

**REPRESENTATION OF NONVERBAL ASPECTS OF THE CHARACTERS CREATED
BY A.AKHMATOVA AND M. TSVETAeva**

Yovkacheva Z. M.

Doctoral Candidate, UzSWL

ABSTARCT

The linguistic science of recent decades is characterized by switching the attention of scientists with structural-semantic problems to functional-communicative, and in connection with the object of research increasingly becomes the phenomenon of a linguistic personality, which can be studied in various aspects: properly linguistic, psychological, cultural, etc. Currently, work on the study of genre originality is not only the cycles of A. Akhmatova, but also separate poems. The genre, style, thematic, meaningful, rhythmic diversity of the creative heritage M. Tsvetaeva led to the formation of several directions of modern coloring.

The scientists come an important conclusions for understanding of A. Akhmatova and M. Tsvetaeva's creativity analyzing it in the context of world culture. It should be noted that in our country, the study of Russian poetic works is paid significant attention, while the study of the semantic and functional status of appeals on the material of poetic texts writtten by A. Akhmatova and M. Tsvetaeva is one of the important problems of modern both Russian and Uzbek linguistic science.

The additional components of behavior of lyrical heroines should include non-verbal communication, representing a special aesthetic value in the artistic text. Many researchers deal with questions about the mimic-gesturing behavior of a person, for example, the signs of gestures were drawn up, various classifications were developed. The mimic-gesture behavior of a person was developed, the problem of the interpretation of non-verbal signs is actively investigated and their role in mapping a person's state. In particular, I.A. Ilin [1] believes that non-verbal behavior "true gives the soul in all its unconscious and conscious composition ... - transmits much more than aware of and can express to the words" [1].

In modern linguistics, not only psychology, but also literary studies has a significant impact on the study of this problem. This is evidenced by the construction of an artistic work analysis by many researchers on the basis of a study of the form of behavior of a literary character, in the definition of which is included as a single movement and posture, gestures and facial expressions, used words and intonation of their pronunciation.

It should be noted that the values of gestures were small for the disclosure of the image of a lyrical heroine in the poetic work, since the poetic text characterized by a rhythm, the size, differs in the savings of language funds, the actions of lyrical heroes meet general textual laws and reduced, poetic words and gestures carry a special semantic color.

In one poem of the collection entitled as "Chotki", A. Akhmatova expresses confusion, confusion, excitement with words: I put on your right hand / glove with left hand.

Hihliting the use of many types of facial expressions and gestures in lyrics A. Akhmatova and M. Tsvetareva, we have allocated gestures performed by hand. In order to study, all the poems included in the collected works of A. Akhmatova and M.Tsvetaeva have been analyzed, and the

contexts have been selected, where the word was found as a sign of non-verbal behavior., 165 examples were found In M. Tsvetaeva's lyrics, and in A. Akhmatova's 40.

In our selection, we proceeded from the active role of hands in the manifestation of the human "I", since it is through the gesture that information about the mental state of a person, about his/her experiences and the degree of their intensity. Through the expressive movement of the hand, a targeted or spontaneous human activity is transmitted.

Classifying gestures, it should be noted that the value is not the gesture itself, but its orientation in space.

Having analyzed the mimic-gesture behavior of lyrical heroines created by A. Akhmatova and M. Tsvetaeva, we came to the following conclusions.

1. The gestures of the lyrical heroine A. Akhmatova, mainly were made towards or to themselves, or from themselves: "I press a cross-smooth cross to the heart"; "I have squeezed with both hands, / on the chest chain of the cross"; "I put on my right hand with a glove with left hand"; "Embedded and folded hands."

In the poetic works by M. Tsvetaeva, we revealed 28 such gestures: "In the longing of hands"; "If he with his own hand / Puts a cross on my chest!"; "I will out on a silver cross on my chest, / Having crossed myself, I quietly set off"; "Covered the head and standing, / That human intrigues! / Covered my head and sing / At the dawn in late"; "No, wringing hands on the head" and others.

2. This group includes gestures produced by hand, to create a position of non-obscureness, closets, as well as gestures with the attraction of any additional subject that acting the role of the barrier: coupling, veils: "Touch through the cloth / arms, scattered with a peasant"; "You're hiding your fingers / squeezed under the scarf, "I have closed the hearing with hands"; "Closing the face, I begged God"; "Closing the face, I answered"; "And I, having closed my face."

Here the gesture "squeeze hands" carries a large semantic load on the emotional and psychological level, since he conveys a sharp desire to overcome his excitement, to overcome the alarm. It is simultaneously concentrated in the inner confusion and the desire of a lyrical heroine to be externally calm, respect the norms of secular behavior, to maintain some coldness when meeting with the interlocutor. In this example, the "dark veil", on the one hand, means a sign of belonging to the highest light, and on the other, it is a barrier that hides a feeling of loss and tragedy of lyrical heroine.

The analysis have shown that of M. Tsvetaeva's lyrical heroines are also characterized by gestures that personify the closed position. We revealed 15 such examples: 'weathered hands grieved'; "I will wait for you (your fingers in the harness / so the nun is waiting for a hostname)"; "Hands are crossed, / Mouth is wordless", etc.

In the context of the given poem, this gesture acquires a new content: it traced in it the desire of the lyrical heroine to trigger his emotion, hide the feeling of hopelessness, confusion (in modern youth culture such a gesture to adolescents).

3. This group includes gestures that form an open position. For example, in of A. Akhmatova's lyrics: "She stretched out her hand", "He gave me a copper cross", "Give me your hands, listen calmly." As you know, the gesture "give, lend a hand" expresses trust and friendship. Meanwhile, in the context of the given poem, it acquires a completely different semantic

coloring. In a semantic aspect, this gesture means expressing consent to belonging to the divine world. The lyrical heroine is protected from earthly, sinful love, the holy, pure love of God was revealed to her.

In the poems by M. Tsvetaeva in the structure of the non-verbal behavior of the lyric heroine, there are also gestures expressing an open position: "Through Liteyski Vody / Stretching out two hands"; "I affirm that there is peace in me / Participants before communion. / That it is not my fault that I am with my hand / I stand in the squares - for happiness"; "Not for the first day, but for many centuries / I am already pulling you to my chest, hand / Monastic - cold to the heat! - / Hand - oh Eloise! - Abelard! "; "I don't break my hands! / I only pull them"; "And if I give my hand - / Then tell fortunes - do not kiss"; "-Hand of faith and friendship, / Like a Caucasian - a jug / With a grape - to the enemy - / Two who held out!"; "Hands are given to me - to stretch out both to everyone"; "At the hour when my dear friend / I went around the last cape / (Thinkable sighs; come back!) / There were waves - more hands. / Like hands - after - from the shoulders! / Like lips after - curse! / Sounds lost speech, / Fingers lost her metacarpus.

4. The analyzed group includes "arms" gesture, very complex in the form of execution: another person must participate in it. In A. Akhmatova's lyrics, we discovered 3 examples: "And cherry salmon, cherry salmon to kind sinners / unknown to argue iron hands."

This gesture is endowed with a fundamental function when disclosing the opposition "I – you" in love lyrics A. Akhmatova. The poetess recreates the image of a lyrical hero, having endowed it not only by negative characteristics, but also with gestures wearing a negative emotional color. In lyrics, M. Tsvetaeva for non-verbal behavior of lyrical heroine is also characterized by the gesture "Arms": Only now, in the underground, / see, - when the wonder / light - what is free to me / was in the girth of two / Your hands.

5. A special group of gestures, characteristic of the lyrics of M. Tsvetaeva and A. Akhmatova, constitute the gestures of "Touch". In of M. Tsvetaeva's works, we revealed 47 cases of applying "Touch" gestures, they all carry an ambiguous functional load, in particular, such a gesture can express approval: As if on every head crown / keeping children from the eyes loving. / And the mother of each, which strokes the child / I want to shout: "You have the whole world!".

In A. Akhmatova's lyrics, special attention is projected into the transfer of the emotional state of a character associated with it of various psychological moments. The poetess does not resort to the description of the senses, is not divided by the mysteries associated with love feelings, and makes it physically worry about the emotional peak of passion, sincerity or dearness of relationships.

6. This group represent the gestures directed vertically. For example, A. Akhmatova has very few of them: Prophecy, bitter, and hands dropped, / soldered a strand of hair to bloodless brow... Here the gesture "dropped hands" transmits a sense of hopelessness, full impotence and deep despair.

In M. Tsvetaeva's lyrics, gestures performed by vertical are also used. However, they differ in their semantic content: directed downlinks are associated with hell, and up with paradise: Nights without beloved - and nights / with unloved, and big stars / above the hot head, and hands / extending to that - / who from the century was not and there will be no, / who can not be - and should be...

The gestures directed up, personify hope, cause positive emotions, and directed downwards carry a negative, expressing powerlessness, despair, loneliness.

In M. Tsvetaeva's lyrics, in three cases, the use of horizontal orientation gestures is noted. Such gestures symbolize a wide bright soul of a lyrical heroine, open to the whole world.

Thus, the analysis carried out by us showed the following. The heroine created by M. Tsvetaeva uses brightly expressed gestures. Their execution against the background of a large space testifies to openness, increased, hyperbulous emotionality of the heroine. In A. Akhmatova's lyrics, the heroine is more restrained and takes a small space, which speaks of deep internal experiences.

Based on a comparative analysis of A. Akhmatova and M. Tsvetaeva's lyrics, it has been established that the heroine of A. Akhmatova transmits her feelings through a combination of gestures with a description of the internal sensations, which is not characteristic for the lyrical heroine created by M. Tsvetaeva.

REFERENCES

- 1) Ilin I.A. About people's connectivity in kindness and evil // Psychological journal. 1993. T., 14. #2.
- 2) Mochulski K. Anna Akhmatova. Anno Domini MCMXXI // A. Akhatova: pro et contra / Compiling, introductory article and remarks by Kovalenko Svetlana. Saint Peterburg., 2001, page 356.
- 3) Tsvetaeva M. Composiotns: in 2 volumes. M., 1988.