladi. — Kun tashlabdi-ku, ancha... Komissar tomoq qirib qo‘ydi. — Xabaring yo‘qmi, anavi bolani o‘ldirganlar topilibdimi? — Bilmasam, — Qurbonoy xola **yelka qisdi**. — Topilar... — Topiladi! — dedi Komissar ishonch bilan. — Topilmay qayoqqa borardi? Qurbonoy xola indamadi[5;48]

Through lip movement:

a) nervousness:

Lola unga yovqarash qilib mum tishlab o‘tiraverdi. — Siz nima deb o‘ylaysiz, qizim? — dedi Komissar vaziyatni yumshatish niyatida ma‘yuslanib. — Nega shunaqa qildiykin? Nima yetmagan ekan unga? Kelin istehzoli kuldi... — Nima yetmaganini bilmaysizmi? — dedi **labini asabiy burib**. — Mehr yetishmagan! Tushudingizmi, mehr! [5; 48]

b) pique:

Hozir Zuxra kelinni ko‘rib, o‘sha gaplar esimga tushdi. Chindan ham rangi bir holatda, surma tortilgan ko‘zlari kirtayib qolgan.

Kiring, — dedi u **yupqa lablari burilibroq**. [4;5]

v) to admire, wonder:

Kalovlanib qozon boshiga bordim. Ayyonga chiqdim. Uyqum kelardi. Kechayam yaxshi uxlamaganman. Qaytib yana uyga kirdim. Xotinlar to‘rt tomonga tizilishib o‘tirar, har kim o‘ziga tekkan “to‘qqiz-to‘qqiz” ni tugish bilan ovora edi. Biri sevinib iljayadi, biri “voy savil” **deb labini buradi**. [4;125]

Eye movements, in particular, play an important role in conveying such meanings.

For example, **a) the reflection of Uzbek women's shame in their eye movements:**

Manzura odatiga xiyonat qilmagan ravishda yerdan ko'zini uzmay so'rashdi. — Tinchlikmi, o'zi kelin? — Tinchlik, — dedi u past ovozda. Bu oilaga samimiy munosabatda bo'luvchi eng yaqin odamning Jalil ekanini, hatto unga ham oila sirlarini ishonib aytish mumkinmasligini Manzura biladi. Ko'z yoshi to'kib hasrat daftarini ochgisi keladi. Ammo... eri aytmagan sirni u aytolmaydi. [2;69]

b) disgrace:

Aytishga oson. Zamon sahnasidan tushishning o'zi bo'ladimi? Pastdagilar seni alqab, boshiga ko'tarib yurishga tayyor bo'lsa, sahnadan dadil tusha olarkansanmi? Tushishingni qo'lda nayzalar bilan poylab turganlar-chi? Shu nayzalar borligini bilmaganda Asadbek Jalilning maslahatiga muhtoj bo'larmidi? Asadbek gapni cho'zishning hojati yo'qligini anglab: — Qizimni o'g'irlashdi, — dedi. Shu gapni aytdi-yu, uyatdan yonib ketay deb ko'zini olib qochdi. Aybiga iqrar bo'lgan gunohkorday boshini egdi[2;73]

b) to do evil:

Hamdam stol ustidagi qora daftarchani olib varaqladi. Kerakli sahifani ochgach, telefon go'shagini ko'tarib, raqam terdi. — Allo, vinzavodmi, singlim, menga direktor o'rtoq Namozov keraklar... — Hamdam «hozir boplayman», deganday Zohidga ko'z qisib qo'ydi. — O'rtoq, Namozov, salom. Polkovnik Musaxo'jayevman. Turmadan beshta jinoyatchi qochganini eshitingizmi? Gazit o'qiysizmi o'zi, hammayoqda shov-shuv-ku? Ular orasida Qilich Sulaymonov ham bor. Taniysiz-a uni? Xullas, u kimdandir o'ch olishini aytgan ekan. Kimlarni nazarda tutganini bilmaymiz. Lekin har ehtimolga qarshi sizni ogohlantirib qo'yamiz. Agar uni ko'rib qolsangiz, darrov bizga xabar qiling. Xo'p, xayr. [2;150]

Giving meaning to the situation **with head movements:**

Namozov yengil tin oldi. Yelkasidan tog' ag'darilganday bo'ldi. Zohid undagi o'zgarishni sezdi... — Men... ochig'ini aytсам, odam o'ldirib qo'yibmanmi, deb qo'rquvdim. — Qoradorifurushlikni yengilroq jinoyat deb o'ylaysizmi?... Qoradori o'nlab yosh jonlarni halok qiladi. Bunisiga nima deysiz? — Nima derdim, bunga qoradori sotadiganlar javob beraversin. — Siz-chi? — Umrimda qilmaganman bunaqa ishni. — O'zingiz ham iste'mol qilmaganmisiz? — Nimani? Qoradorinimi? — Namozov bosh chayqadi. — Qoningiz tekshirilganda tarkibida qoradori topilgan. Siz faqat aroqdan emas, qoradoridan ham mast edingiz. [2;32]

CONCLUSION

As the above examples show, the role of eye, lip, hand, shoulder movements, and tone of voice in completing the speech process, expressing meaning, and illuminating a situational goal is invaluable. When they do, the speech is lively and complete. This means that without linguistic non-verbal means, the idea becomes naked, logically incomprehensible, and psychologically incorrect.

Linguistic nonverbal means not only complement the information expressed through linguistic forms, but also provide information about the speaker, his level of education, social and age characteristics, gender, character traits, as well as his mood and feelings during the speech. . The tone of the speaker's speech also adapts to the situation.

This is one of the most important elements of communication.

In dialogue, speakers interact not only with words but also with facial expressions, gestures, timbre, and tone. Nonverbal communication can also be interesting, meaningful, and persuasive.

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