



UDK: 81'221(410)

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PARALINGUISTIC MEANS OF LITERARY PORTRAITURE IN JOHN GALSWORTHY'S IDIOSTYLE

Annotation

The article addresses the problem of the absence of a generalized paralinguistic idiostylistic Galsworthy portrait. On the basis of the anthropocentric paradigm and nonverbal codes within paralinguistic semiotics, the article reveals the paralinguistic code of the writer with the use of parametric, corpus-quantitative, and linguocultural methods with the help of Hall's, Hofstede's, and Wierzbicka's models. The dominant channel is parakinesics, within which the facial expression subsystem is primary, and the channel distribution differs among the portraits of seven characters. Theoretically, the research is directed at the operationalization of kinesic style on a new corpus and confirmation (by the corpus-quantitative method) of embodied agency; practically, the suggested model can be employed in comparative English idiostylistic and linguocultural analyses.

Key words: Paralinguistic means; literary portrait; idiosyle; John Galsworthy; parakinesics; paraphonetics; oculesics; gait; kinesic style; English linguoculture.

JON GOLSUORSI IDIOUSLUBIDA PORTRET TASVIRINING PARALINGVISTIK VOSITALARI

Annotatsiya

Maqola Golsuortining umumlashtirilgan paralingvistik idiostilistik portretining yo'qligi muammosini ko'rib chiqadi. Antroposentrik paradigma va paralingvistik semiotika doirasidagi noverbal kodlar asosida maqola Xoll, Xofstede va Verzbiskaya modellaridan foydalanib, parametrik, korpus-kvantitativ va lingvomadaniy usullar yordamida yozuvchining paralingvistik kodini ochib beradi. Dominant kanal parakinetika bo'lib, unda mimika quy i tizimi birlamchi hisoblanadi va kanal taqsimoti yetti qahramonning portretlarida farqlanadi. Nazariy jihatdan tadqiqot yangi korpusda kinesik uslubni operatsionallashtirish va (korpus-kvantitativ usul yordamida) gavdallashtirilgan agentlikni tasdiqlashga qaratilgan; amaliy jihatdan taklif etilgan model qiyosiy ingliz idiostilistik va lingvomadaniy tahlillarida qo'llanilishi mumkin.

Kalit so'zlar: Paralingvistik vositalar; adabiy portret; idiouslub; Jon Golsuorsi; parakinesika; parafofonetika; okulesika; yurish; kinesik uslub; ingliz lingvomadaniyati.

ПАРАЛИНГВИСТИЧЕСКИЕ СРЕДСТВА ПОРТРЕТНОГО ОПИСАНИЯ В ИДИОСТИЛЕ ДЖОНА ГОЛСУОРСИ

Аннотация

Статья посвящена проблеме отсутствия обобщённого паралингвистического идиостилистического портрета Голсуорси. На основе антропоцентрической парадигмы и невербальных кодов в рамках паралингвистической семиотики в статье раскрывается паралингвистический код писателя с применением параметрического, корпусно-квантитативного и лингвокультурологического методов с опорой на модели Холла, Хофстеде и Вежицкой. Доминирующим каналом является паракинесика, внутри которой приоритетной выступает подсистема мимики, при этом распределение каналов различается в портретах семи персонажей. В теоретическом плане исследование направлено на операционализацию кинесического стиля на новом корпусе и подтверждение (корпусно-квантитативным методом) воплощённой агентивности; в практическом – предложенная модель может быть использована в сопоставительных англистических идиостилистических и лингвокультурологических анализах.

Ключевые слова: Паралингвистические средства; литературный портрет; идиостиль; Джон Голсуорси; паракинесика; парафофонетика; окulesика; походка; кинесический стиль; английская лингвокультура.

Introduction. The Anthropocentric paradigm of modern linguistics has refocused academic attention on the verbal-nonverbal continuum of human communication, including the encoding of nonverbal semiotic codes in literary discourse [1; 2]. In this model, paralinguistic means, both kinesic and phonational, function as a primary mechanism of literary portrait description: the writer cannot transmit the body and voice of the character directly, but recreates them through the intentional verbalization of nonverbal behavior. The relevance of targeted studies of individual idiostyles at the intersection of paralinguistics and linguoculturology is motivated by a lack of methodological frameworks: although holistic, general taxonomic models of paralinguistic means have been developed, systematic corpus-based descriptions of

the use of paralinguistic means in particular idiostyles are generally lacking.

The research problem is the lack of a holistic description of paralinguistic means in the idiosyle of John Galsworthy as a key figure in the tradition of English realism and innovator of literary portrait description at the turn of the twentieth century. The portrait-creating mechanism of his idiosyle has largely been analyzed within literary-critical and biographical approaches. This gap is especially apparent in light of recent quantitative-corpus studies of literary embodiment, such as kinesic style [3] and embodied agency [4], which outline a methodology for measuring character description. The purpose of the article is to describe the idiosyle of John Galsworthy using the quantitative-qualitative profile of

paralinguistic means in literary portraiture. The objectives are as follows: (a) to implement a two-level taxonomy (parakinesics / paraphonetics → five subsystems) in the corpus of *The Man of Property* (1906); (b) to establish the macroprofile of the corpus and seven idiostylistic character profiles; (c) to interpret the resulting distribution in terms of English linguoculture.

Scientific novelty lies in the first corpus-quantitative description of Galsworthy's idiosyle according to a two-level paralinguistic taxonomy, in the operationalization of the kinesic style concept on the material of English realist prose, and in the parametric model of cross-linguocultural interpretation. Theoretical significance is in the synthesis of paralinguistic, idiostylistic and linguocultural approaches; practical significance is in applicability to contrastive studies of English idiosyles, stylistics courses, and translation training. The working hypothesis is that John Galsworthy's idiosyle demonstrates visual-kinesic dominance with subordinate representation of paraphonetic means, which can be interpreted as an idiostylistic realization of the typological profile of English linguoculture.

Literature Review. The three main aspects of the research included paralinguistic theory and taxonomy, literary character description, and the concept of kinesic style. They address the linguocultural specificity of English nonverbal communication. The general framework of paralinguistic theory in the Russian and Uzbek schools is based on the following works. G. E. Kreydlin [2] distinguished paralinguistics (the phonational component) from kinesics (the bodily-motor component). D. A. Abduazizova [1] developed a comparative typological model that unites these two subsystems within a cross-linguocultural framework. The paraphonetic subsystem is based on a monographic study by E. M. Levina et al. [5]. In this study, the authors identified the portrait-forming function of paraphonational means as a category relevant to character description.

The kinesic subsystem of mimicry is delimited by O. D. Proskurnich [6] who is the author of the "matrix of mimicry", which divides the face into three working areas and treats kinesics as the hyperfield of all body-motor codes. The oculic element, highly salient in the context of Galsworthy's panoptical Forsyte gaze. The concept of literary portrait as a network of meaning is elaborated by E. Kelbert Rudan [7], who approaches the literary portrait as a cognitive construction that is not limited to a single descriptive passage. The concept of kinesic style as idiostylistic prevalence of gestures, postures, and kinesthetic sensations is introduced by G. Bolens in two recent works: a study of Proustian kinesic style [3] and a theoretical discussion of kinesic imagination and embodied cognition in literature and visual arts [8].

The article extends Bolens' thesis from the modernist French tradition to the English realist tradition and tests whether Galsworthy displays similar kinesic intensity. A. Piper [4] adds a quantitative dimension with systematic evidence showing how English fiction privileges an embodied agency (characters defined by what their bodies do) over abstract emotional or psychological exposition. The fundamental typologies by means of which these phenomena operate are provided by D. Fishelov [9]. Galsworthy's main characters can be divided into four categories: the protagonist, the ficelle, the card and the background characters.

The third research line refers to the linguocultural calibration of English paralinguistic profiles. According to G. Shashkina [10], a British communicative ethos favours a fairly controlled emotive style with the suppression of any negative emotions at the segmental paraphonetic level and their displacement to kinesic and facial channels. This thesis arguably anticipates the quantitative imbalance observed in the present corpus. N. V. Dutova demonstrates the validity of this position by utilizing Hofstede's masculinity index and Sternin's principle of nonimpositivity in the English cultural context, which illustrates that visual contact and facial control serve as significant markers of social hierarchy. According to O. V. Uarova and M. A. Fedorov [11], the English smile does not lend itself readily to direct representation but rather to portrait-shaping through epithet,

metaphor, and simile. The data is directly relevant to the forty-three smile occurrences identified in the Galsworthy corpus.

These three vectors comprise the theoretical foundation for the present research, but a holistic corpus-quantitative description of paralinguistic devices in the idiosyle of John Galsworthy as a key figure in the English realist tradition and an innovator of portrait description in literature is lacking. While general taxonomies, the concept of kinesic style, and English linguocultural categories are available, their synthesis within a parametric model using *The Man of Property* as its corpus, is the contribution of this article.

Research Methodology. 1,023 attestations of literary portrait-description, obtained through successive sampling, were collected from J. Galsworthy's "*The Man of Property*" (1906) - the first part of his "*The Forsyte Saga*" in three books. This evidence is classified according to a two-level taxonomy, where the first level comprises the two macrosystems: parakinesics (body-motor systems) and paraphonetics (phonational systems). The second level consists of five systems (facial expressions, gestures, locomotion, segmental and suprasegmental paraphonetics), each of which contains subordinate categories that represent operational types. The basis of the linguistic model consisted of words and phrases encoded through different semiotic subsystems. The code parameters were chosen based on their successful and repeated use in educational and practical contexts. The parametric grid codes the analytical dimensions of each single unit and offers a tertium comparationis for the cross-linguocultural application of the model.

Three complementary analytical procedures were used. The first step in the process of corpus-quantitative profiling is to generate frequency distributions across subsystems and the characters. This will produce the macroprofile of the corpus and seven idiostylistic character profiles for figures with at least 46 fragments each (Soames, James, Irene, Old Jolyon, June, Swithin, Bosinney). The five-parameter framework is illustrated through the example of a selected fragment and its uses. The interpretation of messages relies on the correspondence between the resultant distribution and the categories of English communicative ethos (English reserve and controlled emotive style [11]), the masculinity dimension of Hofstede and Sternin's principle of nonimpositivity (as far as English culture is concerned).

The units of analysis are segments of portrait descriptions including the verbalization of at least one paralinguistic category. Such segments may take the form of a single clause, a full sentence, or, if structurally realized across multiple dependent clauses, a multi-clause passage. Each such segment counts as a single token for analysis, allowing for comparable frequencies across different characters and subsystems.

Analysis and Results. The macroprofile of the corpus shows that between the two top-level subsystems and the five middle-level subdivisions there is a sharply asymmetric distribution. Three conclusions follow from the macro-profile of paralinguistic means in J. Galsworthy's prose.

First, parakinesic means outnumber paraphonetic means by 2.6:1—a quantitative sign of the visual-kinesic dominant characteristic of the English literary tradition. The dominant is sight, not hearing. In this regard, Bolens's observation on the kinesics of style is applicable [3, p. 619]. Galsworthy's corpus transfers this observation from French modernism to the prose of English realism. Bodily motor signals are not subordinated to the exposition of the word, but form an autonomous channel of semiosis that builds character.

Second, facial gestures occupy the premier rank in the parakinesic level. Facial gestures amount to as much as 36.4 per cent in the whole text or 50.5 per cent within the ACS alone. This is in our opinion in conformity with Proskurnich's model: gestures (expressions) constitute the hyperfield with the highest density among all those belonging to kinesic.

Third, in paraphonetics, suprasegmental paralinguistic means (22.7 per cent) clearly predominate over the segmental ones (5.1 per cent): a ratio of 4.5 to 1. The voice is significant not because of its articulation, but because of its acoustic qualities. The

imbalance at this level is no less striking than that observed at the previous level. Emotional tone, time course and pauses are more frequent than segmental speech imperfections. We would like to stress that Piper's concept of the precedence of bodily agency in English fiction [4] is supported not by dominance over motion but by the precedence of kinesics and prosody over the segmental-phonetic means, as manifested through non-movements. In the order established for Galsworthy, gesture precedes voice, and emotional

tones differ from intonations in their articulatory components and that's why precedence over the stylistic resources of the English literary text can be regarded as an individual characteristic but also as a common characteristic of it.

In the novel, seven figures exhibit a sufficient empirical density (at least 46 arguments) for separate profiling. The summary of their distribution across the five middle subsystems is presented in Table 1.

Table 1. Idiostylistic profiles of seven central characters (% of personal corpus)

Character	Mimics	Gestures	Body	Paraprosody	Segmental	N
Soames	35.0	18.9	21.7	19.4	5.0	180
James	28.1	14.4	22.3	28.1	7.2	139
Irene	50.5	12.6	21.6	15.3	0.0	111
Old Jolyon	45.1	18.6	18.6	15.7	2.0	102
June	29.0	24.6	11.6	29.0	5.8	69
Swithin	34.0	22.0	26.0	14.0	4.0	50
Philip	28.3	15.2	28.3	21.7	6.5	46

Source: author's calculation from the verified corpus.

One dominant representational channel characterizes each character, forming a specific and distinctive idiostyle of the author. The mainstream Forsyte characters have extremely high parakinetic shares with low segmental displays (Irene 84.7%/0.0%, Old Jolyon 82.3%/2.0%, Swithin 82.0%/4.0%, Soames 75.6%/5.0%), but June and the outsider Bosinney have correspondingly higher paraphonetic indices as a compensatory process (28.2%, 34.8%). It is precisely the quantifiable embodiment of what Larina defines as the English 'controlled' emotive style where rich visual-kinesthetic imagery replaces restrained expression.

The macroprofile and the character profiles are consistent in a holistic linguocultural reading. The parakinetic-to-paraphonetic ratio (2.6:1) and the suprasegmental-to-segmental imbalance (4.5:1) complement each other as evidence of the English-controlled emotive style, which operates through the absence of segmental distortion in character construction. The three Forsyte males—Soames, Old Jolyon, and Swithin—display parakinetic ratios ranging from 75.6% to 82.3% and only limited paraphonetic representation. Together, these features constitute a visual-kinesthetic marker of cultural masculinity (Hofstede), revealed through the integration of the two channels.

In turn, the smile, the dominant kinesic element in the corpus, is most often metaphorized and epithetized, while being predominantly represented through metaphors and similes.

In that sense, it transforms into a stylistic-rhetorical device that supports the indirect strategy employed in English representations of smiling. In sum, the results validate the research hypothesis according to which Galsworthy's idiostyle serves to illustrate the visually-kinesically oriented and paraphonetically limited English stylostructure.

Conclusion. The analysis of 1,023 portrait fragments from the novel *The Man of Property* reveals that the profile is characterized by a strong parakinetic predominance (72%, with facial expression accounting for 36.4% as the main subcomponent), a paraphonetic representation with a greater reliance on suprasegmental means compared to segmental ones. Character profiles vary depending on the dominant channel but are nevertheless linked to Forsyth's general norm of visual hyperpresence and vocal restraint (an idiostylistic realization of the English linguistic profile). The study demonstrates a quantitative, channel-by-channel conceptualization of Galsworthy's idiostyle. It expands the justification for kinetic style and embodies theses on activity in the English realist tradition. The parametric model is applicable to typological comparisons and to the teaching of stylistics, comparative linguistics, and translation.

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