



Expression of Uzbek and English culture: the role of paralinguistic means in enhancing interpersonal communication

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ABSTRACT

This article analyzes the significance of paralinguistic elements including tone, pitch, loudness, speech pace, and pauses in improving verbal communication. These nonverbal clues have a big impact on understanding the messages as they reveal emotions and intentions that words alone might not be able to. For example, a shift in tone might represent sarcasm or sincerity, while a change in pitch can indicate enthusiasm or urgency. These strategies are crucial for productive interpersonal communications and creating enduring relationships because they facilitate straightforward communication and rapport-building.

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O'zbek va ingliz madaniyati ifodasi: shaxslararo muloqotni kuchaytirish jarayonida paralingvistik vositalarning ahamiyati

ANNOTATSIYA

Kalit so'zlar:

paralingvistik vositalar,
madaniy farqlar,
shaxslararo munosabatlar,
"Mango ko'chasidagi uy",
"Bolalik".

Ushbu maqolada ohang, tonlama, ovoz balandligi, nutq sur'ati va pauzalar kabi paralingvistik elementlarning og'zaki muloqotni takomillashtirishdagi ahamiyati tahlil qilinadi. Bu noverbal belgilar xabarlarini tushunishga katta ta'sir ko'rsatadi, chunki ular faqat so'zlar bilan ifodalab bo'lmaydigan his-tuyg'ular va maqsadlarni namoyon etadi. Masalan, ohangning o'zgarishi kinoya yoki samimiyligni,

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tonlamaning o'zgarishi esa jo'shqinlik yoki shoshilinchlikni ifodalashi mumkin. Ushbu usullar samarali shaxslararo muloqot va uzoq muddatli munosabatlar o'rnatish uchun juda muhimdir, chunki ular ochiq muloqot qilish va o'zaro tushunishni osonlashtiradi.

Выражение узбекской и английской культур: роль паралингвистических средств в улучшении межличностной коммуникации

АННОТАЦИЯ

Ключевые слова:

паралингвистические средства, культурные различия, межличностные отношения, "Дом на Манго-стрит", "Болалик".

В данной статье анализируется значение паралингвистических элементов, включая тон, высоту, громкость, темп речи и паузы, в улучшении вербальной коммуникации. Эти невербальные сигналы оказывают значительное влияние на понимание сообщений, поскольку они раскрывают эмоции и намерения, которые не всегда можно выразить только словами. Например, изменение тона может указывать на сарказм или искренность, в то время как изменение высоты голоса может свидетельствовать об энтузиазме или срочности. Эти стратегии имеют решающее значение для продуктивного межличностного общения и формирования прочных отношений, поскольку они способствуют прямой коммуникации и установлению взаимопонимания.

INTRODUCTION

The vocal components that go along with spoken language are the subject of the important discipline of communication studies known as paralinguistics. These components include things like speech rate, pitch, loudness, tone of voice, and pauses. Although our words express explicit information, paralinguistic elements enhance communication by incorporating subtleties and emotional context. The significance of these non-verbal clues in comprehending the intended message is highlighted by the fact that, for example, the same statement can convey multiple meanings based on the speaker's tone or pitch. Beyond only being a means of decoration, paralinguistics is an essential tool for communicating attitudes, emotions, and social cues. These vocal traits can affect how communications are understood, interpreted, and responded to in social situations. Warm and inviting tones, for instance, might promote openness and trust, but harsh or flat tones can cause defensiveness or misunderstanding. Hence, paralinguistic components are crucial for verbal communication in order to express meaning and emotion. In this article it is emphasized the importance of paralinguistic elements in improving communicative efficiency in a variety of circumstances by analyzing various kinds of paralinguistic features and how their influence on interpersonal relationships. A wide comprehension of paralinguistic techniques can result in better communication techniques in the personal and professional fields, better interpersonal relationships, and better conflict resolution.

LITERATURE REVIEW

Over the past few decades, the study of paralinguistic features those nonverbal aspects of spoken language that accompany speech and add meaning has grown considerably as a subfield of linguistic pragmatics. Prior pragmatic models placed a strong emphasis on verbal communication techniques, but researchers quickly realized how important suprasegmental and nonverbal cues like pitch, tone, intonation, volume, and pauses are in influencing interpersonal interactions (Trager, 1958; Crystal, 1969). Trager (1958) was the first to systematically examine the paralinguistic aspect of language, characterizing paralinguistics as the study of vocalizations and voice characteristics that influence listener perception but do not change word meaning. Pitch is one of the most extensively researched characteristics and is frequently connected to social standing and emotional expression. A fundamental phonological viewpoint on pitch contours and their practical applications in English discourse was offered by Ladd (1996). He maintained that pitch variation is socially significant and context-sensitive rather than random. Similar to this, Gussenhoven (2004) investigated how, depending on the intonational structure and cultural norms, pitch can convey paralinguistic meaning like politeness, irony, or insistence. Tone is closely related and is important in intonation languages like English but especially important in tonal languages. One of the first to claim that “tone is the melody of meaning” was Bolinger (1978), who also investigated how variations in tone impact how speaker attitude is interpreted. His research emphasized that tone not only conveys affective cues but also differentiates between deference, hesitancy, and assertiveness. Brazil (1997) conducted a thorough investigation of intonation as a more general prosodic phenomenon, contending that it is a tool for structuring discourse and demonstrating speaker commitment. According to his model, boundary tones and pitch movement indicate how speakers handle interaction and package information. This supports the findings of Wennerstrom (2001), who showed that intonation serves linguistic and social purposes, expressing politeness strategies and structuring conversations across cultural boundaries. There has also been a growing interest in the function of silence and pauses. According to Jaworski (1993), silence is a culturally charged act of communication that frequently conveys consideration, discomfort, or politeness rather than a lack of communication. **Volume** and **tempo** serve as additional markers of speaker emotion, authority, and relational stance. Scherer (2003) analyzed vocal intensity and speed in emotional speech, showing that louder, faster speech often correlates with urgency or enthusiasm, while lower volume and slower tempo may express politeness, hesitation, or submission. These vocal cues play a pivotal role in modulating interpersonal dynamics, especially in hierarchical or formal interactions. Since the 1980s, nonverbal communication has drawn increasing attention from Uzbek linguists. One of the pioneers in this field, A. Nurmonov studied important facets of nonverbal communication, focusing on paralinguistic elements, their classifications, and their usefulness in social situations. His research laid the groundwork for understanding how these elements contribute to the pragmatic structure of communication in Uzbek culture. This framework was further developed by M. Saidxonov in his paper “Nonverbal Means and Their Expression in the Uzbek

Language,” which provided a comprehensive analysis. He not only categorized paralinguistic tools but also looked at their verbal equivalents.

RESEARCH METODOLOGY

The two main literary sources used in this research are Sandra Cisneros' *The House on Mango Street*, which represents English literature, and Oybek's *Bolalik*, which represents Uzbek literature. These texts were selected because they depict interpersonal communication and cultural identity in an expressive manner, especially through the use of paralinguistic elements like tone, pitch, intonation, pausing, and volume. The chosen sections were closely analyzed to determine how these nonverbal cues either reinforce or alter verbal etiquette and cultural significance in casual conversations and narrative voice.

This study used a qualitative, text-based analytical approach. The politeness theory of Brown and Levinson (1987), particularly as it relates to the way paralinguistic cues indicate both positive and negative politeness strategies, informs the analysis. The study also makes use of Edward T. Hall's (1976) framework of high-context and low-context communication as well as Goffman's (1967) theory of face to further the cultural interpretation. Thematic and pragmatic analysis was used to examine passages from each literary work, paying particular attention to how vocal nuances, like tone shifts or silence, enhance interpersonal meaning and fit within cultural norms.

ANALYSIS AND RESULTS

Spoken communication depends much on paralinguistic elements, which complement verbal content by expressing emotions, social relations, and cultural values. These include tone, pitch, tempo, rhythm, pauses, and nonverbal vocal cues. Scherer (2003) claims that affective states directly correlate with vocal parameters including intonation, tempo, and pitch and act as emotional markers generally more powerful than the words themselves. These nonverbal signals, according to Burgoon et al. (1996), have relational meaning and help people control intimacy, create impressions, and understand social hierarchies. Literary story analysis especially that of family-oriented works provides rich insight into how various civilizations make use of these elements to preserve interpersonal harmony, negotiate social distance, and build emotional intimacy.

1. Emotional expression and tone (intonation)

Among the most obvious paralinguistic signals for conveying attitude and emotional nuance is tone, sometimes known as intonation. As Crystal (2003) points out, intonation codes speaker affects and interpersonal stance in addition to marking grammatical limits.

The grandfather's intonation in Oybek's *Bolalik* reveals sensitivity and encouragement:

“— *Qani, o'g'lim, kechagi cho'pchakni ayt! Juda yaxshi cho'pchak-da, — qistaydi bobom meni.*” (Oybek, “*Bolalik*”-B.3)- (“*Come on, my son, tell me about yesterday's broom! It's a very good broom,*” my grandfather would say to me.)

The affectionate term “o'g'lim” along with the rising, warm intonation creates an emotional closeness and trust. This reflects high-context communication typical of Uzbek society, in which phrasing and tone subtly indicate relational dynamics and

deference to family roles. A similar moment from *The House on Mango Street* captures emotional tone by Esperanza's name contemplation:

"My father plays on Sunday mornings when he is shaving, songs like sobbing." (The house on Mango Street. p. 13)

In this instance, the metaphor "songs like sobbing" captures the tonal undercurrent of melancholy, which is expressed not only through the content but also through Esperanza's perception of her father's musical intonation. Pitch and emotion are deeply felt and culturally encoded in the music, which serves as a paralinguistic mirror.

2. Tempo of Speech and Pauses

Listeners' perceptions of calm, excitement, or urgency are largely influenced by speech rate and pause patterns. Rapid tempo frequently denotes increased arousal or enthusiasm, whereas slower tempos are linked to formality or thoughtfulness, as noted by Knapp and Hall (2006). In *Bolalik*, tempo reflects the narrator's childhood excitement:

"Men chollarning atrofida aylanaman. Dam bobomning, dam o'rtog'ining govronday uzun hassasini 'ot' qilib minaman..." (Oybek, Bolalik, -B.3)- I circle around the elders. At times, I mount Grandpa's, at times, my friend's long staff, pretending it's a horse.

The child's limitless energy and curiosity are reflected in the fast tempo and lack of long pauses. The reader is drawn into a vibrant, emotionally charged scene that reflects youth thanks to the narrative rhythm. Similarly, poetic repetition is used in *The House on Mango Street* to mimic speech tempo:

"My mother's hair, my mother's hair like little rosettes, like little candy circles..." (p. 11)

3. Stress and Pitch

Stress and pitch fluctuation highlight important emotional components in speech. Pitch shifts are frequently associated with affective arousal, indicating surprise, joy, or anxiety, as noted by Scherer (1986). This is demonstrated in *Bolalik* when the youngster yells:

"— Tishing qani? — so'rayman labini cho'zib tortib." (Oybek, Bolalik.-B.3.) Where are your teeth?" I ask, pulling at his lip.

"Tishing qani?" conveys playful surprise and intense curiosity through its rising pitch and stressed delivery. These characteristics enhance the moment's emotional realism. Esperanza's commentary in *The House on Mango Street* uses implied pitch and stress:

"You don't pick your sisters; you just get them and sometimes they come like Nenny." (p. 12)

Although it isn't stated explicitly in print, the vocal emphasis on "just" can imply annoyance or resignation. Such prosodic characteristics are crucial in determining how utterances are socially interpreted, particularly in close or emotionally charged interactions, according to Gumperz (1982).

4. Laughter and Feelings

Rich paralinguistic signals include sighs, laughter, and other vocalizations. According to Glenn (2003), laughter is a social and emotional cue that frequently

conveys affection or solidarity. In *Bolalik*, laughter and affectionate gestures convey familial bonding:

“Bobom quchoqlab yuzimdan o’padi. O’rtog’i soqolini selkillatib kuladi: — Esing bajo. Ilohim mingga kir! — deydi.” (Oybek. Bolalik, -B.4) Grandpa hugs me and kisses my cheek. His friend chuckles, shaking his beard: “May you live long and wise! May you reach a hundred, God willing!” he says.

Touch, laughter, and blessing are all combined in this scene, which is typical of Uzbek family interactions where social warmth is created and cultural values like affection and respect are passed down through vocal and physical expressiveness. Moments of quiet conversation or quiet laughter in *The House on Mango Street* reflect emotional resonance:

“Rachel and Lucy look at me and don’t laugh. Maybe because I’m skinny. Maybe because they’re skinny too.” (p. 14)

The lack of laughter serves as a paralinguistic cue that conveys understanding and empathy without using words. According to Jaworski (1993), silence can have a powerful communicative effect, particularly in high-context cultures or communities that are characterized by adversity solidarity.

5. Rhythm and Melodious Speech

Speech patterns that are melodic or rhythmic reflect cultural aesthetics and improve storytelling. Halliday (1978) asserts that rhythm shapes the expression of emotional involvement and plays a role in the interpersonal function of language.

“Men jindak tixirlik qilgandan so’ng to’tiday g’ujillab beraman.” (Oybek. Bolalik, -P.4)- After I make a little noise, I’ll chirp like a parrot. Birdsong is compared to rhythm in Bolalik:

In oral storytelling traditions, the phrase “to’tiday g’ujillab” (chattering like a parrot) evokes a lively, melodic image of the child’s animated voice, emphasizing the cultural value placed on expressive, melodic speech. Similar purposes are served by Esperanza’s rhythmic expressions in *The House on Mango Street*:

“Hips do not get big right away, sometimes they get bigger little by little.” (p. 49)

A young girl’s inner monologue and physical awareness are reflected in the repeated, measured cadence, which mimics speech rhythm. Here, rhythm imitates casual, private speech patterns and personalizes the experience. From a cultural perspective, both texts demonstrate how their respective communicative traditions influence and reflect paralinguistic elements. Based on collectivist and high-context cultural frameworks, Uzbek communication norms place a strong emphasis on melodic expressiveness, indirectness, and emotional modulation (Hall, 1976). Respect, emotional balance, and generational hierarchy are all upheld by paralinguistic traits. On the other hand, *The House on Mango Street*’s Mexican-American setting, which is also high-context, combines symbolic tonal cues with direct emotional expression. Pitch, stress, and silence are examples of paralinguistic devices that subtly convey intimacy, resistance, and identity struggles.

CONCLUSIONS AND RECOMMENDATIONS

By comparing Oybek’s *Bolalik* and Sandra Cisneros’ *The House on Mango Street*, this study examined how paralinguistic elements—such as intonation, pitch, stress, silence, and pause—are used to convey cultural values and interpersonal politeness.

The following significant parallels and divergences between the two pieces and the cultures they represent can be inferred from the findings:

Isomorphic features:

1. Intonation is a crucial tool for expressing characters' emotional states in both texts, particularly during tense, nostalgic, or affectionate moments.
2. Strategic Use of Pause and Silence: In both Uzbek and American contexts, intentional pauses or periods of silence are employed to emphasize somber feelings or establish contemplative tones in narration and conversation.
3. The function of vocal stress in emphasis is to draw the reader's or listener's attention to specific meanings by emphasizing significant or emotionally charged words in both cultures.

Allomorphic features:

1. Cultural Views on Silence: In *Bolalik*, silence is frequently interpreted as a sign of deference, modesty, or emotional control, which is consistent with the traditional Uzbek values of indirection and self-control. In *The House on Mango Street*, on the other hand, silence may indicate resistance, internal strife, or emotional disengagement, reflecting a more individualistic cultural framework.
2. Pitch and Intonation Patterns: *The House on Mango Street* usually uses rising or fluctuating intonation to indicate assertiveness or emotional intensity, while *Bolalik* typically uses softer, downward pitch contours to convey politeness and humility.
3. Cultural Identity and Narrative Rhythm: The narrative tempo of *Bolalik* is frequently slow and introspective, reflecting the high-context nature of Uzbek culture. *The House on Mango Street*, on the other hand, uses rhythmic, broken storytelling that imitates spoken English and urban cultural rhythms.

In conclusion, our research confirms the importance of paralinguistic tools as universally necessary but culturally specific aspects of human communication. To further validate the interaction between verbal and paralinguistic cues across various linguistic contexts, future research may expand this investigation by looking at a wider range of literary genres or by incorporating audio-visual materials.

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