

Linguistic Means of Reflection of Characters' Mimic Gestures in the English Literary Texts of the XIX Century

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Abstract

The complex research of the mimic gestures of characters and their reflection in the English literary texts of the XIX century is carried out. The article reveals common patterns in the functions of nonverbal components of communication that regulate interpersonal relationships and express human emotions in different communicative situations. The national sociocultural and etiquette differences of nonverbal means that were characteristic of stereotypical behavior of the inhabitants of England in the XIX century are substantiated. *An invariant (expression of face, smile, look) - variant* (semantic and stylistic units) model of organization of means of communication to denote the mimic gestures of characters in the English literary texts of the XIX century is also revealed. Moreover, common patterns and differences in language marking the mimic gestures depending on the positive / negative / neutral reactions of characters in literary communicative situations are identified. Methodological principles of studying kinesics in the paralinguistic aspect are finally determined.

Keywords: Communicative Situations, Mimic Gestures, Lexemes, Literary Text, Verbal and Nonverbal Interaction.

Introduction

Modern cognitive poetics continues to study both verbal and nonverbal interaction between man and the world in general (Seryakova 2000, Nadina 2016) and its reflection in the literary space in particular (Gorelov 2007, Hezser 2017, Knapp 2002). Increasingly, researchers are interested in the interpretation of gestures, postures, facial expressions and tone of voice of characters in the literary text. These criteria, along with the creation of the author's image of the characters, play almost the most important role and demonstrate the national and cultural nature of these components in literary communication (Exline 1982, Heszer 2017, Korte 1997, Seryakova 2000, Taha 2016) under the influence of norms of behavior adopted in a particular society.

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The linguistic perspective on the nature of non-verbal components of artistic communication is based on the following important conclusions, made by the representatives of the related spheres of analysis of this phenomenon, among which we can name two statements: 1) non-verbal means are "rudiments of communication" (Gorelov 2007), and the mime and gestures are national and cultural expressions of emotions (Hareli 2015, Korte 1997). The distinctiveness of the voice tone of the character reveals not only individual characteristics (Seryakova 2000, Laver 1972), inherent to the speaker of a certain age and position (Knapp 2002), as well as his communicative intentions (Kolshansky 2005, Mehrabyan 1972), where mimicry and gestures reveal social specificity (Kreidlin 2002), characteristic for different linguistic cultures (Brosnahan 1998).

Modern linguistics focuses on the study of the relationship of various components of speech activity and the disclosure of the transmission of emotional meaning by means of language. Such a direction actualizes the linguistic interpretation of specific nonverbal manifestations as signs of emotional characteristics of people communicative interaction, in particular analyzing the means of reflection of communicative intentions expressions and emotions on the face (Elfenbein 2007, Kunitsyna 2003 and others).

The need for systematic study and description of the problem of interaction of verbal and nonverbal communicative units is dictated by the fact that the possibility of simultaneous performance of different functions by verbal and nonverbal components or their functioning on the principle of complement optimizes the communicative process.

The study of linguistic means of reflection of mimic gestures and its purpose in literary texts makes it possible, on the one hand, to know more deeply the conscious and subconscious essence of man, and on the other, to understand the semantic component of the text, in particular, its linguistic and cultural specifics.

Today, numerous methods of analysis of the means of reflection of mimic gestures of the characters in literary texts have been tested. So the relevance of the article is to elucidate the genetic and cognitive nature of both physical actions and the mechanisms, by which they are actualized as components of literary nonverbal communication. Along with it, to clear up the controversial issues, related to the expression in each ethnoculture depending on the specifics of the language code.

The aim of our research work is to discover linguistic means of reflection of characters' mimic gestures in the English literary texts of the XIX century.

The main objectives are: to determine the theoretical and methodological principles of studying the verbal and nonverbal interaction of native speakers; to develop a method of analysis of linguistic means of reflecting the nonverbal actions of characters in English literary texts; to classify the means of reflection of mimic gestures of characters in English literary texts of the XIX century based on facial expressions, smiles and looks; identify patterns and differences in the nature of linguistic expression of emotions of characters in English literary texts of the XIX century.

The nineteenth century was truly the "golden age" of British literature. Charles Dickens, the Bronte sisters, Oscar Wilde – these are just the most famous authors whose works enriched world culture and greatly influenced it. Thus, to illustrate the provision of our research, we selected Wilde's "The picture of Dorian

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Gray", Dickens' "A Christmas Carol", "The Chimes", "The Cricket on the hearth", Ch. Bronte "Jane Eyre", H. James "The Portrait of a Lady". These works are the masterpieces of classical English literature. Besides they're the most popular, famous and readable in Ukraine.

Research methods

The method of analysis of vocabulary definitions allowed to identify the semantic structure of language means to denote the mimic gestures of characters in English texts of the XIX century and combine these units into lexical and semantic groups. *Component analysis* was used to identify the semantic organization of lexemes used in English literary texts of the XIX century, denoting the mimic gestures of the characters. *Distributive analysis* made it possible to reveal the connecting properties of the studied language means. *Comparative-typological method* enabled to identify common and different means of marking the mimic gestures of characters as their positive / negative reaction to communicative situations given the national and cultural stereotypes of English speakers. *Techniques of internal and external reconstruction* were used to clarify the original meaning of individual lexemes denoting human mimic gestures in English; *functional method* – to reveal the potential of language means to denote mimic gestures of characters, in particular their functional paradigm in English literary texts of the XIX century.

Linguistic means of mimic gestures reflection

Mimic gestures in the context of communication theory, should be interpreted as a way to explain thoughts and feelings not with words but with face, body movements, mimic gestures, motion of facial muscles as an expression of internal mental states. In contrast to the word, which conveys only certain concepts, mimic gestures represent the state of the psyche in general, besides its dynamics and fluidity. Mimic gestures are the only way to convey all the richness of human inner experiences.

Polanyi (2003) states the fact that in fiction, the face is an important characteristic of a character, related not only to his appearance, but also to the inner world, as well as emotions. The specificity of the latter is that the emotions themselves are still insufficiently studied by psychological science, because they were not considered to be the units of the research for a long time.

Reflection of mimic gestures occurs using two types of lexical-semantic groups: 1) groups based on nominations of gestures and mimic movements with the help of nouns and 2) groups based on naming the dynamic feature of these movements in the form of verb units, as well as their attributive forms with the general component "mimic gestures". The method of research of lexical-semantic groups provides those methods of description which most adequately reflect distributive properties of lexical unit.

In the English language, the noun *face* has neutral meaning, in contrast to its stylistic synonyms – *visage, countenance, physiomy, mug* or semantic synonym *features*.

Thus, in the English literary speech, the core of the lexico-semantic group *face* is a lexically-semantic neutral noun with a wide valence potential. The core of this lexical-semantic group, as a rule, has nothing to do with the expression of emotions, nor with communicative or etiquette (ritual)

gestures. It serves for the denotation and determines, above all, the use of the lexeme **face** in the direct nominative sense, e.g.:

- 1) James Vane looked into his sister's **face** with tenderness (Wilde 1891); Toby still appeared incredulous; but she looked into his **face** with her clear eyes, and laying her hand upon his shoulder, motioned him to go on while the meat was hot (Dickens 1870)

In these examples, the word *face* indicates the object to which the action is directed (grammatical model: *to look into a face*);

- 2) An exclamation of horror broke from the painter's lips as he saw in the dim light the hideous **face** on the canvas grinning at him (Wilde 1891) – if the designation of the denotation requires clarification, then the given lexeme is used with a definition that semantically explains the specifics of the face (grammatical model: Atr. + N**face**, e.g.: *the hideous face*).
- 3) His **face** was turned toward the house, but his eyes were bent musingly on the lawn; so that he had been an object of observation to a person who had just made her appearance in the ample doorway for some moments before he perceived her (James 1881) – in the literary text, the lexeme **face** is used to describe either the appearance or the mental state of the main characters;
- 4) And Mr. Hubbard tramped downstairs, followed by the assistant, who glanced back at Dorian with a look of shy wonder in his rough, uncomely **face** (Wilde 1891) – similarly for the description of a minor character, in particular forming a kind of stylistic device, so in this passage it is used with the definitions of *rough, uncomely*, which implicitly contrast with the beauty of the negative protagonist;
- 5) I was standing before him: he fixed his eyes on me very steadily: his eyes were small and gray, not very bright; but I dare say I should think them shrewd now: he had a hard-featured yet good-natured looking **face** (Bronte 1847) – verb forms can also be used to perform this artistic function.

Very rarely in the artistic narrative style there are lexical forms of the noun **face**, which are used to mean “person”, it is a significant development of lexical and semantic variants in the direction of abstraction and metaphor, e.g.: *He had just enough recollection of the face to desire to do that* (Dickens 1870).

When transmitting a direct meaning, the model Atr + N **face** is usually used, but the semantic-pragmatic meaning of this expression is broader than the whole attributive structure. It consists of the whole context, as it is used to describe a particular emotion comprehensively, e.g.: *At the utterance of Miss Temple's name, a soft smile flitted over her grave face* (Bronte 1847). The expression *a soft smile flitted* is the main information in this passage, but an expression with the antonymous attribute **grave** is used to emphasize the softness of the smile.

This model can be modified using a certain verb form, when the face is characterized by a dynamic feature *N face + verb form, especially Participle II*, e.g.: *He seemed quite angry. His face was flushed and his cheeks burning* (Wilde 1891).

Thus, the face of the character is the main indicator of his mental state. It is known that the universal indicator of a person's disease is the color of his face, including paleness. This feature is very often reflected by writers, e.g.: *As he read it, his face became ghastly pale, and he fell back in his chair* (Wilde 1891); *In a moment he followed her, and by this time she had brushed her tears away; but when she*

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turned round, **her face was pale**, and the expression of her eyes was strange (James 1881). Similarly, the red color of the face signals either the excited state of the character, or good health, e.g.: *He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again* (Dickens 1870).

The specificity of the reflection of symptomatic movements in the literary text is that metaphor can convey a significant range of very subtle feelings, especially when the description of the face combines significant and denotative features, e.g.: *The face was saturnine and swarthy, and the sensual lips seemed to be twisted with disdain* (Wilde 1891). This is especially noticeable when describing the appearance of the character, when features and real facial lines are associated with a person's lifestyle and defining features of his character, e.g.: *His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice* (Dickens 1870). It is observed that the more noticeable the sign, the more subtly the feeling or impression is transmitted, e.g.: *Men who talked grossly became silent when Dorian Gray entered the room. There was something in the purity of his face that rebuked them* (Wilde 1891).

When creating symptomatic facial movements, it is only a kind of basis for the emotion itself. In an artistic text, these emotions are necessarily called, because in real life they are huge and they can be both negative and positive. In such cases, writers use a grammatical model with the lexeme *expression* and semantic distributor as the main member of the attributive phrase:

- 1) negative emotions, e.g.: *She rose from her knees, and, with a piteous expression of pain in her face, came across the room to him* (Wilde 1891);
- 2) neutral emotions, e.g.: *'No,' answered his mother, with a placid expression in her face* (Wilde 1891).

The fact that the description of the face is used by writers as a means of reflecting symptomatic gestures is evidenced by the fact that many situations are reconstituted using a single scheme *V bury + N face*, e.g.: *Lord Henry went out to the garden, and found Dorian Gray burying his face in the great cool lilac-blossoms, feverishly drinking in their perfume as if it had been wine* (Wilde 1891). This passage conveys the mental state of the character, and the face itself is not the purpose of reflection. Such constructs can reflect as positive, e.g.: *'Mother, mother, I am so happy!' whispered the girl, burying her face in the lap of the faded, tired-looking woman who, with back turned to the shrill intrusive light, was sitting in the one armchair that their dingy sitting-room contained* (Wilde 1891), as negative emotions, e.g.: *Campbell buried his face in his hands, and a shudder passed through him* (Wilde 1891).

There are also modified forms of construction with the lexeme *face*. They are used in cases where it is necessary to show that the action, emotion, movement, etc., are not the main characteristics of the character, but the additional, e.g.: *'What has he done with his money?' asked a red-faced gentleman with a pendulous excrescence on the end of his nose, that shook like the gills of a turkey-cock* (Dickens 1870).

The center of the lexical-semantic group *face* consists of the following lexemes: *features*, which is the most common, as well as *visage*, *physiognomy*, *countenance*, which are stylistically colored and are used mainly in the literary and artistic style.

The noun *features* in plural at the lexical-semantic level denotes “attribute, traits, peculiarity”, but in context it can denote “face”. In this passage, the word *scowl* directs the meaning of the noun *feature* in the direction of the face, e.g.: *He was moody, too; unaccountably so; I more than once, when sent for to read to him, found him sitting in his library alone, with his head bent on his folded arms; and, when he looked up, a morose, almost a malignant, scowl blackened his features* (Bronte 1847).

The noun *visage* testifies to belonging to the artistic speech of the given passage, e.g.: *The maniac bellowed: she parted her shaggy locks from her visage, and gazed wildly at her visitors. I recognised well that purple face, those bloated features. Mrs. Poole advanced* (Bronte 1847). This lexeme is used in conjunction with other figurative means (metaphors, comparisons, etc., e.g.: *Diana and Mary relieved me by turning their eyes elsewhere than to my crimsoned visage; but the colder and sterner brother continued to gaze, till the trouble he had excited forced out tears as well as colour* (Bronte 1847).

Stylistic coloring is used to convey the relationship with another character of the protagonist, on whose behalf the story is being told, e.g.: *He had been looking two minutes at the fire, and I had been looking the same length of time at him, when, turning suddenly, he caught my gaze fastened on his physiognomy* (Bronte 1847).

In cases where it is necessary to emphasize the emotion without describing the face, the noun *countenance* is used, e.g.: *Indeed, as he leaned back against the crag behind him, folded his arms on his chest, and fixed his countenance, I saw he was prepared for a long and trying opposition, and had taken in a stock of patience to last him to its close - resolved, however, that that close should be conquest for him* (Bronte 1847).

This lexeme has a denotation, the referent of which is face, in contrast to the noun *grimace*, which, no doubt, refers to facial movements, but these movements can be performed by any part or parts of it, e.g.: *“Does that person want you?” she inquired of Mr. Rochester; and Mr. Rochester turned to see who the “person” was. He made a curious grimace - one of his strange and equivocal demonstrations - threw down his cue and followed me from the room* (Bronte 1847).

Thus, based on the aforesaid, the main means of depicting the face in the English literary texts of the XIX century is the noun *face*, which is the core of the lexical-semantic group to denote the face. The denotative basis of this group is a real face, which is denoted, in addition to the lexeme *face*, also by other nominees who have a specific stylistic color: *visage, physiognomy, countenance*.

Thereby, the structure of the center is based on the quasi-synonymous principle: *face - visage, face - physiognomy, face - countenance*. The periphery is formed by two other denotative-significant components, which are correlated on the lexical-semantic principle: 1) *face - features*, which can be considered the nearest periphery, and 2) *face - grimace*, which we interpret as distant periphery, because their meanings are significantly different.

Linguistic means of reflection of a smile

Among facial expressions, Kreidlin (2001) emphasizes that the most expressive of them is a *smile*. Researchers still do not have unanimous opinion about the range of feelings that smile conveys: from the

typical manifestation of joy, happiness, satisfaction and other positive feelings to sarcasm, bitterness, skepticism, contempt and irony.

A person's smile can also express insincere feelings, so it belongs not only to symptomatic movements, but also to social ones. Rusina (2009) considers a smile from four semantic positions, to which we added another one related to the individualization of characters: actually symptomatic mimic gestures, mimic gestures that express specific emotions (feelings); mimic gestures that express the psychological state of the subject; mimic gestures that express the attitude to the respondent or the subject of speech; mimic gestures that allow you to individualize the character.

1. Actually symptomatic mimic gestures.

In our opinion, the specificity of the display of symptomatic mimic gestures is that uncontrolled real emotions are reconstituted, the decoding of which requires a wide context, so the very nomination of mimic gestures is very concise, e.g.: *Madame Merle's mouth rose to the left* (James 1881); *What a smile! I remember it now, and I know that it was the effluence of fine intellect, of true courage; it lit up her marked lineaments, her thin face, her sunken gray eye, like a reflection from the aspect of angel* (Bronte 1847).

The symptomatic nature of a smile is evidenced by the fact that writers portray it as something very moving, e.g.: *A smile curved Lord Henry's lips, and he turned round and looked at Dorian* (Wilde 1891). Comparisons are often used to give dynamism to this mimic gestures, e.g.: *A crooked smile, like a Malay crease, writhed across the face of one of the women* (Wilde 1891).

Typically, this is the noun *smile*, which is accompanied by an attribute that classifies this emotion as:

- 1) positive, e.g.: *As he unbarred the door, a smile of joy flitted across his strangely young-looking face and lingered for a moment about his lips* (Wilde 1891);
- 2) negative, e.g.: *I saw a grim smile contort Mr. Rochester's lips, and he muttered – "No, by God! I took care that none should hear of it or of her under that name." He mused for ten minutes he held counsel with himself: he formed his resolve, and announced it* (Bronte 1847).

The symptomatic nature of mimic gestures in the form of a smile is evidenced by the fact that in addition to the noun *smile*, the verb *to smile* is often used. It adds dynamism to the body movement, the whole artistic situation becomes alive, changeable, e.g.: *Dorian smiled, and shook his head: 'I am afraid I don't think so, Lady Henry. I never talk during music – at least, during good music...'* (Wilde 1891).

The specificity of the use of the verb *to smile* in conveying the meaning of nonverbal communication is that this verb needs semantic distribution in order to understand the nature of the reflected emotion, for example, without context it is unclear what kind of emotion, e.g.: *Dorian looked at him and smiled* (Wilde 1891). Only the further context makes this clear:

- 1) pleasure, e.g.: *The girl smiled. 'Dorian,' she answered, lingering over his name with long-drawn music in her voice, as though it were sweeter than honey to the red petals of her mouth – 'Dorian, you should have understood* (Wilde 1891);
- 2) contempt, e.g.: *Dorian Gray smiled. There was a curl of contempt in his lips* (Wilde 1891).

2. Mimic gestures that express specific emotions (feelings).

Constructions with the verb *smile* and an element that characterizes this dynamic feature indirectly name a specific emotion: distrust, e.g.: *I smiled incredulously* (Bronte 1847); displeasure, e.g.: *St. John smiled slightly: still he was dissatisfied* (Bronte 1847); bitterness, e.g.: *Most bitterly he smiled – most decidedly he withdrew his hand from mine* (Bronte 1847); keenness: *The father caught his son's eye at last and gave him a mild, responsive smile* (James 1881).

3. Mimic gestures that express the mental state of the character.

When reflecting any mental state of the character, it is impossible to explain the situation without a sufficient, and sometimes a significant number of additional communicative elements. For example, the element *smile* in the following passage says nothing about the character's mental state or gives completely incorrect information, because a smile is associated primarily with positive emotions, but in the context with the verb *murmured*, which marks a slow speech, a quiet, weak voice, this emotion is rather negative, and the character is in a state of confusion, misunderstanding, e.g.: *'I do, Lord Henry,' murmured Mr. Erskine, with a smile* (Wilde 1891).

Mimic gestures, no doubt, are very fleeting, e.g.: *There was a smile on his lips, and his eyes sparkled, whether with wine or not, I am not sure; but I think it very probable* (Bronte 1847), therefore, it is difficult for both the participants in communication and the reader to decode the emotion, only the context gives a fairly complete picture. A smile, being a very expressive paralinguistic element, can create the culmination of the protagonist's emotional mood, e.g.: *Dorian Gray drew a long breath. The colour came back to his cheeks, and a smile played about his lips* (Wilde 1891). If from the first sentence in the given passage the mood and emotional state of the hero is not completely decoded by the reader, then in the last sentence the noun *smile*, especially in combination with the verb *play*, finally removes any doubts that he feels very well, even joyfully.

In addition to the noun *smile*, the mental state of the character can be expressed by a verb with the same semantic meaning, e.g.: *He half smiled. "But if I were to go to them, and they only looked at me coldly, and whispered sneeringly amongst each other, and then dropped off and left me one by one, what then? Would you go with them?"* (Bronte 1847).

4. Mimic gestures that express the attitude to the respondent or the subject of speech. Communicative situations in which the attitude of some characters to others is expressed are always saturated with pragmatic elements, e.g.: *'I am charmed, my love, quite charmed,' said Lord Henry, elevating his dark crescent-shaped eyebrows and looking at them both with an abused smile* (Wilde 1891). In the given passage the noun *smile* in a direct nominative sense denotes a specific mimic gesture associated with the expression of positive emotions. If you look at the meaning of the phrase, presented in direct speech, it is a continuous presentation of the good attitude of the author of these words to his interlocutor: first, it is a very unambiguous address (*my love*); secondly, it is a direct nominative meaning of the verb *charm*, enhanced by the stylistic technique of exact repetition, the second part of which is accompanied by the adverb *quite*, which contributes to the pedaling of this dynamic feature.

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A smile as a mimic gesture is used by writers to emphasize the contrast between the unpleasant appearance of the characters and their inner world, the attitude to each other, which is reflected in the description of their appearance, e.g.: *She put her floury and horny hand into mine; another and heartier smile illumined her rough face, and from that moment we were friends* (Bronte 1847).

Sometimes one of the main artistic conflicts is based on the individualization of a smile. Then this mimic gesture is described in great detail in order to actualize the reader's attention, e.g.: *Mr. Rochester had sometimes read my unspoken thoughts with an acumen to me incomprehensible: in the present instance he took no notice of my abrupt vocal response; but he smiled at me with a certain smile he had of his own, and which he used but on rare occasions. He seemed to think it too good for common purposes: it was the real sunshine of feeling – he shed it over me now* (Bronte 1847).

In some cases, mimic gestures associated with the individualization of the character, at the same time emphasize his unusual condition for others, as well as appearance, e.g.: *Again Madame Merle was silent, while her thoughtful smile drew up her mouth more than usual toward the left corner* (James 1881).

Mimic gestures are communicatively significant, in particular a smile, which perform a ritual function, including the function of greeting. Such mimic gestures occur, for example, when entering a room with other people, especially in the company of educated people, or just when greeted. In such cases, a smile may not necessarily indicate a person's true feeling, e.g.: *He smiled approbation: we shook hands, and he took leave* (Bronte 1847).

Linguistic means of reflection of a look

Just like with a smile, eye movements can express a rich palette of human feelings and emotions. In English, there is a rather rich arsenal of linguistic and stylistic means to denote a look or a glance.

First, it is the verb **look**, which was etymologically primary. The Shorter Oxford English Dictionary on historical principles, ed. C.T. Onions (1933, 1166) gives us an extensive system of lexical and semantic variants of both direct and figurative meanings of the verb **look**, which also form various phraseological units. Hence the subject of our study is the look as a specific physical action (*direct one's gaze toward someone or something or in a specified direction*), then first of all it is necessary to consider the system of direct nominations: 1) *to look; to see; to follow*; 2) *look*; 3) *show, express (view, look)*, and then a system of phrasal constructions (*to look up and down*). The most common are the following constructions: *to get / have / take a look at smb. / smth.*; *to dart / shoot a look*; *to give smb. a look*; *to steal a look*. The denotative (quasi-) synonyms include: *gaze, glance, glare, peer, stare, see*.

The material collected from literary texts proved that in most cases the verb / noun **look** and the noun **eye** in the direct nominative sense are used for verbal reflection of the view, as already mentioned, e.g.: *'Was there anything found on him?' said Dorian, leaning forward and looking at the man with startled eyes* (Wilde 1891). However, other means are also extremely expressive. It has been observed that they are used mainly to convey negative emotions (*gaze, glance, glare*).

Since Linguo-culturology is the modern branch of linguistics that deals with language and concepts, language and personality, literary units; studies aspects of interrelation between language and culture, it has been noticed that an intent look causes discomfort to the person to whom it is directed, e.g.: "What?"

said Mrs Reed under her breath: **her usually cold, composed gray eye** became troubled with a look of fear; she took her hand from my arm, and **gazed** at me as if she really did not know whether I were child or fiend (Bronte 1847). Undoubtedly, this impression is conveyed to the reader not only by the verb *gazed*, but also by other means, primarily the system of describing the eyes, to which metaphorical characteristics are applied on a tactile basis. With its help you can show the aggressive state of the character, e.g.: *He continued to gaze at the picture: the longer he looked, the firmer he held it, the more he seemed to covet it* (Bronte 1847). In the quoted passage through the verb **to gaze**, at first, only a feeling of discomfort and anxiety is conveyed, and then against the background of the neutral verb **to look** emphasizes the rigidity of the view (*the firmer he held it*).

A noun **glance** is also used to emphasize the character's look, e.g.: *St. John said these words as he pronounced his sermons, with a quiet, deep voice; with an unflushed cheek, and a coruscating radiance of glance* (Bronte 1847); *He ... shot a glance at me, inexpressibly peculiar, and quite incomprehensible: a glance that seemed to take and make note of every point in my shape, face, and dress.* (Bronte 1847).

The presence of such a semantically capacious verb as **gaze**, on the one hand, saves language resources, on the other – provides an opportunity to convey more subtle feelings, such as those that the protagonist tries to hide, e.g.: *No sooner did I see that his attention was riveted on them, and that I might gaze without being observed, than my eyes were drawn involuntarily to his face; I could not keep their lids under control: they would rise, and the irids would fix on him* (Bronte 1847).

In the English literary texts, the look is reflected in order to convey the emotions of the characters, the most common is the emotional function, e.g.: *Lord Henry elevated his eyebrows, and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whorls from his heavy opium-tainted cigarette* (Wilde 1891). This passage shows a set of mimic gestures aimed at conveying surprise. This is a fixation of the reader's attention on the raised eyebrows and in the view of one of the main characters.

The transmission of the characters' emotions can take place through the use of implicit means, when neither the facial expression nor the look is directly called or described, e.g.: *Lord Henry looked serious for some moments* (Wilde 1891). Such means we refer to means of reflection of view on a relevant basis, because a person will never look serious if the eyes are not serious. The same: *'You have been on the brink of committing a terrible crime, my man,' he said, looking at him sternly* (Wilde 1891); *Dorian glanced at him hurriedly, and frowned* (Wilde 1891).

Similarly, other feelings are reflected: horror, e.g.: *The man looked at her in terror, and began to whimper* (Wilde 1891); curiosity, e.g.: *The Duchess turned and looked at Dorian Gray with a curious expression in her eyes* (Wilde 1891); boredom, e.g.: *'Was the poor fellow married? Had he any people dependent on him?'* asked Dorian, *looking bored* (Wilde 1891); contempt, e.g.: *He stood at Miss Temple's side; he was speaking low in her ear: I did not doubt he was making disclosures of my villainy; I watched her eye with painful anxiety, expecting every moment to see its dark orb turn on me a glance of repugnance and contempt* (Bronte 1847).

The verb **to glare** also retains the sema 'persistence and hostility'. Typically, this verb is used in those contexts that reflect strong, dynamic emotions, e.g. : *The second stranger, who had hitherto*

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*lingered in the background, now drew near; a pale face looked over the solicitor's shoulder - yes, it was Mason himself. Mr. Rochester turned **and glared at him**.* (Bronte 1847).

The specificity of the regulatory function is that, reproducing the views of the characters, the writer can convey very dramatic situations that occur in real life, without their verbal content, e.g.: *Mrs. Touchett's little bright **eyes**, active as they usually were, sustained her **gaze** rather than returned it* (James 1881). Similarly in this passage, e.g.: *Would she laugh? Would she take it as a joke? **All eyes met her with a glance of eager curiosity**, and she met **all eyes** with one of rebuff and coldness; she **looked neither flurried nor merry**: she walked stiffly to her seat, and took it in silence* (Bronte 1847).

Undoubtedly, the regulatory function can be combined with the controlling or with any other, e.g.: *'Basil,' he said, **looking very pale**, 'you **must not look at it**. I don't wish you to'* (Wilde 1891). In the quoted passage, the emotional state of the character (*looking very pale*) is conveyed with the help of means of prohibition of looking (*you must not look*), besides the controlling and regulating functions are performed.

The specificity of the implementation of cognitive function is determined or formed due to the existence of certain linguistic and cultural stereotypes, guidelines, experience, etc. Thus, its communicative success largely depends on social institutions, communication conditions, roles of interlocutors, and others. Often, direct gaze can be perceived as a threat, the zeal to dominate, because it psychologically reduces the distance between people and is perceived as a violation of personal space, e.g.: *His extraordinary absences became notorious, and, when he used to reappear again in society, men would whisper to each other in corners, or pass him with a sneer, **or look at him with cold searching eyes**, as though they were determined to discover his secret* (Wilde 1891).

It is observed that in the artistic narrative texts the controlling function mainly is carried out by means of such linguistic means, as a noun *eyes*, e.g.: *'Yes,' he continued, coming closer to him, and **looking steadfastly into his stern eyes**, 'I shall show you my soul. You shall see the thing that you fancy only God can see'* (Wilde 1891). In such cases, a direct look is most likely described in order to establish contact not only on the physical level, but also on the emotional level.

Based on the above definition of the control function, it should be noted that its impact consists of a sequence of actions, the purpose of which is to use eye monitoring to check whether the message or a fragment is perceived and understood, and to indicate to the recipient that the speaker has completed content, e.g.: *Osmond had raised his foot and was resting his slim ankle on the other knee; he clasped his ankle in his hand, familiarly, and **gazed** awhile before him* (James 1881). In this passage, a close look is preceded by three actions: lifting the leg, moving the ankle and shaking the hand. The view as a final action becomes a very actualized movement. It is given a special communicative meaning, similar to the final part of the message, i.e. it is a kind of strong position.

The controlling function of the look is also reflected in artistic speech. If it is a direct description of the look, the verb is used, because it helps to reproduce the dynamics of a particular feature, including vigilance, e.g.: *Henrietta **gazed** earnestly at her companion; for a moment she said nothing* (James 1881)

або стрімкості: *I was dumb still. He bent his head a little towards me, and with a single hasty glance seemed to dive into my eyes* (Bronte 1847).

Cognitive function can be performed by other means, in particular the noun **gaze** with a narrowed scope and expanded meaning, e.g.: *He lifted his gaze, too, from the daisies, and turned it on her* (Bronte 1847). In this case, it is not just a look, but a close look. This is another quality of reflection mimic gestures – more accurate and emotionally justified.

The reflection of the look in the process of artistic communication, as already noted, can perform an individualizing function. Most often, the means of reflecting the gaze in such cases do not convey imperceptible mimic gestures, and describe a specific, individual, that is inherent only in a particular character movie or physical feature, e.g.: *These oval heavy-lidded eyes seemed to look curiously at him* (Wilde 1891).

Reproducible emotions can reflect the inner mental state of the characters. This inner state was truly real, whether these emotions were conscious or unconscious, e.g.: *He got up, and locked both doors. At least he would be alone when he looked upon the mask of his shame* (Wilde 1891).

Indeed, the look characterizes the inner world of man better than anything else. As it is known, there is an expression that the eyes are a mirror of the soul, so it is the look that reflects the mental state of the characters, e.g.: *'My dear Basil, how do I know?' murmured Dorian Gray, sipping some pale-yellow wine from a delicate gold-beaded bubble of Venetian glass, and looking dreadfully bored* (Wilde 1891).

In addition to the main character traits inherent to the heroes of literary works, the look can reflect the mental state of the characters, e.g.: *He turned, and looked at Dorian Gray with the eyes of a sick man* (Wilde 1891). In this passage, the gaze is described through a hidden comparison, when a person's appearance is associated with the appearance of a patient whose symptoms of the disease are read through the eyes.

Similarly, the situational state of deep excitement is reproduced, e.g.: *Dorian Gray turned slowly around, and looked at him with tear-dimmed eyes* (Wilde 1891). It is the mental state that is reflected through the description of the eyes, thanks to the use of the adverb **tear-dimmed**, which contains the main semantic meaning.

When it comes to the individualizing function, the noun **eyes** is most often used to characterize the appearance of the character, regardless of whether or not this noun is accompanied by a verb with the appropriate semantic meaning, e.g.: *She possessed eyes whose gaze I delighted to encounter* (Bronte 1847).

The communicative-pragmatic function reflects the attitude of the participants of the communicative situation to each other. The nature of such a relationship can be seen in the type of gaze that has a certain significance in the pupil of the eye, e.g.: *When his servant entered, he looked at him steadfastly, and wondered if he had thought of peering behind the screen* (Wilde 1891). This passage reflects a direct look, i.e. a look in the eyes of the interlocutor, but it is not a common look when the partners look at each other. We can assume that the protagonist, on the one hand, controls the servant, on the other – tries to regulate the situation according to his intentions, because it is also not a visual contact in which both partners consciously look into each other's eyes.

Linguistic Means of Reflection of Characters' Mimic Gestures in the English Literary Texts of the XIX Century

A direct look in the eye is extremely informative. It always attracts the attention of the recipient. In real life, especially in situations where speech is forbidden or impossible, this mimic gesture is used to attract the attention of the person being looked at in a similar way.

Thus we can conclude that the arsenal of linguistic means of reflection of a look is extremely wide. To some extent, this is due to the fact that with the help of eye movements you can express a rich palette of human feelings and emotions, and reflect the desire to convey some information with your eyes and read the information in the eyes of a communicative partner, to check whether the text of the message or some fragment of it is perceived and understood, as well as an indication to the addressee that the speaker has finished transmitting a certain portion of the content, etc.; and also to react on the transferred message or, on the contrary, to suppress with eyes the supposed reaction; describe literary heroes; reflect the attitude of the participants of the communicative situation to each other.

Conclusion

Mimic gestures in the communicative theory are the means to explain thoughts and feelings not with words but with body motions. Unlike a word that conveys only certain concepts, mimic gestures represent the state in its dynamics and fluidity and is the only way to convey the inner experiences of man.

All muscles, all parts of the body take part in the creation of mimic gestures, but the main organ is the face. Based on the use of nouns to denote the face in analyzed English-language literary works, it is established that the main means of depicting the face is the noun *face*, which is the core of the lexical-semantic group to denote the face.

The denotative basis of this group is a face itself in addition to the lexeme *face*, and other nominees that have a specific stylistic colouring: *visage*, *physiognomy*, *countenance*. The periphery is formed by two other denotative-significant parts, which are correlated according to lexical-semantic principle: 1) *features*, which can be considered the nearest periphery, and 2) *grimace*, which we interpret as distant periphery, because their meanings are significantly different.

Among mimic gestures, the most expressive is a *smile*. The most common is the noun *smile*, which is used to name a very wide range of semiotic phenomena: the actual symptomatic mimic gestures; mimic gestures that express specific emotions (feelings); mimic gestures that express the psychological state of the subject; mimic gestures that express the attitude to the respondent or the subject of speech; mimic gestures that allow to individualize the character.

Since these lexical and semantic means have a broad referent in real life, attributes are used to define the semantic content. They guide the reader's perception in accordance with the context.

In addition to a smile, a wide range of human feelings and emotions is expressed by the look in general and eye movements in particular. In English, there is a wide variety of linguistic and stylistic means to denote a look.

Based on the study of the means of reflecting the look of the characters, the following communicative functions have been established in English literary texts: emotional, cognitive, controlling, regulatory, individualizing and communicative-pragmatic.

الوسائل اللغوية لانعكاس الإيماءات المحاكية للشخصيات في النصوص الأدبية الإنجليزية في القرن التاسع عشر

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الملخص

أجرى بحث دقيق للإيماءات المحاكية للشخصيات وانعكاسها في النصوص الأدبية الإنجليزية من القرن التاسع عشر، ويكشف المقال عن الأنماط الشائعة في وظائف المكونات غير اللفظية للتواصل التي تنظم العلاقات بين الأشخاص وتعبّر عن المشاعر الإنسانية في المواقف التواصلية المختلفة. قُدمت أدلة على الاختلافات القومية الاجتماعية الثقافية وآداب السلوك للوسائل غير اللفظية التي كانت من سمات السلوك النمطي لسكان إنجلترا في القرن التاسع عشر. وكُشف عن نموذج ثابت (تعبير الوجه، الابتسامة، النظرة) - نموذج متغير (وحدات دلالية وأسلوبية) لتنظيم وسائل التواصل للدلالة على الإيماءات المحاكية للشخصيات في النصوص الأدبية الإنجليزية في القرن التاسع عشر. صُنفت وسائل تصوير الإيماءات المحاكية للشخصيات بناءً على التعبير التقييمي لعواطفها المرتسمة على الوجه وفي الابتسامات والنظرات، وحُدِّت الأنماط والاختلافات الشائعة في اللغة التي تميز الإيماءات المحاكية اعتماداً على ردود الفعل الإيجابية / السلبية / المحايدة للشخصيات في المواقف التواصلية الأدبية، وأنشئت وسائل تصوير وجوه الشخصيات على المستويين الداخلي والخارجي. وحُدِّت المبادئ المنهجية لدراسة الإيمائية في الجانب المتعلق بالتعبير غير اللغوي، أي التعبير بمكونات غير لفظية وغير معجمية، وجرى تحليل أساليب التحليل المتاحة لوسائل التعبير عن الإيماءات البشرية المحاكية.

الكلمات المفتاحية: مواقف تواصلية، الإيماءات المحاكية، مفردات معجمية، نص أدبي، التفاعل اللفظي وغير اللفظي.

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