

## LEXICAL UNITS DENOTING PARALANGUAGE ELEMENTS OF COMMUNICATION

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**Мигoliniць О.** Лексичні одиниці на позначення паралінгвальних елементів комунікації; кількість бібліографічних джерел – 19; мова англійська.

**Abstract.** Nonverbal communication is the process of sending and receiving messages between two or more people without the use of words. We can communicate in a variety of nonverbal ways including our posture, gestures, facial expressions, touch, eye contact, and intonation. Research suggests that nonverbal communication makes up over 60-70% of all that we communicate. In other words, how we say something is often more important than what we say. Paralanguage is considered to be one of the components of non-verbal communication, which goes beyond the specific spoken words. It includes pitch, amplitude, rate, and voice quality of speech. Paralanguage reminds us that people convey their feelings not only in what they say, but also in how they say it.

The present research paper is devoted to the study of the verbalization of paralanguage as the component of non-verbal communication in English. The topicality of the paper is preconditioned by the general orientation of modern linguistics on the analysis of the ways and means a language possesses for the nomination of different properties of speech which, in their turn, proved to be an important means of non-verbal communication. The aim of the research is to provide an analysis of language units, used for the nomination of paralanguage components of communication in Modern English. The subject of the investigation is represented by the analysis of language units used for the verbalization of paralanguage elements. The object of the research is lexical units verbalizing paralanguage components of non-verbal communication in Modern English. Primary attention is focused on the analyses of the lexemes representing different properties of the voice. As far as paralanguage considers the acoustic properties of the voice, we have considered the functioning of the lexemes, which in combination with the adverbs also demonstrate a variety of feelings and emotions of the speakers. We have also fixed lexical units used to verbalize shouting, crying, laughing. The acoustic aspect of voice found the reflection in such units as: to grumble, to murmur, to sniff, to twang etc. In the course of the analysis we have also fixed lexical units used for the nomination even of the absence of speech. Being the component of paralanguage silence finds its manifestation in a number of lexical units, each of which demonstrates certain functional characteristics.

**Keywords:** paralanguage, lexeme, acoustic properties, shouting, crying, laughing, component, voice.

**Setting up the research problem.** One of the most important problems of modern linguistics is the analysis of the communicative activity of the person in general and the study of the interconnection of verbal and non-verbal means in particular. Until the beginning of the 21<sup>st</sup> century the consideration of non-verbal communication has touched upon the scope of psychologists [Birdwhistell 1913; Ekman 1994; Mikkin 1977]. The present paper is devoted to the study of the verbalization of paralanguage as the component of non-verbal communication in English. The analysis of paralanguage as the component of non-verbal communication has already been the object of the scientific research both in our country [Antipova 1989; Shevchenko 2004] and abroad [Bolinger 1983; Boyle 1983]. As far as paralanguage possesses both broad and narrow understanding, among the linguists there is no unanimous agreement concerning the scope of research within the field. The broad understanding is represented by H. Kolshans'kiy [Kolshans'kiy 1973], who states that paralinguistic means include both kinesic and phonatory elements of communication. Within the limits of the narrow approach, paralanguage components of communication are considered as additional speech codes, included into the process of communication and rendering conceptual information [Kreydlin 2004, p. 27]. Among the least investigated spheres of paralinguistic studies are those carried out within the narrow understanding and connected with the nominative potential

of language units denoting different characteristics of speech. Taking this into consideration the analysis of language units used for the nomination of paralanguage components of communication seems to be topical and up to date. The **topicality** of the paper is also preconditioned by the general orientation of modern linguistics on the analysis of the ways and means a language possesses for the nomination of different properties of speech which, in their turn, proved to be an important means of non-verbal communication. The **aim** of the research is to provide the analysis of language units, used for the nomination of paralinguistic components of communication in Modern English. In the process of the investigation we have analyzed the sample of 56 units (verbs, nouns, adjectives, adverbs) verbalizing the paralinguistic components of non-verbal communication taken from lexicographical sources as well as texts of fiction. These nominative units have served as the **material** for our research.

**Main research material.** Paralanguage includes accent, pitch, volume, speech rate, modulation, fluency etc. and other characteristics of the voice. The boundaries of paralanguage are (unavoidably) imprecise [Concise Oxford Dictionary of Linguistics 2007, p. 128].

Paralanguage is a term developed by linguistic anthropologist, George Trager [Trager 1958, p. 1–13]. In his opinion these are the sounds that accompany speech but are not a direct part of language. Paralinguistic sounds contribute to the meaning of one's words but are

not considered words themselves. G. Trager called them 'voice cues' [the same p. 6]. It is that area of non-verbal communication that emphasizes *voice nuances* as means of expressing thoughts and feelings. People normally use paralinguistic multiple times per day and are sometimes not even aware they are doing so. The ability to interpret this kind of human communication correctly is considered an important competency in both personal and professional settings. Body language often conveys just as much meaning as spoken words. Good communicators also have the ability to gauge how their own paralinguistic affects others and to alter it so as to gain others' trust and to project confidence.

There are different points of view as to what is attributed to the sphere of paralinguistics. It is treated as a linguistic discipline, considering the sphere of non-verbal communication on the one hand and the totality of non-verbal means favouring the process of communication: facial expressions, eye movements, hand gestures, and the like [Konetskaya 1997, p. 69].

It has been stressed time and again that paralinguistic is the feature of nonverbal communication where meaning is derived from an individual's tone, pitch, volume, intonation, etc. It may be expressed either consciously or unconsciously. So far, the number of things attributed to the sphere of paralinguistics has been in the process of its elaboration. Some of the linguists are of the opinion that to the sphere of paralinguistic means should be attributed such notions as *tembre*, tempo, loudness, articulation clarity, rhythm, melody.

In paralinguistic, nonverbal components of speech such as speech speed, pitch of voice, tone, volume, modulation, inflection, accent, and accentuation are observed to understand the emotions conveyed through them. For example, a person talking in a uniform pitch and firm tone conveys a sense of authority. A person speaking in a high pitch and bitter, accusatory tone usually conveys anger.

Lexical units denoting paralinguistic components of communication are used to render different human emotions such as annoyance, irritation, satisfaction, happiness, etc.

The interlocutor can express the negative attitude that is his/her dissatisfaction with the help of the following verbs, which have been used only once.

*to snarl* – «I will decide what Arthur needs, not you!» *Aten snarled* [Woods 2003, p. 111].

*to grumble* – «I'll be right there», he *grumbles* at the intercom, «after I serve our new guests» [Woods 2003, p. 44].

*to chide* – The details, he *chided* himself, pay attention to the details [Greeley 2006, p. 167].

*to grouse* – «The lighting makes my fur look bad», she *grouses* [Woods 2003, p. 16].

*to gobble* – «Did you feed her, Charles?» she *gobbled* [Woods 2003, p. 60].

*to growl* – (*out*) Diesel *growled* and Frank's eyes widened [Woods 2003, p. 16].

**Lexical units denoting crying as an emotional reaction.** One of the emotional reactions deserving a special attention is crying. To denote the action of shedding tears, especially as a result of strong emotion the

lexeme *cry* is used. It has been fixed in the texts under consideration 14 times.

Collins English Dictionary considers the semantic structure of the verb *to cry* in the following way: 1. to utter inarticulate sounds, esp. when weeping; sob; 2. (intransitive) to shed tears; weep; 3. to scream or shout in pain, terror, etc. [Collins English Dictionary [online]].

e.g. They'll just send me back home! she *cried* [Woods 2003, p. 137].

The analysis of syntagmatic characteristics has shown that the characteristic feature of the verb *to cry* is its combination with the adverbs of frequency and degree: *bitterly, loudly, quietly, silently etc.*

e.g. He put his head on his arms and *cried bitterly* [Woods 2003, p. 69].

As a noun the lexeme *cry* means: the act or sound of crying; a shout, exclamation, scream, or wail [Collins English Dictionary [online]].

e.g. A *cry* went up when it was discovered their man had escaped [Woods 2003, p. 30].

A detailed analysis of lexico-graphical sources has revealed a number of synonyms to the lexeme *to cry*, and namely: *weep, wail, bawl, keen, sob, blubber*. These verbs are used to express strong emotion, such as grief, misery, or pain, by shedding tears or making inarticulate sounds. *Cry* and *weep* both involve the shedding of tears. The quantity of occurrence of these lexical units don't exceed 4 examples.

Collins English Dictionary suggest the following definition of the lexeme *to weep*:

1. to shed (tears) as an expression of grief or unhappiness; 2. to utter, shedding tears;

3. to mourn or lament (for something) [Collins English Dictionary [online]]. Hence, if someone weeps, they cry.

e.g. She wanted to *cry* and *weep* all at once [Greeley 2006, p. 78].

The verb *weep* demonstrates combinability mostly with adverbs. Among the adverbs we have fixed the following: *loudly, quietly*.

e.g. The people *wept loudly* when his death was announced [Woods 2003, p. 47].

The verb *to bawl* is used to denote loud cries, as from pain or frustration; wail as well as to shout loudly, as in anger [Collins English Dictionary [online]].

e.g. Her voice was always hoarse. Her Dad said this was because she *had bawled* so much when she was a baby [Woods 2003, p. 48].

The verb *to keen* refers more specifically to wailing and lamentation or the dead [Collins English Dictionary [online]].

e.g. It is the wild Irish women *keen-ing* over their dead [Woods 2003, p. 122]. The verb *to sob* describes weeping or a mixture of broken speech and weeping marked by convulsive breathing or gasping [Collins English Dictionary [online]]. When someone sobs, they cry in a noisy way, breathing in short breaths.

e.g. ...*sobbing* and *crying*, and wringing her hands as if her heart would break [Greeley 2006, p. 31].

The verb *to sob* demonstrates combinability with

the adverbs, *loudly, quietly, silently*, etc.

e.g. She began *to sobloudly* again, burying her face in the pillow [Woods 2003, p.16].

Among the verbs combining the verb *to sob* are the following: *begin to, start to*.

e.g. He began *to sob* uncontrollably [Woods 2003, p.69]

The lexeme *to blubber* is used to denote noisy shedding of tears accompanied by broken or in articulate speech [Collins English Dictionary [online]].

e.g. When he drew out what had been a fiddle, crushed to morsels in the great coat, he *blubbered* aloud» [Woods 2003, p.67].

Collins English Dictionary defines the verb *wail* in the following way:

1. to utter a prolonged high-pitched cry, as of grief or misery; 2. to make a sound resembling such a cry; 3. to lament, esp. with mournful sounds [Collins English Dictionary [online]].

e.g. The women began *to wail* in mourning [Woods 2003, p.38].

To express the action of weeping and crying out loudly the verb *to howl* is used. If a person howls, they make a long, loud cry expressing pain, anger, or unhappiness [Woods 2003, p.62].

e.g. Ababy started to howl [Woods 2003, p.78].

**Lexical units denoting shouting as an emotional reaction.** Very loud voice within the loudness scale is in itself a parameter for much needed study, although the literature also refers to the occurrences of yelling and shouting. The literature on crying or yelling is not extensive. Some studies of nonverbal communication from a psychological point of view touch upon loud voice, for instance, as a characteristic of the extrovert. Shouting, mentioned within the loudness scale should be regarded as a paralinguistic identifier particularly when not accompanying language, and thus defined as: the extreme occurrences of voice loudness.

The verb *to shout* (being fixed in the texts under consideration 16 times) possesses 2 meanings such as: to utter (something) in a loud cry; yell, to make a loud noise [Collins English Dictionary [online]].

If you shout, you say something very loudly, usually because you are angry.

e.g. 'She must be alive! he *shouted* with tears' [Greeley 2006, p.48].

A characteristic feature of the verb is its combination with the adverbs: *loudly, hysterically, angrily etc.* .

e.g. 'I'm done for!' he *shouted aloud* [Woods 2003, p.15].

In the texts under consideration the noun *shout* combines both adjectives and verbs. A characteristic feature of the lexeme is its combination with the adjectives: *loud, faint, angry*.

e.g. With a *loud shout* his cohorts poured into the room after him [Woods 2003, p.65].

We have also fixed the usage of the lexeme *to roar* (3 cases of usage). This lexeme is used to denote a loud, deep, prolonged sound, typically from anger, pain, or excitement [4].

e.g. Manfred roared with rage [Woods 2003, p.34].

The noun *roar* has been used 2 times. In the texts under consideration the lexeme combines such adjectives as *loud, throaty*.

e.g. The man let out a *great roar* [Woods 2003, p.55].

As we can see the group of lexical units representing shout as a reactions to the actions and deeds of the communicators is represented by insignificant number of lexical units.

**Lexical units denoting laughter as an emotional reaction.** Laughter, despite some important studies, has not yet been given enough attention with respect to very significant aspects within the realm of communication. Laughter is treated as repetitive, uncontrolled, spasmodic chains of sounds that accompany the release of accumulated tension, but close observation soon reveals that it may be just a single sound release, and uncontrolled since we can control it. Laughter may perform different functions and it may denote sarcasm, contempt, or represent different social rules of etiquette.

The verb *to laugh* has been used 7 times in the course of the analysis. It is used to express such emotions as mirth or delight, by a series of spontaneous, usually unarticulated sounds often accompanied by corresponding facial and bodily movements. When you laugh, you make a sound with your throat while smiling and show that you are happy or amused. People also sometimes laugh when they feel nervous or are being unfriendly.

e.g. He *laughed* with pleasure when people said he looked like his dad [Woods 2003, p.16].

A characteristic feature of the verb *to laugh* is its combination with the adverbs: *aloud, loudly, quietly, softly, silently*,

e.g. It looked so funny that I almost *laughed* aloud [Greeley 2006, p.66].

In the texts under consideration we have also fixed other lexical units denoting the process of laughing, and namely: *to deride* – completely laugh at; it is mostly used with negative connotation, *to f leer* – to laugh in a disrespectful or jeering way; *to chortle* – the activity of laughing; the manifestation of mirth or joy, or, less commonly, sarcasm or scorn and *to chuckle* – to laugh quietly or to oneself; *to giggle* – to laugh lightly and repeatedly in a silly way, from amusement, nervousness, or embarrassment [Random House Kernerman Webster's College Dictionary [online]].

e.g. How dare you belittle my power and *deride* my authority [Woods 2003, p.127].

e.g. Both girls began *to giggle* [Woods 2003, p.16].

e.g. 'I beg your pardon?' she *giggled* [Greeley 2006, p.60].

**Lexical units representing physiological and acoustic characteristics of the voice**

Voice represents both acoustic but also physiological characteristics of the person. A careful study of lexico-graphic sources allows us to make up a list of words indicating to different characteristics of the voice. In this case human speech is compared with the sounds of animate and inanimate world: rumble, rattle, noise, singing of birds, cry of animals, etc.: *babble, bang, beat,*

*beep, bellow, blare, blast, blat, bleat, boom, bubble, burble, burr, buzz, chatter, chime, chink, chirp, chitter, chug, clack, clang, clank, clap, clash, clatter, click, cling, clink, clomp, clump, clunk, crack, crackle, crash, creak, crepitate, crunch, cry, ding, dong, explode, fizz, fizzle, groan, growl, gurgle, hiss, hoot, howl, hum, jangle, jingle, knell, knock, lilt, moan, patter, peal, ping, pink, pipe, plink, plonk, plop, plunk, pop, purr, putter, rap, rasp, rattle, ring, roar, roll, rumble, rustle, scream, screech, shriek, shrill, sing, sizzle, snap, splash, splutter, sputter, squawk, squeak, squeal, squelch, strike, swish, swoosh, thud, thump, thunder, tick, ting, tinkle, toll, tootle, trill, trumpet, twang, ululate, vroom, wail, wheeze, whine, whir, wish, whistle, whoosh, whump, zing.*

Only several words have been fixed in the texts under consideration. They were used only once.

Collins English dictionary defines the verb *to chitter* as the verb denoting twittering or chirp [Collins English Dictionary [online]]

e.g. I *chittered* at her and she poked her head out farther [Woods 2003, p.30].

To denote such a way of uttering words when the words (words, sounds, etc.) are uttered in an incoherent or indistinct jumble manner the verb *to babble* is used [Collins English Dictionary [online]].

e.g. Three days after the surgery he *was babbling* like a child [Woods 2003, p.119].

When we say that a person *chirps* we mean that she says something in a cheerful, high-pitched voice [Collins English Dictionary [online]].

e.g. 'See you soon, I hope!' *chirped* my mother [Greeley 2006, p.49].

If you say that someone *is twittering* about something, you mean that they are speaking about silly or unimportant things, usually rather fast or in a high-pitched voice. Collins English dictionary suggests the following definition of the lexeme:

1. to utter a succession of chirping sounds;
2. to talk or move rapidly and tremulously;
3. to giggle ⇒ her schoolmates twittered behind their desks;
4. to utter in a chirping way [Collins English Dictionary [online]].

e.g. ...She *was twittering excitedly* about her new dress [Greeley 2006, p.112].

In the texts under consideration we have come across such a verb as *to howl*. If an animal such as a wolf or a dog howls, it makes a long, loud, crying sound. If a person howls, they make a long, loud cry expressing pain, anger, or unhappiness [Collins English Dictionary [online]].

e.g. He *howled* like a wounded animal as blood spurted from the head [Woods 2003, p.21].

If people *hiss* at someone such as a performer or a person making a speech, they express their disapproval or dislike of that person by making long loud 's' sounds [Collins English Dictionary [online]].

In the texts under consideration we have come across the usage of the verb *to bellow*. Collins English dictionary suggests the following definition of the lexeme *bellow*:

1. to make a loud deep raucous cry like that of a bull; roar;
2. to shout (something) unrestrainedly, as in

anger or pain; bawl [Collins English Dictionary [online]].

e.g. «Oh, boy! I am surprised about what is going on, Villanueva *bellowed*» [Woods 2003, p. 44].

If someone *cackles*, they laugh in a loud unpleasant way, often at something bad that happens to someone else. Collins English Dictionary defines the noun cackle in the following way:

1. (intransitive) to laugh or chatter raucously,
2. (transitive) to utter in a cackling manner [Collins English Dictionary [online]].

e.g. The old lady *cackled*, pleased to have produced so dramatic a reaction [Greeley 2006, p. 89].

The acoustic aspect also considers the degree of clarity of pronunciation and clarity of speech, which is best verbalized by verbs: *to grumble (to oneself), to murmur, to sniffle, to twang*.

The Free English Dictionary defines the meaning of the lexeme *grumble* in the following way: to complain in a surly manner; mutter discontentedly, to rumble or growl [The Free Thesaurus [online]].

e.g. He will always find something to *grumble* about [Woods 2003, p.70].

The New Oxford English Dictionary defines that the lexeme *murmur* has the following meaning – to say something in a low or indistinct voice [The New Oxford Dictionary of English 1998, p.459].

e.g. She *murmured* an excuse and hurried away [Woods 2003, p.69].

Lexemes *niffle* is defined in such a way as to repeatedly take air into your nose in short breaths that are loud enough to be heard because you are sick or have been crying [The New Oxford Dictionary of English 1998, p. 672].

e.g. «That's what they all say» Kerry *sniffled* and released Sam from the embrace [Woods 2003, p.102].

The verb *to twang* demonstrates a peculiar manner of articulation [The New Oxford Dictionary of English 1998, p. 763].

e.g. «Don't think I'm wasting money by leaving it on», she *twanged*» [Woods 2003, p. 102].

The acoustic aspect of paralinguistic communication also conveys information about the gender or age of the person – the owner of the voice, or a certain type of voice: *childish, female, women's, male, youthful, boyish, girlish / lady's, grown-up, young, old person's voice etc.*

e.g. A *female voice* spoke behind him: "Can I talk to you for a minute?" [Greeley 2006, p. 12]

**Lexical units verbalizing silence as a component of paralinguistic.** One of the components of paralinguistic means of communication is represented by such a phenomenon as silence. The sphere of the verbalizers of silence is quite broad in English: silence can be nominated with the help of words, phrases, etc.

The primary means of nomination science is the noun *silence*, which was used in the texts under consideration 9 times. Collins English dictionary defines the lexeme in the following way:

- Silence –1. the state or quality of being silent;
2. the absence of sound or noise; stillness;
3. refusal or failure to speak, communicate, etc., when expected [Collins English Dictionary [online]].

e.g. As the back door closes behind him there's an awkward *silence* [Woods 2003, p. 93].

Among the other means of nominating science as the component of paralanguage are the following units:

- nouns: *pause* (2 cases of usage), *stop* (5 cases), *interruption* (3 cases of usage), *interval* (1 case of usage).

e.g. 'In fact,' I add after *a pause*, 'it probably spoils the atmosphere if the place is stuffed full of famous people' [Woods 2003, p. 94].

e.g. We come to *a stop* at the entrance to the Geigers' drive [Woods 2003, p. 169].

- verbs: *to hesitate* (3 cases), *to stop* (5 cases), *to pause* (1 case), *to silence* (2 cases).

e.g. 'Jack came here to talk to me.' I *hesitate*. 'To ... tell me his secret.' [Greeley 2006, p. 264]

e.g. 'What?' I look up, still laughing, until I realize that Jack's *stopped* [Greeley 2006, p. 51].

- adjectives: *silent*, *hesitant*, *still* (1 case of usage).

e.g. We're both *silent*; the only sound in the room is the clicking of watch [Greeley 2006, p. 19].

- adverbs: *silently*, *hesitatingly*, *hesitantly*.

e.g. He looks down at me *silently*, his expression almost grave [Woods 2003, p. 169].

**Conclusions.** We have fixed the group of verbs representing angry and aggressive manner of speech: *to snarl*, *to grumble*, *to chide*, *to say sharply*, *to*

*grouch*, *to grouse*. These lexical units have been used only once. Crying is away of revealing our emotions. It represents a person's dissatisfaction about something. Such a paralinguistic component of communication is represented by such lexemes as *cry*, *weep*, *wail*, *bawl*, *keen*, *sob*, *blubber*. Laughter as a component of non-verbal communication is represented by 7 lexical units. The highest quantity of occurrence is manifested by the lexeme *to laugh* and the lowest quantity of occurrence is equivalent to 1 example. Shouting is represented only by two lexical units: *to shout* and *to roar*. As a special group we have considered lexical units, representing different physiological and acoustic properties of speech. The first group is manifested by 8 lexemes, the quantity of occurrence of which does not exceed 2 cases (the lexeme *chitter*), other lexemes demonstrate the lowest quantity of occurrence (1 case). The acoustic aspect of voice reflects the degree of clarity of pronunciation and clarity of speech. In the texts under analysis acoustic properties of speech are reflected in such units as: *to grumble*, *to murmur*, *to sniffle*, *to twang*. Acoustic properties of speech also point to the person's age and gender. Silence is considered by many linguists as a component of paralanguage. It is verbalized by nouns: *pause*, *stop*, *break*, *interval*, *stillness*, *silence*, *interruption* etc., by verbs *to stop*, *to pause*, *to interrupt* etc.

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#### ЛЕКСИЧНІ ОДИНИЦІ НА ПОЗНАЧЕННЯ ПАРАЛІНГВАЛЬНИХ ЕЛЕМЕНТІВ КОМУНІКАЦІЇ

**Анотація.** Однією з найважливіших проблем сучасної лінгвістики є аналіз комунікативної діяльності людини загалом та взаємозв'язку вербальних та невербальних засобів комунікації зокрема. Аж до початку 21 століття дослідженням проблем невербальної комунікації займалися психологи. І тільки нещодавно особливості невербальної комунікації стали об'єктом пошуку лінгвістів. Актуальність наукової розвідки зумовлена також загальною орієнтацією сучасної лінгвістики на аналіз одиниць, наявних у мові для номінації результатів пізнавальної діяльності людини.

Мета дослідження – провести аналіз мовних одиниць, які вживаються для вербалізації паралінгвальних елементів комунікації в сучасній англійській мові.

Матеріалом дослідження слугували 56 лексичних одиниць (дієслова, іменники, прикметники, прислівники), які відображають характеристики мовлення людини. При відборі матеріалу дослідження ми зверталися до лексикографічних джерел, а також розглядали приклади використання мовних одиниць у сучасних англомовних текстах.

Нами зафіксовано низку лексем, які вживаються для вербалізації різноманітних характеристик мовлення. Для позначення грубої, агресивної манери спілкування використовуються такі мовні одиниці: *to snarl, to grumble, to chide, to say sharply, to grouch, to grouse* тощо. Ми виявили тільки по 1 прикладу використання цих лексем. У ході аналізу зафіксовано також ряд мовних одиниць, які вживаються для вербалізації таких емоційних категорій, як плач, сміх та крик.

Акустичні характеристики голосу відображені у таких лексичних одиницях: *to grumble, to murmur, to sniff, to twang* та ін.

Мовчання виступає одним із компонентів паралінгвістики. Для його актуалізації вживаються, зокрема, іменники *pause, stop, break, interval, stillness, silence, interruption*, дієслова *to stop, to pause, to interrupt*.

**Ключові слова:** комунікація, паралінгвістика, емоції, мовчання, говоріння, вербалізація, номінація.

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