

THE REPRESENTATION OF NONVERBAL COMMUNICATION METHODS IN THE POETIC DISCOURSE

*Srailova A.B.¹, Bazarbayeva Z.M.²

*¹PhD student, KazUIRWL named after Ablai khan, Almaty, Kazakhstan
e-mail: maral_albi@mail.ru

²Doctor of Phil.Sc., Professor, NAS RK academician, Institute of Linguistics
named after A. Baitursynuly, Almaty, Kazakhstan
e-mail: zeynepmb@mail.ru

Abstract. The article aims at revealing the essence of using nonverbal communication means in the poetic discourse. The latter, in particular, is described as a series of performative acts accompanied by a number of paralinguistic means of expression. Nonverbal communication methods are analyzed in a two-sided way: first, the graphical and prosodic features of the poem itself (the mimetic paralanguage) are taken into consideration; second, the silence, pauses, hesitations, postures and mimics described in a poem (diegetic paralanguage) are analyzed. For these purposes, the methods of stylistic, semantic, and auditory analysis are utilized. The main novelty of the research is the fact that it describes a poem as a unity of its inner and outer form: its text and the way that text is represented. Nonverbal communication means, including prosody and graphemics, are said to intertwine with the lexical representation of paralinguistic elements in the text of the poem. Such a unity is necessary for the creation of an artistic image. It is hence revealed that contemporary English poetry, mostly lacking proper rhyme schemes, vastly depends on the visual and audial perception of the text as well as on those hidden cues which are placed within a poem. Further, the prosodic representation of a poem's artistic image is planned to be researched in detail. The theoretical and practical significance of this research lie in the applicability of its results to the academic curricula and further scientific inquiries on correspondent topics.

Keywords: poetry, poetic discourse, verbal communication, nonverbal communication, prosody, prosodic features, proxemics, kinesics, graphemics

Basic provisions

Poetic discourse, in the broadest sense, is best described as a combination of verbal art forms which are labeled as poetry and aim at provoking thought, emotion, and reaction. Poetic discourse is multifaceted and multi-genre. Contemporary poetry, as it is well-known, is built on rhythm and sense rather than the typical rhyme schemes. Speaking about English poetry, one might easily notice how popular verse libre has become. Rather than depending solely on rhyme and syllabic organization, contemporary poetry is broadening its scope, manifesting itself mostly through distinct rhythmic structure and the usage of various prosodic and proxemic means. In a way, contemporary poetry relies on non-verbal communication means as profoundly as it depends on language.

The current article aims at revealing the means of representing verbal and – more importantly – nonverbal communication methods in poetry. For this purpose, several extracts from English-language poems will be scrutinized. In particular, we focus on prosody, which is a collection of intonational features of the text, and proxemics, which describes various ways of using gestures and space to

communicate. In case of prosody, we mainly consider whole chunks of text, dividing it into rhythmic groups. In the case of proxemics, certain words and expressions related to non-verbal communication will be under scrutiny. As a result, we underline the necessity of studying not only verbal (lexical) elements of poetic discourse, but also its underlying features – the nonverbal means, which are equally as important.

Introduction

There have been numerous ideas and scientific approaches related to what poetic discourse is and how it needs to be studied. If we define discourse as “text put into social context” (a famous description introduced by N. Arutyunova), it becomes evident that poetry, undoubtedly, is text, and it never occurs outside of a social situation. Antony Easthope claims that poetry surrounds us – rhymes and rhythmic structure are everywhere. As Easthope explains, it becomes easier for people to perceive a piece of information when it is given in the form of a quatrain, with rhymes and rhythm [1]. Consider, for example, the following extracts from advertisements:

It's finger lickin' good.

Beanz meanz Heinz.

Now, those two pieces of advertisement are built on entirely different techniques. The first technique is quite complicated: it alludes to the idea of licking one's fingers after eating a delicious meal. It is a cognitive journey, the one that captivates the spectator through lexical and stylistic means.

The other advertisement is built on a much simpler idea of rhyming three words which sound close to each other. It is peculiar how the letter “s” is replaced with “z” at the end of the first two words to strengthen the rhyme with “Heinz”. Although primitive, this advertising fulfills its purpose as it operates on quite a deep level of human psyche – the level that dates back to antiquity.

Poetry itself came from songs, and songs are said to root in ritualistic chanting which required rhyme and rhythm to be a) memorized and b) appealing. In that case, it becomes evident why poetic discourse occupies a specific niche in human history and literature. However, although rhyme and rhythm have always been ubiquitous in poetry, they are not universal. There are poetic works which lack one or both. Hence arises the question: what is poetry? Is it still a poem if it lacks rhyme and rhythm? And – this is perhaps the most important question – what makes a poem, a poem: its rhyme structure, its stylistic features, its prosody, or the combination of all? In the given article, we offer an insight into how poetry is built nowadays.

To be called discourse, poetry itself must have the most important discursive element – real-life communication. Discourse is never limited to text: it requires social surrounding, a certain type of context, and a number of extra-textual means which all serve the sole communicative purpose. The way a poem is recited, the way it is inscribed, the specificity of its lexis – all those are the elements which turn a piece of text into a performative act. Michael Issacharoff, in his book titled *Discourse as Performance*, pays close attention to such an element of discourse as space. The space, he claims, can be mimetic or diegetic. While *mimetic* space usually

occurs outside of the text and implies the presence of a theatrical stage, *diegetic* space is narrated, encoded in words [2]. Labeling a work of poetry as a performative act, we can only deal with its diegetic side, the diegetic space – the one that exists in the text. Similarly, it is through text (and various graphical ways of inscribing it) that we gain insights into how this exact piece of poetry is presented and perceived. For this reason, this article mainly focuses on the linguistic (mostly lexical) representation of nonverbal communication means in poetry.

When it comes to the other side of nonverbal communicative means, the prosody, it becomes necessary to hear the recited pieces of poetry. Through simple auditory analysis, one may understand the division of a poetry piece into rhythmic groups, the kind of meter (iambic, for instance), and the way rhymes are incorporated. At the same time, it is via acoustic analysis that we may decipher the complex intonational features of a poetic work, the rises and falls of the main tone and all the underlying peculiarities. While this article does not involve examples of acoustic analysis, it is necessary to mention its presence in our further research. In particular, the Praat program is used to work with poetic recitations.

Methods and materials

The methods of semantic analysis, stylistic analysis, and auditory are utilized in the given article. The material includes extracts from various English-language poems written by both classic and contemporary poets, mostly retrieved from Poetry Foundation, Poetry London, AGNI and other literary magazines.

Results

Communication itself has always been an intrinsic part of human existence. In the beginning of the XX century, Roman Jakobson formulated eight functions of human language, the most important of which was the communicative function – the one that allowed for the eternal exchange of information [3]. In the same century, Charles Hockett, a famous American linguist, spoke of the design features of human language: the peculiarities which distinguish it from animal communication [4]. Among those features, the following is specifically interesting for our research: displacement. It means that a human language can be used to talk about things which are in the past, in the future, are intangible or non-existent. This peculiarity is distinctive of human tongues: no animal communication system is capable of such flexibility. Poems, for instance, are often considered lyrical forms of literary activity: they involve much emotion, they rarely have a solid fabula, and they often fail to fit into the traditional literary schemes of exposition, climax, and resolution. Poems are used to speak about the non-existent realia much more often than prose. For that reason, the way they appeal to the reader is specifically interesting and fruitful to research.

Returning to communication, it may be divided into verbal (the actual words being said) and nonverbal (everything outside the speech and text, including vocal and graphic features of their representation). This distinction was first introduced by Charles Darwin in 1872 in his *The Expression of the Emotion in Man and Animals*. Darwin's idea was a pioneering view in terms of examining not only the way people

communicate using words, but also the role of gestures, mimics, and space in human (and animal) interaction. While Darwin linked these ideas to his theory of evolution of species, the nonverbal communication field later expanded and became closely connected with the direction of behaviorism. As it can be observed, initial probing of nonverbal communication analysis was anthropological (Darwin) and psychological (B. Skinner, I. Pavlov). A more extended and profound analysis of nonverbal means of communication was attempted by a group of scientists including Charles Hockett, Frieda Fromm-Reichmann, and later Ray Birdwhistell. These and other scholars focused on a single movie produced in 1950s to describe the details of how people use gestures, eye contact, proximity and mimics to convey the messages which might aid their general verbal utterances or be contrary to them.

Later the research of nonverbal communication split into several directions, namely:

- a) Intercultural communication;
- b) Interpersonal communication, self-help and self-development;
- c) Clinical psychology;
- d) Paralinguistics.

The latter focuses on the linguistic, language-related side of nonverbal communication. This field researches the ways in which nonverbal cues and tools help convey the verbal message and (or) how they might – inadvertently or intentionally – distort it.

Paralinguistics has become quite a popular field in contemporary research. We may mention the following scholars: A. Akishina and N. Kano, V. Boganov, Volozkaya, Grigoryeva, Zaiceva, Chuvilina, Lipowska, Nikolayeva T., Nirenberg, etc. Most of these works date back to 1970s and 1980s, with a few exclusions published in between 2000 and 2023.

The Kazakhstani scholars who studied or mentioned this field in their research are: A. Kaidar, M. Mukanov, A. Seysenova, K. Kazhygaliyeva, S. Beisembayeva, Zh. Omiraliyeva, B. Momynova etc. When it comes to the field of prosody, the works of Z. Bazarbayeva, one of the most prominent scholars in the direction of intonology, are well-known.

Paralinguistics itself is divided into the following directions:

1) Phonation: all the aspects of speech, including its intonation, rhythm and timbre, tempo and intensity, syllable division and rhythmic groups, as well as the articulation of sounds and other features of pronunciation including dialectal peculiarities.

2) Kinesics: gestures and mimics involved in the process of communication. Proxemics here is a part of kinesics – it studies the way personal space is used to convey certain messages.

3) Graphemics: visualization of texts, different fonts, other visual peculiarities (for example, a well-known technique of not using capital letters in poetry or prose).

For our research, the first part of this division is extremely important. The peculiarities of kinesics may not be achieved from the text itself, but we will be able to work with the lexical representation of gestures, mimics, and space – the so-called

diegetic kinesics. At the same time, the most achievable side of text is its graphical representation, the appeal of which is also an interesting point to examine.

Interestingly, the above-mentioned scheme does not include one of the most prominent aspects of speech – the absence thereof. Silence, by all means, has been the most neglected field of human communication, claims Michal Ephratt, the author of several articles dedicated to this issue. He speaks of silence as of a unique feature of speech flow, distinguishing it from other paralinguistic means because it cannot be united with them [5].

A more detailed, profound analysis is provided in the book “Systems of prosodic and paralinguistic features in English” written by David Crystal and Randolph Quirk. While this book is rather a textbook than a scholarly creation, it still underlines some of the most widespread means of expressing without saying [6]. The authors use the term paralanguage to refer to all the accompanying features of utterances: the language we do not hear or see, but which influences the perception of a saying more than one can expect.

Discussion

One of the poems chosen for research is “Acquainted with the night” by Robert Frost. It is a XX century poem, quite classic in nature, with a rhyme scheme that looks like the following:

aba bcb cdc dad aa

This rhyme scheme is unique to this poem. It fulfills a number of functions, starting with refraining the poem and ending with creating the specific atmosphere of cyclicity. As we may notice, the first word “night” is repeated at the very end of the poem, rhyming with “right”.

A more interesting point here is how the nonverbal means of communication are represented in the text of the poem.

I have walked out in rain – and back in rain [7].

In this line, the author presents the image of the hero who is constantly walking through the streets of the seemingly empty town. The word *walked* is repeated several times throughout the poem in various contexts.

I have looked down the saddest city lane [7].

The expression “looked down” may serve two different purposes: showing that the hero is constantly focusing on what lies beneath his feet (hinting at his inner instability and vulnerability) or representing that the hero is above the sadness of the city. In both cases, the mimic of looking down is highly important.

And dropped my eyes...

By dropping their eyes, people usually show unwillingness to communicate, shyness, reserved nature, the presence of significant problems. While the true reason for such a gesture is not explained in the text, the presence of it looks crucial.

I have stood still...

Immobility – partial or whole, intentional or unintentional – hints at the impossibility of development and movement forward. In that case, the fact that the hero *stopped* also reveals more about his nature and character.

... an interrupted cry

Now, pauses are the elements of prosody. They serve various purposes, from inserting a theatrical moment of trepidation to showing how hesitant or nervous the speaker is. In this case, the fact that the cry (of inexplicable kind) was interrupted alludes to how the hero stopped walking: two actions which have been going well till they were broken.

When it comes to the prosodic analysis of the given poem, the following preliminary scheme can be imagined. Here the upright arrow shows the rise of tone, while the downright one shows its fall. Also, the lines | are used to show where rhythmic groups begin and end.

↑*I have been one acquainted* | *with the* ↓*night*|
I have walked out in ↑*rain*| – *and back in* ↓*rain*|
I have outwalked| *the furthest city light*|
I have looked down| *the saddest city lane*|.
I have passed by| *the watchman on his beat*
And dropped my eyes|, *unwilling to explain* [7].

The division shows that the rhythmic groups in this poem pretty much always align with the stanza and the signs of punctuation, the only exclusion being the line number 6 which unites with the beginning of the line number 7 as it directly refers to it.

When it comes to the intonation of the poem, it becomes evident that the speaker (the poem is read by Robert Frost himself) stresses the word “I” in the beginning of each line. Such an accent underlines the importance of individual perspective from one side and the unending loneliness of the hero – from the other.

Overall, Frost uses the following verbs to describe the states of being and various movements: *stand* (mostly standing still), *walk*, and *drop* (dropping one’s eyes). If we view the diegetic space of the poem as encompassing several streets of a town, then it becomes clear that the hero is making a long, quite an arduous journey (out of rain and back in rain). The motif of loneliness is evident, but the *silence* of the hero, his reluctance to speak and to express himself is the underlying reason for said solitude.

Further, let us dwell on another poem: *The Caged Bird* by Maya Angelou. Again, it is a work written in the beginning of the XX century, in quite a classic style, but it has a clear difference from Frost’s poem. First, its division into stanza is distinct, and second, the poem does not use capital letters anywhere but in the first lines of each stanza. For instance:

A free bird leaps
on the back of the wind... [8]
<...>
But a bird that stalks
down his narrow cage... [8]

This pattern, along with the absence of punctuation marks, is repeated throughout the poem. Remembering the paralinguistic means mentioned earlier in the article, we label this way of expression as the *graphic distinction*: by refusing to use the classic, ordinary means of punctuation and graphemics, the author clearly

conveys a certain message. Without punctuation, it becomes unclear where a sentence ends and the other begins, so every stanza turns into one large utterance. The author wants that distinction between stanzas to be as sharp as possible.

There are six stanzas in the poem. The third and the sixth stanzas are identical, a sort of refrain. The fourth and the fifth stanzas are different from the rest: they have four lines instead of eight. The rhythm does not change, and the rhyme scheme remains the same, though several rhymes in stanza 4 and stanza 5 become internal.

Taking a look at the auditory features of this poem, we may easily conclude that the rhythmic groups (signified by |) are definitely more numerous than in the previous poem. For example:

*But a bird | that stalks |
down his narrow cage |
can seldom see | through
his | bars of rage... [8]*

The intonation also seems to change more often than in “Acquainted with the night”. In the previous poem, the author accentuated one word – I – in various contexts, while in this poem, the words bird, cage, sing, leap, stalk etc. are stressed, hence the intonational changes. The reader of the poem recites it with long, profound pauses, making sure the poem’s stanza is perceived as a whole. The lost punctuation marks are added through various types of pauses.

Now, let us take a look at another poem, quite different from the previous two. Titled “My hair burned like Berenice”, this 2024 poem, written by Ruth Awad, does not have stanza, or lines, or rhyme, or any apparent rhythm. And still, it is labeled a poem. Let us take a look at the following extract:

*Days of rain. The drey outside my window would keel and the wind would
plunder [9].*

Some might call it a poem in prose, and still, this is not prose. What makes this piece an element of poetic discourse is the absolute (or near) lack of fabula, the rhythmic organization of the sentences, the way it is organized – though without stanza or lines – in a single, centered group on paper. Hence this poem, again, utilizes a graphic way of representing itself as a piece of poetic discourse.

Paying attention to another poem by the same author titled “My hair remembers everything”, we may assume that Ruth Awad places great significance on her hair, using it as a metaphorical custody of memories. This poem, unlike the previous, has a certain organization though it still lacks rhyme and apparent rhythm: its lines are beneath each other, not built in the form of sentences. It has punctuation marks (commas, mainly), but much like Angelou’s work, the poem lacks capital letters.

The last poem we would like to focus on is titled “Altar” by Ansley Moon (published in AGNI magazine). The peculiarity of this poem lies in its very core: it only has four lines which the spectator can read in whichever order they please. The lines are written around a photograph depicting a young indigenous woman in a dress. The poem itself is as follows:

*at the altar of the lost mothers we pray you into memory ghost you into
existence*

in our dreams the face averted black hair chasing you away from us the daughters gone

the daughters spirited away the daughters bought and sold someone else's daughters [10].

There are no punctuation marks, no capital letters, not even rhythm or rhyme. The poem itself can be read from left to right (in the order we are providing) or from right to left or, in some cases, from center to the periphery. The central element of this small performance is the photograph, while the lines serve as a sort of frame, adding information and deepening the perception. The absence of punctuation does not distort the message being conveyed: on the contrary, it seems to aid the proper understanding.

Having analyzed the given poems, we presume that certain paralinguistic means are utilized to aid the proper perception of a poem. Much like folklore, poetry exists in reciting, and the first and foremost paralinguistic element here is prosody – the intonation used when reading the poem, the pauses utilized, the rise and fall of the main tone and, eventually, the rhythmic groups.

However, the graphical side of the texts seems just as important: the way it is positioned in space, whether it has capital letters or not, the type of font which is used, the absence or presence of punctuation marks, etc. These two qualities of a poetic text may be labeled as mimetic qualities – the ones we see, hear, and perceive outside of the text. When it comes to the ways of communicating nonverbally within a text, the authors use a variety of lexical representations of nonverbal cues and means of conveying hidden information. The following table clarifies the interrelation between all the mentioned elements in the given poems.

Table 1. The correlation of verbal and nonverbal communication means in the poems

Poem	Acquainted with the night, Robert Frost	Caged bird, Maya Angelou	My hair burned like Berenice, Ruth Awad	Altar, Ansley Moon
Rhyme and rhythm	An exact, systematic rhyme scheme (though unique to this poem). The rhythm is present and formed. It is mostly through rhyme and refrain that the word “night” is accentuated	A vague, unsystematic rhyme scheme, but a shaped rhythm. It is mostly through repetition and refrain that the word “caged” is accentuated.	Rhyme is absent, rhythm is not apparent.	Rhyme is absent, rhythm is not apparent.
Intonational features	Present: rhythmic group division is clear, intonation rises and falls expectedly.	Present: rhythmic groups are numerous, rises and falls of the main tone are predictable.	Absent or indifferent from prosaic recitation	The reader chooses the intonational features

Pauses and silence	Pauses are utilized to distinguish the stanzas and accentuate logically underlined words	Pauses are used to accentuate certain words and make sure the stanzas are distinguished properly.	Pauses are used in-between the sentences	The reader chooses whether to use or not to use pauses
Graphical peculiarities	The stanzas are written beneath one another, centered, and so are lines. No deviations from the classical representation of a poem. Punctuation marks are present. Capital letters are used properly.	The stanzas are placed beneath each other, though they have different numbers of lines: seven, eight, and four, and then eight again. Punctuation marks are present only in the form of full stops. Capital letters – in the beginning of each stanza.	Written like a piece of prose, though centered. Sentences are distinguished with the help of full stops, though commas are rarely used.	No punctuation marks, no distinction between sentences or lines, no stanzas. The central line is written normally, the two peripheral lines are flipped to the side to frame the image. The reader chooses the order of the lines.

Conclusion

Poetic discourse is a complex phenomenon which utilizes both verbal (linguistic) and nonverbal (paralinguistic) means of communication to appeal the reader in the proper way. Paralinguistic elements of poetic discourse may vary from prosody to graphemics, from the architectonics of the text to its position in space, from the use of images and other accompanying elements to the utilization of punctuation marks. Having dwelled on various poems from the XX and the XXI century, we conclude that contemporary English poetry, in many ways, is dependent upon auxiliary means of communication as profoundly as it relies on the language.

For comparison, we have chosen two poems from the XX century and three from the XXI century. The first two poems demonstrate whole or partial compliance to the norms of a poetic text: they have rhymes and rhythm, their intonational features are correspondent to their inner form. What Robert Frost's poem utilized to convey hidden messages was its lexis: the use of certain verbs, repetition, refraining, peculiar rhymes. When it comes to Angelou's poem, it deviated slightly from the "norm", utilizing less punctuation marks than necessary and using capital letters to signify the beginning of stanzas.

The poems of the XXI century, however, are quite peculiar. One of them, written entirely in the form of a prosaic work, is still labeled as a poem due to its organization, the idea, the absence of fabula, the presence of lyrical motifs, and eventually due to the way it is positioned on paper. Another poem by the same author

that shares the motif of “hair” is more compliant to the graphical norms of a poetic text, though it still lacks both rhyme and rhythm.

Eventually, the last poem we have dwelled on lacks everything a text might have – linear organization (it is unclear which way the lines go and how one is supposed to read them), cohesive devices, rhythm or rhyme, punctuation marks, etc. What makes it a poem is its extremely peculiar position and the similarity in the rhythmic organization of its lines (they have the same number of syllables, to say the least). However, the most important element of this poem is the image which is used to stress the message being conveyed. In that case, this poem may be even called a piece of performance as it relies not only on text, but also on the auxiliary means (the nonverbal means). This poem is the perfect example how poetic discourse exists on the threshold of language, paralinguage, and imagery.

To summarize, poetic discourse utilizes nonverbal communication methods for the sole purpose of conveying what cannot be conveyed through language. The analysis has shown that in contemporary English poetry, form, structure, content, graphic and audial representation – everything merges into a single unit that conveys an artistic image. Studying that image from the viewpoint of paralinguistics leads to fruitful and interesting results, and we believe such studies need to be continued further.

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БЕЙВЕРБАЛДЫ КОММУНИКАЦИЯ ӘДІСТЕРІНІҢ ПОЭТИКАЛЫҚ ДИСКУРС ТА КӨРІНІС ТАБУЫ

*Срайлова А.Б.¹, Базарбаева З.М.²

*¹PhD докторант, Абылай хан атындағы ҚазХҚжӘТУ, Алматы,
Қазақстан
e-mail: maral_albi@mail.ru

²ф.ғ.д., профессор, ҚР ҰҒА академигі, А. Байтұрсынұлы атындағы Тіл білімі институты, Алматы, Қазақстан
e-mail: zeunermb@mail.ru

Андатпа. Мақаланың мақсаты – поэтикалық дискурстағы бейвербалды коммуникация құралдарын қолданудың мәнін ашу. Соңғысы, паралингвистикалық амалдармен айшықталған перформативті актілер жиынтығы ретінде сипатталады. Бейвербалды қарым-қатынас әдістері екі жақты талданады: біріншіден, өлеңнің өзінің графикалық және просодикалық ерекшеліктері ескеріледі (миметикалық паратіл); екіншіден, өлеңде сипатталған үнсіздік, кідіріс, тоқтау, қалып, мимика талданады (диегетикалық паратіл). Бұл мәселелерді шешу үшін стилистикалық, семантикалық және аудиторлық талдау әдістері қолданылады. Зерттеудің басты жаңалығы мынада: бұл жерде өлең ішкі және сыртқы форманың бірлігі: мәтін мен оны бейнелеу тәсілінің бірлігі ретінде суреттеледі. Өлең мәтініндегі паралингвистикалық элементтердің лексикалық бейнеленуімен бейвербалды қарым-қатынас құралдары, оның ішінде просодия мен графемика тоғысады. Мұндай тоғысу көркем образ жасау үшін қажет. Осылайша, қазіргі ағылшын поэзиясы көп жағдайда рифма мен ырғақсыз болып келіп, мәтінді көру және есту арқылы қабылдауға, сондай-ақ мәтінде орналастырылған жасырын ақпаратқа тәуелді екендігі анықталды. Одан әрі поэманың көркем бейнесінің просодикалық көрінісін жан-жақты зерттеу де көзделеді. Бұл зерттеудің теориялық және практикалық маңыздылығы оның нәтижелерін оқу процесіне қолдану және тиісті тақырып бойынша әрі қарай ғылыми зерттеулер жүргізуде.

Тірек сөздер: поэзия, поэтикалық дискурс, вербалды коммуникация, бейвербалды коммуникация, просодия, просодикалық ерекшеліктер, проксемика, кинесика, графемика

МЕТОДОВ НЕВЕРБАЛЬНОЙ КОММУНИКАЦИИ В ПОЭТИЧЕСКОМ ДИСКУРСЕ

*Сраилова А.Б.¹., Базарбаева З.М.².

*¹PhD докторант, КазУМОиМЯ имени Абылай хана, Алматы, Казахстан
e-mail: maral_albi@mail.ru

²д.ф.н., профессор, академик НАН РК, Институт языкознания
им. А. Байтұрсынова, Алматы, Казахстан,
e-mail: zeunermb@mail.ru

Аннотация. Целью статьи является раскрытие сущности использования средств невербальной коммуникации в поэтической речи. Последнее, в частности, описывается как серия перформативных актов, сопровождаемых рядом паралингвистических выразительных средств. Методы невербальной коммуникации анализируются двусторонне: во-первых, учитываются графические и просодические особенности самого стихотворения (миметический параязык); во-вторых, анализируются молчание, паузы, колебания, позы и мимика, описанные в стихотворении (диегетический параязык). Для решения этих задач используются методы стилистического, семантического и аудиторного анализа. Основная новизна исследования заключается в том, что здесь стихотворение описывается как единство внутренней и внешней формы: текста и способа его репрезентации. Выясняется, что невербальные средства общения, в том числе просодия и графемика, переплетаются с лексической репрезентацией паралингвистических элементов в тексте стихотворения. Такое единство необходимо для создания художественного образа. Таким образом, обнаруживается, что современная английская поэзия, в большинстве случаев лишена рифмы и ритма, во многом зависит от зрительного и слухового восприятия текста, а также от скрытой информации, помещенной в текст. Далее также планируется детально исследовать просодическую репрезентацию художественного образа

стихотворения. Теоретическая и практическая значимость данного исследования заключается в применимости его результатов к учебному процессу и дальнейшим научным исследованиям по соответствующей теме.

Ключевые слова: поэзия, поэтический дискурс, вербальная коммуникация, невербальная коммуникация, просодия, просодические особенности, проксемика, кинесика, графемика

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