

## THE USE OF NONVERBAL MEANS IN COMMUNICATION

Senior Teacher of the Uzbek Language and Literature  
Academic Lyceum of Chirchik State Pedagogical University

Shamiyeva Laylo Norbo‘ta qizi

**Abstract:** This article examines how certain facial expressions influence the listener in the process of women’s communication, including in Internet texts. In women’s speech, visual contact, particularly eye contact, plays a significant role. Based on the Uzbek national mentality, women’s facial expressions reveal fear, excitement, respect, and modesty in interactions with representatives of the opposite sex.

**Keywords:** eye, visual, gaze, face, eyes, women.

### Introduction

In the process of communication, facial expression is considered an important source of information about a person, especially about their emotions. The interlocutor’s facial expressions serve to convey emotional attitudes and function as a means of regulating the communication process. In addition, facial expressiveness provides the listener not only with direct information about the speaker’s emotions but also demonstrates the speaker’s ability to maintain control over them.

In this regard, the article focuses on the expressive power of certain facial expressions in women’s communication. Generally, women frequently use smiles that create a positive emotional stimulus, and this smile is regarded as the foundation of facial mimicry used in interaction. A smile usually expresses friendliness and companionship. However, an excessive smile in uncomfortable situations often indicates an expectation of approval. A prolonged smile in such situations may convey apology and emotional anxiety. A smile accompanied by raised eyebrows indicates readiness for submission, whereas a smile with lowered eyebrows expresses surprise.

### Main Part

Furrowed eyebrows inherently express dissatisfaction; however, if the interlocutor (or listener) moves their eyebrows only rarely, it may indicate a lack of

full attention to the speaker's speech. Firmly clenched jaws signal determination and confidence, while simultaneously reflecting an aggressive emotional state. Fear, astonishment, or surprise may cause the listener to open their mouth, as if there is no inner space left to contain the emotion. These are only a few examples illustrating the relationship between the speaker and the listener through facial expressions. The speaker's observation of such mimetic reactions in themselves and in listeners, as well as the recognition of the hidden meanings reflected in them, can significantly enrich the process of therapeutic communication.

We attempt to substantiate our theoretical considerations through examples of nonverbal communication and expressive behavior demonstrated by the characters and personages in Abdulla Qodiriy's novel "O'tgan kunlar" (Bygone Days) and Cho'lpon's novel "Kecha va kunduz" (Night and Day).

Examples:

...From Kumushbibi's barely noticeable smile, her mother-of-pearl white teeth beneath her ruby-like lips became visible; however, this expression quickly changed into gloom.

– One of your remaining duties is now to find me a husband.

Toybeka did not take notice of Kumush's sudden gloominess:

– Oh, my sister, you do not know yet, – she said, – just see that young man once and you will exclaim "oh!" Even I, at my age, felt like marrying him, – she said and burst into laughter. [1, p. 18]

"My dear guest, who has offended you? Who has hurt you? Tell me! Why don't you open your brows? You have come into the bright world! Be grateful! Rejoice! Smile a little! Give a faint smile! Show joy!" [2, p. 8]

– E-e, – said the Sufi, drawing out the sound and smiling with self-satisfaction. – No one possesses such fortune as I do, brother! Eshon Bobo is God's beloved servant; blessings flow from all sides like water. We live by the river-how could we be thirsty? You are a strange one! [1, p. 12]

“May his heart perish, I have never seen it soften! They say giants threw huge boulders by the riverside... Perhaps they placed the largest one on my father’s chest and said, ‘This is your heart!’ Damn them!”

This remark seemed to affect Salti, who burst out laughing with a “pix-x” sound. [3, p. 16]

However, Zebi was the kind of daughter who had to restrain even the strongest impulses under her father’s authority, suppressing every desire of the heart wherever it appeared. Zebi had become accustomed to such self-restraint. Therefore, upon hearing her own name from the young man’s lips, her body trembled. Later, the words spoken by the girls plunged her into distress. [1, p. 20]

– Has that also become forbidden?

– That Olmasjon?

– Let the forbidden perish...

Zebi was genuinely offended. In a voice close to tears, she said to Salti:

– Had I known you would act like this, I would not have come... [1, p. 21]

In women’s speech, visual contact-namely gaze-also plays a significant role. Based on the Uzbek national mentality, women’s direct eye contact with representatives of the opposite sex is, in some cases, associated with modesty, shyness, decency, and restraint. Usually, when feelings such as embarrassment, fear, or a sense of guilt are present, one avoids looking directly into another’s eyes.

The eyes, as is well known, are the mirror of the soul; therefore, visual contact can be singled out as a specific communicative skill. Direct visual contact, as K. S. Stanislavskiy once wrote, conveys: “I am with you; I want to hear what you wish to say.” “A gaze is a heart-to-heart, direct, immediate, and pure form of communication.” [2, p. 231]

However, in our view, maintaining visual contact while occasionally shifting one’s gaze to other objects is one of the most optimal strategies. In other words, visual contact is not disrupted if the gaze is periodically directed elsewhere. Yet, if the gaze

is too frequently diverted or control over it is lost, listeners may interpret this as a lack of interest toward them.

Visual contact also functions as a regulatory mechanism in conversation. Everyday communicative experience shows that visual contact is more easily maintained during pleasant topics, whereas interlocutors tend to avoid it when discussing unpleasant or confusing subjects. If a speaker looks at one listener and then turns their gaze elsewhere, it indicates that they have not yet finished expressing their thought. Typically, when a speaker completes their statement, they looks directly into the interlocutor's eyes, thereby inviting them to continue the conversation.

For some individuals, engaging in direct visual contact is difficult, which is why they tend to avoid it. If an interlocutor has difficulties with visual contact—constantly shifting their gaze from one object to another or, conversely, fixing their gaze too intensely on the listener—it may create discomfort for the listener and cause fatigue.

The activation of interaction between the speaker and the listener through visual contact represents a process of interpersonal communication between two individuals. In some cases, not only gaze but also other eye-related manifestations reveal a person's inner psychological state and emotional condition. One such manifestation is crying. This phenomenon is generally more characteristic of women and may express emotions associated with joy, sadness, psychological distress, or physical suffering.

**Examples:**

...Upon hearing this news, Kumushbibi's black eyes filled with tears and brimmed over.

"Do not cry, my dear," said To'ybeka. "We know the reason for your tears: when men rejoice at weddings, girls like you shed tears; your crying is your joy... When I was married off, I cried just like you, yet deep inside I longed impatiently for the wedding day to arrive..." [3, p. 18]

Zebi's heart ached once again. Olmasjon had been absent since the previous evening. [3, p. 76]

Meanwhile, as Olmasjon lashed his horse relentlessly, his weary body burned in the blazing fire of this perilous encounter, while in Zebi's eyes—where she was losing herself—large pearl-like tears shimmered... [4, p. 77]

“I want to propose that you become my wife. Why do you say I am a guest? Or do you not wish to live with me?” Her color faded. Her eyes filled with tears. She began to tremble. Her breath caught in her chest. I sat beside her and caressed her. Then she regained her composure. [4, p. 184]

The lifeless figure, deprived of consciousness, whose hands and fingers had stiffened like wood, continued to perform household tasks with the same precision as before—this sight once again filled the mother's dried eyes with tears. [4, p. 102]

While gazing at the unfamiliar patterns of the embroidery she had never seen in her life, the old woman imagined her unfortunate daughter, who had become lifeless like those patterns, and involuntary tears welled up in her eyes... [4, p. 103]

### Conclusion

Thus, the activation of interaction between the speaker and the listener through visual contact represents a process of interpersonal communication, in which not only gaze but also other eye-related manifestations may reveal a person's inner psychological state and emotional condition. One such manifestation is crying. This phenomenon, more characteristic of women, may express a wide range of emotions, including joy, sorrow, psychological distress, or physical suffering.

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