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Master's Qualification Paper

**NOMINATIVE AND COMMUNICATIVE ASPECT OF
KINETIC COMPONENTS OF NON-VERBAL BEHAVIOR OF
THE CHARACTER IN CONFLICT (A STUDY OF THE XXI
CENTURY ENGLISH PROSE)**

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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

**КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ
УНІВЕРСИТЕТ**

КАФЕДРА ГЕРМАНСЬКОЇ ТА ФІНО-УГОРСЬКОЇ ФІЛОЛОГІЇ

Кваліфікаційна робота магістра з лінгвістики

на тему:

**НОМІНАТИВНО-КОМУНІКАТИВНИЙ
АСПЕКТ ПОЗНАЧЕННЯ КІНЕТИЧНИХ ЗАСОБІВ
ЯК КОМПОНЕНТА НЕВЕРБАЛЬНОЇ ПОВЕДІНКИ
МОВЦЯ У КОНФЛІКТІ (НА МАТЕРІАЛІ
АНГЛОМОВНОЇ ПРОЗИ ХХІ СТОЛІТТЯ)**

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АНОТАЦІЯ
НОМІНАТИВНО-КОМУНІКАТИВНИЙ АСПЕКТ ПОЗНАЧЕННЯ
КІНЕТИЧНИХ ЗАСОБІВ ЯК КОМПОНЕНТА НЕВЕРБАЛЬНОЇ
ПОВЕДІНКИ МОВЦЯ У КОНФЛІКТІ (НА МАТЕРІАЛІ АНГЛОМОВНОЇ
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У кваліфікаційній роботі запропоновані результати аналізу номінативно-комунікативного аспекту позначення кінетичних засобів як компонента невербальної поведінки мовця у конфлікті на матеріалі англомовної прози ХХІ століття. Висвітлені способи, якими мовець використовує жести, міміку, позу та інші кінетичні засоби для вираження своїх емоцій та намірів під час конфліктних ситуацій. Робота містить аналіз текстів сучасних англомовних авторів, що дозволяє виявити особливості використання невербальної комунікації.

Мета роботи полягає у теоретичному і практичному обґрунтуванні використання невербальних засобів у сучасних англомовних художніх творах з метою розкриття емоцій, відносин та динаміки конфліктних ситуацій.

За результатами дослідження виявлено, що кінетичні засоби відіграють важливу роль у комунікації мовця під час конфліктних ситуацій. Вони допомагають підкреслити емоційний стан особи, виразити її ставлення до ситуації та партнера зіставлення, а також передати наміри та цілі. Крім того, кінетичні засоби можуть впливати на сприйняття мовця оточуючими, підсилюючи його словесне повідомлення або навпаки, викликаючи недорозуміння або конфлікт. Таким чином, використання кінетичних засобів має велике значення для успішної комунікації та вирішення конфліктних ситуацій. Дослідження також показало, що ефективне використання кінетичних засобів може сприяти покращенню взаєморозуміння між співрозмовниками, зменшенню напруги та конфліктів, а також підвищенню рівня довіри та співпраці.

Ключові слова: вербальна та невербальна поведінка, кінетичні засоби, невербальна комунікація, номінативно-комунікативний аспект, жести, міміка, маркери невербальної поведінки.

ABSTRACT

THE NOMINATIVE AND COMMUNICATIVE ASPECT OF THE DESIGNATION OF KINETIC MEANS AS A COMPONENT OF THE SPEAKER'S NON-VERBAL BEHAVIOR IN CONFLICT (BASED ON THE ENGLISH PROSE MATERIAL OF THE XXI CENTURY//

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In the qualifying work, the results of the analysis of the nominative-communicative aspect of the designation of kinetic means as a component of the speaker's non-verbal behavior in the conflict on the material of English-language prose of the 21st century are proposed. The ways in which the speaker uses gestures, facial expressions, posture and other kinetic means to express his emotions and intentions during conflict situations are highlighted. The work contains an analysis of the texts of modern English-speaking authors, which allows to reveal the peculiarities of the use of non-verbal communication.

The purpose of the work is the theoretical and practical substantiation of the use of non-verbal means in modern English-language works of art in order to reveal emotions, relationships and the dynamics of conflict situations.

According to the results of the study, it was found that kinetic means play an important role in the speaker's communication during conflict situations. They help emphasize the emotional state of a person, express his attitude to the situation and the matching partner, as well as convey intentions and goals. In addition, kinetic means can influence the perception of the speaker by others, reinforcing his verbal message or vice versa, causing misunderstanding or conflict. Thus, the use of kinetic means is of great importance for successful communication and resolution of conflict situations. The study also showed that the effective use of kinetic means can contribute to improving mutual understanding between interlocutors, reducing tension and conflict, as well as increasing the level of trust and cooperation.

Keywords: verbal and non-verbal behavior, , kinetic means, non-verbal communication, nominative-communicative aspect, gestures, facial expressions, markers of non-verbal behavior.

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INTRODUCTION

The relevance of the study. The study of the speaker's non-verbal behaviour, in particular kinetic means, in the context of conflict on the basis of the English- language prose of the XXI century opens up new horizons for linguistic and literary research. In this dimension, the relevance of the topic lies not only in the in-depth analysis of linguistic means, but also in the understanding of a wider range of human behaviour and emotions.

Non-verbal behaviour is extremely important in communication, especially in conflict situations. In today's world, where communication mostly takes place through virtual platforms, understanding non-verbal signals becomes even more important for effective communication and conflict resolution. Analysing the nominative-communicative aspect will help us understand how authors of literary works reproduce the non-verbal behaviour of characters in different situations of conflict, better understand the psychology of characters and their motivations, and reveal internal conflict and relationship dynamics. The study of nominative means in the context of conflict communication opens up opportunities for analysing intercultural aspects. Given globalisation and the diversity of cultural contexts in the modern world, understanding and adapting to non-verbal signals are becoming key to successful communication and conflict avoidance.

The relevance of this work lies in the fact that it is aimed at studying non- verbal means in communication, in particular kinetic elements used in modern English- language prose to express emotions, attitudes towards conflict and interaction between characters. This allows us to consider the influence of non-verbalbehaviour on the perception of the text and to reveal new aspects of the study of literature through the prism of linguistic and communicative linguistics. The work also makes an important contribution to understanding the role of non-verbal elements in plot development, characterisation and creating an atmosphere of conflictin literature. The work aims to reveal the influence of non-verbal elements of communication on the perception of conflict situations in literature and to determine their role in shaping emotional states, attitudes towards the situation and interaction of characters.

The scientific and theoretical basis of the qualification work is the works of such scholars as F. Batsevych [2], I. Kovalynska [13], N. Kyseliuk [12], O. Chernenko [36, 37], O. Yashenkova [41, 42], O. Martynova [21] and others. At the same time, the issues related to the nominative-communicative aspect of designating kinetic means as a component of a speaker's non-verbal behaviour in a conflict have not yet been the subject of a separate scientific study. This determines the relevance and importance of the chosen topic of the qualification work.

The **purpose of the study** is to substantiate the use of non-verbal means in contemporary English-language fiction to reveal emotions, relationships and the dynamics of conflict situations.

The object of the study is contemporary works of English-language prose of the twenty-first century.

The subject of the study is the ways of non-verbal behaviour of a speaker in a conflict (based on the material of English-language prose of the XXI century).

To achieve this **goal**, the following tasks are being addressed:

define the concept of "non-verbal behaviour";

to identify specific nominative means used to denote the kinetic component of the characters' non-verbal behaviour in conflict;

to substantiate the essence of kinetic means as a component of a speaker's non-verbal behaviour in a conflict;

analyse the relationship between verbal and non-verbal elements of communication in conflict situations;

identify ways of expressing emotional states of characters in contemporary English literature by non-verbal means.

Research methods. The following methods were used in the study: the method of systematic analysis, which allowed to study the development of conflicts in literary works and made it possible to determine how kinetic means affect this process; the method of comparative analysis allowed to identify common and distinctive features of the use of kinetic means in different works, which will deepen the understanding of their impact on conflict dynamics; the method of semiotic analysis allowed to reveal the meaning and functions of kinetic means in conflict communication.

The novels *The Fault in Our Stars* (John Green, 2012) [13], *Gone Girl* (Gillian Flynn, 2012) [49], *The Kite Runner* (Khaled Hosseini, 2003) [45], *Delirium* (Lauren Oliver, 2011) [46], *Divergent* (Veronica Roth, 2014) [47], *The Goldfinch* (Donna Tartt, 2013) [48], Flynn, G. (2014). (*Gone Girl*) [49]. served as **the research material**.

Practical value. The results of the qualification work can be used in literary analysis and translation, can help writers and artists better understand the impact of non-verbal means on the development of plot and characters in their works, and can also be used in teaching the disciplines of Literary Studies and Analysis of Works of Art,

The **structure of the work** is determined by the purpose and objectives of the study, which consists of an introduction, three chapters, conclusions, and a list of references. The total volume of the paper is 69 pages. The list of references includes 49 titles.

SECTION. 1. THEORETICAL FOUNDATIONS OF THE STUDY OF THE INTERACTION OF NON-VERBAL COMPONENTS OF COMMUNICATION

1.1. The concept of non-verbal behaviour and its role in communication

The communication process is an integral part of communication, and its organisation depends on understanding the system and structure of the process, as well as the nature of communication interactions. Communication is an important factor for the existence of society, as it is a key process that contributes to its formation and development. Society cannot exist without communication.

Non-verbal behaviour is a subject of research in various scientific disciplines, including psychology, sociology, anthropology and linguistics. According to research in these fields, nonverbal behaviour is reflected through various channels of perception, such as gestures, facial expressions, tone of voice and spatial organisation. For example, psychology research shows that emotional facial expressions and gestures can be key indicators of a person's emotional state. Sociological research indicates that nonverbal cues can reflect social norms and values, as well as influence interpersonal relationships and perceptions. Scientific research in this area confirms the importance of nonverbal behaviour in communication and emphasises its impact on the processes of mutual understanding and social interaction. In linguistics, nonverbal behaviour indicates a close connection between language and nonverbal means of expression. For example, nonverbal signals can influence the perception of a verbal message by supplementing or changing its meaning. Also, aspects of nonverbal behaviour, such as gestures and facial expressions, can be important for understanding intonation and emotional expression in speech. Linguistics also studies the cultural aspects of nonverbal communication, in particular the influence of cultural stereotypes and traditions on the expression and perception of nonverbal signals. Such studies help to reveal the complexity and importance of non-verbal behaviour in the context of language communication.

Non-verbal communication excludes the use of words and involves the exchange of information using the human body and the context of the situation. When expressing their intentions, people often use elements of paralinguistics or non-verbal communication.

As I. Kovalynska, non-verbal communication plays an important role in our lives and in society, complementing and enhancing verbal communication. According to modern research, most information is perceived through facial expressions, postures and gestures (55%), and through intonations and voice modulations (38%), with only 7% remaining for words. This underscores the importance of how we communicate over what we say. Most forms of non-verbal communication are innate and allow humans to interact and reach mutual understanding not only with other people, but also with other living beings [13].

Thanks to non-verbal communication, a person is able to develop psychologically even before he or she learns to use language (approximately at the age of 2-3). In addition, non-verbal behaviour itself contributes to the development and improvement of a person's communication ability, as a result of which they become more capable of interpersonal contacts and open up wider development opportunities for themselves [13].

Non-verbal behaviour during conflict can be manifested by a variety of signals, such as snapping fingers, grimacing, blocking movements and tension in the form of furrowed brows or clenched jaws. People can also use spatial cues, such as moving away from the person they are talking to or watching the other person's reactions closely. It is important to observe these cues carefully, as they can reveal a person's true feelings and emotions during a conflict.

Scholar F. Batsevych notes that "non-verbal means of communication are elements of the communication code that have a non-linguistic (but sign) nature and, together with the means of the linguistic code, serve to create, transmit and perceive messages" [2].

The scientist O. Yashenkova considers non-verbal communication behaviour, which includes norms and traditions related to the organisation of a communication situation, including physical actions, contacts between interlocutors, distance and organisation of the communication space, as well as non-verbal means of expressing

attitudes towards the interlocutor, such as facial expressions, gestures, postures. All of these elements help to facilitate and support communication. Non-verbal behaviour during communication reflects not only emotions and moods, but also external manifestations of the person's spiritual world [42].

Scholar F. Batsevych offers the following classification of non-verbal means of communication:

Acoustic (extra-linguistic: pauses, coughing, sighing, crying, laughing).

Procedural (rate of speech, tone, timbre, volume, method of articulation, such as looks, looks, whispers, etc.)

Optical (kinesthetic: facial expressions, gestures, body posture, gait, eye contact).

Proximal (distance between interlocutors, distance, influence of the territory, spatial location of interlocutors, etc.)

Graphemics (handwriting, specifics of lowercase and uppercase characters, specifics of punctuation, abbreviations).

Appearance (physiognomy, body type and size, clothing and its style, hairstyle, etc.)

Tactile-kinesthetic (tactile: tapping hands, touching, patting, etc.).

Olfactory scents: body, cosmetics, etc.

Temporal (based on chronomics: waiting time for the start of communication, time spent together in communication, etc.

Nonverbal behaviour has three important communication functions:

The *regulation function* plays an important role in managing the flow of communication. It helps to control the interaction by allowing us to understand what is being said and by providing order in the exchange of information. Without this control, chaos would ensue and we would not be able to engage in organised communication.

The *function of substituting* non-verbal communication is to fill a space that sometimes cannot be filled verbally. Often verbal means cannot be used because of physical distance, noise or other factors in our environment. Sometimes nonverbal communication is more effective and intense than verbal communication, so we choose to use it as a substitute.

The function of contradictory, non-verbal communication is to oppose verbal communication. Sometimes this happens consciously. For example, when we answer the question "How are you?" with a facial expression or gesture that contradicts our verbal response. We may do this to encourage the other person to ask questions about our condition. In other cases, the confrontation may be unconscious [2].

Non-verbal behaviour regulates the course of communication and helps to establish psychological contact between participants. It also complements the verbal text, enriches its meaning and guides understanding, expresses emotions and reflects an understanding of the context. Non-verbal communication usually cannot convey exact meaning on its own, with the exception of some gestures. They are usually interrelated and coordinated with the verbal text. The inconsistency of some aspects of nonverbal behaviour makes interpersonal communication much more difficult. Unlike speech, non-verbal signals are not fully perceived by both the one who expresses them and the one who receives them. The inability to fully control non-verbal communication often leads to misunderstandings, especially when the communicators come from different cultures.

In works of fiction, non-verbal communication is manifested through the use of words that describe facial expressions, gestures, body movements and speech patterns of characters, known as somatisms and somatic expressions. These lexical tools help the author create an image of the character, reveal his or her inner world and psychological traits. They provide the reader with an opportunity to better understand the character, his or her attitude to the world and other characters, creating a realistic and vivid image in the work of art.

The structure of a speaker's non-verbal behaviour in a conflict can be complex and varied, including various aspects such as gestures, facial expressions, tone of voice, body posture, and others.

Gestures, movements of the hands or body parts that are used to express emotions, intentions or communication purposes. In conflict situations, gestures can be expressive and emotionally charged, indicating tension or negative feelings. They can complement or emphasise the meanings of words, and indicate the importance or seriousness of a message. For example, large hand movements may indicate enthusiasm or emotional excitement, while folded arms may indicate distrust.

Facial expressions, facial expressions that convey the emotional state of the speaker. In conflict situations, facial expressions can be tense, serious or expressive, reflecting emotional reactions to events. Starting with facial expressions, which can express a wide range of emotions, from joy and sadness to anger and fear, nonverbal behaviour complements and deepens the meanings of messages conveyed by words. For example, a smile can emphasise friendliness and goodwill, while a pale face can indicate anxiety or anger.

Voice tone, intonation and timbre can also be important elements of non-verbal behaviour in conflict situations. Changes in tone of voice can convey the emotions and mood of the person speaking, as well as give additional meanings to words. For example, a raised tone of voice may indicate joy or excitement, while a lowered tone may indicate doubt or indignation.

Posture, body posture or body position can reflect the speaker's attitude to the conflict. For example, a bent back or withdrawn stance may indicate a defensive reaction or hostility.

Eye contact, the way a speaker looks at others in a conflict situation, can reflect their emotional state and attitude to the situation. For example, avoiding eye contact or looking directly can indicate tension or dominance.

Space and setting, individual actions or movements of the speaker in space can also be important. For example, stepping back or moving closer to the interlocutor can reflect their emotional state and attitude to the conflict. The setting of the conflict situation can also influence the speaker's nonverbal behaviour.

Audible signals, nonverbal behaviour can also include audible signals such as groans, sighs, sounds of discontent or shock. In particular, these sounds can complement or reinforce the emotional state of the speaker in a conflict situation, causing a corresponding reaction from the interlocutors.

Body movements and spatial orientation can reflect how characters relate to the conflict and to each other. For example, moving away from the other person may indicate disengagement or distrust, while moving closer to the other person may indicate sympathy or support. Body movements, such as gestures or hand movements, can be used to reinforce arguments or reveal emotions.

Facial expressions are key components of non-verbal behaviour that help

convey the emotional state of characters in a conflict. Facial expressions can reveal different feelings such as anger, sadness, fear or joy. For example, forehead wrinkles or changes in complexion can indicate tension or irritation. Changes in facial expressions can also reflect a change in a character's attitude towards other characters or the conflict situation itself.

In the novel *The Fault in Our Stars* (John Green, 2012) [43], one can notice the use of non-verbal means to express the emotions of the characters. For example, in the scene of separation, the main characters use gestures and facial expressions to convey their longing and face their feelings. By describing the facial expressions and gestures of Gus and Hazel, the author conveys their inner feelings and longing. Gus clenches his fists, his gaze becomes blank, reflecting his loss and powerlessness in the face of the inevitable. Hazel hugs herself, trying to hold back her tears, her movements were agitated and unstable, indicating her emotional instability. By describing their actions and facial expressions, the author emphasises their internal struggle and the difficulty of expressing their feelings in words. These non-verbal elements help the reader to feel the emotional intensity and intensity of the moment, making it more realistic and memorable.

In the novel *Gone Girl* (Gillian Flynn, 2012) [44], she skilfully uses non-verbal communication to convey the tension and psychological relationship between the main characters, Nick and Amy. In the scene of conflict between them, we can see the tension in their facial expressions and gestures. For example, Nick plays with his fingers or clenches his fists, indicating his stress and indignation. Amy, on the other hand, has a tense posture and sharp facial expressions, reflecting her determination and dissatisfaction. In addition, their proxemics, i.e. their relative positioning in space, can also emphasise their emotions and attitudes towards each other. For example, they stood at a distance or even turned away from each other, which indicates their alienation and lack of desire to communicate. These non-verbal elements help to create a tense atmosphere and emphasise the psychological tension between the characters, making the scene more intense for the reader.

In the novel *The Kite Runner* (Khaled Hosseini, 2003) [45], he successfully uses non-verbal means of communication to deepen the understanding of the internal conflicts and emotional state of the protagonist, Amir. In the scenes where Amir

faces his inner demons, his non-verbal behaviour, such as gestures and facial expressions, becomes a key element in conveying his inner concerns and experiences. For example, in moments of great stress or psychological strain, Amir has twisted facial expressions, knitted eyebrows or trembling hands, indicating his fear or anxiety. In addition, his gestures were restless and confused, reflecting his internal struggle and uncertainty. For example, he was swaying from side to side and shaking his head, which reinforces the impression of his internal tension and uncertainty. These non-verbal elements reveal more about the protagonist's inner world and help the reader to better understand his inner feelings and suffering.

Thus, the non-verbal behaviour of the characters in these works of fiction reflects their emotional states, internal conflicts and psychological characteristics, adding depth and realism to the novels.

As a result of the analysis of these works of art, the following conclusions can be drawn about the role of non-verbal behaviour:

Non-verbal behaviour helps to deepen characterisation and convey internal conflicts and emotional states. Descriptions of facial expressions, gestures, and posture help readers better understand the characters' motivations and behaviour;

Non-verbal behaviour makes the story more alive and realistic, allowing readers to more easily feel the emotional tension and drama of the events. The gestures and facial expressions of characters complement verbal description and make the story more effective. Non-verbal behaviour also helps to establish the context of the story and portray the main conflicts. The gestures, facial expressions and posture of characters often reflect the social or moral issues they face, making their reactions more understandable and emotionally moving;

Sometimes non-verbal behaviour can have a symbolic meaning in fiction. For example, certain gestures or posture of a character can indicate their internal state or the development of the plot.

In our opinion, non-verbal behaviour is a way of interacting and communicating that people use without using verbal language. It includes a wide range of means and manifestations, such as gestures, facial expressions, body posture, eye contact, tone of voice, distance between interlocutors and other non-verbal elements. Nonverbal behaviour can express emotions, attitudes, intentions,

relationships and other aspects of communication. It plays an important role in mutual understanding and perception of information, complementing and reinforcing verbal communication. Non-verbal behaviour can be conscious or unconscious and affects the way people perceive a message and their relationships.

Thus, nonverbal behaviour plays a key role in communication, complementing verbal expression and conveying additional information through gestures, facial expressions, tone of voice, posture and other non-verbal cues. It can express emotions, intentions, attitudes and a variety of other aspects that help clarify the meaning and context of communication. Non-verbal behaviour can even have a greater impact on the perception of a message than the words themselves, and play a crucial role in building mutual understanding and establishing effective communication between people.

1.2. The importance of kinetic means in expressing emotions and attitudes towards conflict

Kinetic means of expressing emotion include a variety of body movements, gestures, facial expressions, posture, gait and eye contact that are used to convey emotional state and attitudes towards the conflict. For example, facial expressions can clearly demonstrate joy, anger, sadness or fear, while body movements such as shoulders, arms, or posture can reflect tension, nervousness or confidence. Eye contact can also be an important element in expressing emotion, showing a degree of openness or enthusiasm. In addition, the speed of movement and overall rhythm can influence the perception of a person's emotional state.

According to N. Butenko [4], kinesics (Greek: kinesis - movement) is a key element of non-verbal communication that has a significant impact on its course. It includes a variety of body movements, facial expressions, gestures, etc. that serve as a means of communication between people. Such movements can be both subconscious and conscious. Subconscious signals are uncontrollable and convey information about a person's emotional state. Conscious (controlled) signals are acquired, practised signals. Some kinesthetic means have become symbols of communication for entire nations, reflecting their national culture (e.g. greeting, farewell gestures, etc.). For example, furrowed eyebrows may indicate dissatisfaction or anger, lowered lips may indicate ignorance, and a smile with squinting eyes may indicate irony or mockery. In most cultures, eye contact with the speaker, which is made by the addressee of a communicative act, indicates their interest in the conversation and desire to continue the interaction.

Kinetic means, such as gestures, facial expressions, and bodily movements, play a key role in communication situations, complementing the verbal mode of communication and giving it a deeper and richer meaning. Their role can be defined on several levels:

kinetic means are a powerful way to express emotions and feelings. Gestures and facial expressions help to convey not only the feelings themselves, but also their intensity, which makes communication more intense and effective;

Non-verbal reinforcement of verbal content (for example, a gesture can add an emotional tone or emphasise the importance of what is said);

Contact making, namely bodily movements such as handshakes and hugs, have an important function in establishing social and emotional contact. They help to create an atmosphere of trust and intimacy;

kinetic means can convey additional messages and signals that are sometimes difficult to express in words (e.g., waving a hand can indicate refusal or withdrawal);

In group situations, kinetic means play an important role in determining group dynamics. They can indicate leadership, support, or misunderstanding among participants;

The use of kinetic means may differ from culture to culture, and understanding them correctly is important for successful intercultural communication.

In English-language fiction, kinetic devices play a key role in expressing emotions and attitudes towards conflict, creating colourful and vivid images. They help the reader to better imagine the emotional tension and drama of situations, as well as to understand the psychological relationships between characters.

In the novel *The Fault in Our Stars* (John Green, 2012) [43], kinetic means are used to express emotions and attitudes towards conflict in a variety of scenes. One such scene is the separation between the main characters, Gazelle and Augustus, where they express their feelings through non-verbal means:

"I stand leaning on his bed and look at him. He is looking at me too. He wants to say something. He stretches out his hand and his fingers touch mine. I hate this death," he said. His hand closed around my arm" [43]. In this passage, we can see how hand movements are used to convey the characters' painful feelings, as well as their desired intimacy. Mimetic elements add depth to the scene and deepen the understanding of the characters' experiences. In addition, kinetic means help to reproduce the internal conflict of the characters. In the scene where Gazelle faces her own fears and limitations, the author uses non-verbal elements to emphasise these inner experiences: *"I close my eyes. I can feel her sit down next to me and click her teeth. She is calling out to him. I feel his fingers touch mine again, but I don't open my eyes. I can't," I thought*[43].

In this excerpt, we are talking about what body movements and gestures are used to show the protagonist's fears and uncertainties. These elements help to understand his psychological state and reaction to the conflict situation.

Thus, the use of kinetic means in *The Fault in Our Stars* emphasises the emotional state and internal conflict of the characters, allowing the reader to feel their feelings and attitudes to events more deeply.

In the novel *Gone Girl* (Gillian Flynn, 2012) [44], non-verbal means are used to create a tense atmosphere and emphasise the psychological characteristics of the characters. One such scene is the conflict between the main characters, Nick and Amy, where they use gestures, facial expressions and body positions to emphasise their emotions:

"She put a cup of tea on the table. Her hands were trembling. Her eyes were narrowed, with tense eyebrows. Her voice was half-muffled but sharp. 'Do you not like the way I look, or do I not like it?' she said, moving her eyebrows" [44].

In this passage, you can see how non-verbal elements are used to emphasise the tension and conflict between the characters. The hand movements, facial expressions and gestures reflect their emotions and attitudes towards each other. In addition, the characters' non-verbal behaviour helps to convey their internal conflicts. In the scene where Nick tries to resolve the issue with Amy, their movements and facial expressions reflect their psychological tension:

"Nick took her hand, but she turned away. 'Don't touch me,' she said as she left the room. He looked at her in disappointment, but he couldn't turn away" [44].

This passage shows how the characters' movements and facial expressions reflect their internal conflicts and awkwardness in their relationships. Thus, the use of non-verbal means in the novel *Gone Girl* helps to convey the tension and psychological characteristics of the characters.

The effectiveness of using the designation of kinetic means in the speaker's non-verbal behaviour in a conflict can be analysed from several aspects:

1) *Reliability of emotions and attitude to the conflict:* The use of kinetic means, such as facial expressions, gestures, body position, etc. allows authors to effectively convey the emotional state of characters and their attitude to the conflict. For example, in the novel *The Fault in Our Stars* by John Green, the characters use gestures and facial expressions to convey their longing and confrontation with feelings.

2) *Promoting plot and character development.* The effective use of kinetic

means helps to develop the plot and reveal the characters' personalities. Interaction through non-verbal elements can emphasise or change the characteristic features of the characters, reveal their motivations and development in conflict situations.

3) *Engaging the reader.* The use of lively and expressive non-verbal behaviour can interest and capture the reader's attention, making the story more realistic and emotionally charged.

4) *Creating an atmosphere.* Kinetic means can create a certain atmosphere in the text, increasing the tension or emotional intensity of conflict scenes.

5) *Depth and versatility of perception.* The use of non-verbal elements allows you to create a multifaceted perception of the situation, as they can have different interpretations depending on the context and individual perception of the reader.

6) *Signals of interaction and reaction.* Kinetic means help characters express their reactions to the actions and words of others. For example, through facial expressions, posture and gestures, characters can express their anger, frustration or embarrassment, emphasise their views and feelings.

7) *Emphasising the atmosphere of conflict.* The use of non-verbal elements helps to enhance the atmosphere of the conflict, emphasise the tension and emotional intensity of the situation. For example, by describing the gestures and facial expressions of the characters, you can convey the intensity of the conflict or even the preparation for a physical fight.

8) *Structuring dialogues.* Kinetic devices help to determine the tone and mood of the dialogue between characters in a conflict. They can emphasise or change the tone of the conversation, even without being directly stated in the dialogue.

9) *Character development.* Behaviour in conflict situations allows the reader to better understand the characters and their motivations. For example, through the reaction to a conflict with others, you can learn about the characters' strengths and weaknesses, their values and beliefs.

Thus, the effective use of the designation of kinetic means in the speaker's non-verbal behaviour in conflict in English-language prose helps to create multifaceted and emotionally rich images, deepens the understanding of the plot and characters, their characters, develops the atmosphere and emotional content of the work.

1.3. The nominative-communicative aspect in linguistics and its relation to conflict communication

The nominative-communicative aspect of linguistics is concerned with the way in which language conveys information and mutual understanding between interlocutors. In this context, the nominative function of language is responsible for conveying information about objects, events, or states, i.e. for naming them. The communicative function ensures interaction between the participants of communication, including the transmission of emotions, intentions, and perceptions of others.

In the context of conflict communication, the nominative-communicative aspect is of particular importance. Misunderstanding, misperception, or even deliberate manipulation of speech can lead to conflict situations. For example, the use of aggressive tones, negative epithets or manipulative statements can cause perception disruptions and trigger a conflict reaction in the other party. In such situations, it is important to take into account not only the informative aspect of speech, but also its impact on the communicative dynamics and emotional tone of the conversation.

In addition, the nominative-communicative aspect can reflect the subjectivity and emotional state of the speaker in the context of a conflict situation. For example, in the event of a conflict, there may be a choice of words or expressions that reinforce or neutralise emotional connotations. Also, speech can be used to express aggression, power, submission, or on the contrary, to try to resolve the conflict and reach agreement.

Understanding the nominative-communicative aspect of speech can help to avoid or resolve conflict situations. The ability to take into account not only the information aspect but also the expressiveness, emotional tone and context of speech contributes to improving the quality of communication and reducing conflicts.

The nominative-communicative aspect of linguistics focuses on how nomination (the process of naming or defining objects, phenomena, concepts, etc. with the help of language) and communication (the process of transferring information between people) interact and shape language exchange, especially in conflict situations. The nominative-communicative aspect allows us to study how the

choice of certain words or expressions can influence the course and outcome of communication. In the context of conflict communication, this becomes especially important, as nominations can not only reflect existing social and individual relations between the participants of communication, but also modify or deepen conflict situations.

Conflict communication is often characterised by the use of language that can escalate tensions or, on the contrary, contribute to their resolution. Nominative choices in this context play a key role, as they can be aimed at stigmatising, demonising or, conversely, normalising and positively identifying the parties to the conflict. For example, the use of certain epithets or metaphors can not only reflect existing stereotypes and prejudices, but also actively produce them, which contributes to further polarisation of the parties to the conflict. Thus, the analysis of nominative and communicative aspects allows us to better understand the mechanisms of linguistic escalation of conflicts and develop strategies for their effective resolution through linguistic interaction.

Understanding the nominative-communicative aspect in linguistics, especially in the context of conflict communication, also requires taking into account cultural and sociolinguistic factors that influence the choice of language and the ways in which it is used in communication. Cultural norms and values are deeply intertwined in language practice, and the way specific words or phrases are perceived in different cultural contexts can vary significantly. Effective conflict communication requires not only an awareness of the linguistic aspects of word choice, but also a deep understanding of the cultural context of the participants in the dialogue. In addition, sociolinguistic aspects such as the level of formality, the register of speech and the use of jargon or professional vocabulary can significantly influence the course and outcome of conflict communication. The appropriate choice of language register can contribute to creating an atmosphere of mutual respect and understanding, while a mismatch between the language style and the expectations of the interlocutor can lead to misunderstandings or even escalation of the conflict.

The nominative-communicative aspect of linguistics, which studies the relationship between names (nominations) and communication, is clearly reflected in English-language fiction, especially in the context of conflict communication.

Through literary works, one can trace how language is used to create, develop and resolve conflicts between characters, as well as to reflect broader social and cultural conflicts.

For example, in the novel *The Kite Runner* by Khaled Hosseini, the nominative-communicative aspect can be observed through the way the author uses language to convey emotions, feelings and attitudes of the characters to each other, particularly in conflict situations. In the scene of the conflict between the protagonist Amir and his friend and servant Hassan, the author uses language to convey the tension and attitude of the characters towards each other:

"Amir sharply exclaimed: 'You will never change, Hasan! You are just a servant, and you will always be that way!'" [45].

In this passage, we can notice the use of language to express Amir's negative attitude towards Hassan, which leads to a conflict between them. Thus, in the novel *The Kite Runner*, the nominative-communicative aspect is reflected through the way language is used to convey conflicts and relationships between characters.

In the novel *The Fault in Our Stars* by John Green, the nominative-communicative aspect is manifested through the way the characters use language to express their feelings, emotions and relationships with each other. In the context of conflict communication, language can emphasise the tension and imbalance in the interaction between characters. In the scene of separation between the main characters Gazelle and Augustus, we can see the use of language to convey emotions and attitudes towards the conflict:

"I waited for her to come out and then leaned over and kissed her."

"Some infinities are bigger than other infinities... I cannot tell you how grateful I am for our little infinity." [43]. This quote reflects the emotional attitude of the characters to the limited time they can spend together due to the conflict with death.

"Okay?" "Okay." [43]. This short exchange of dialogue, which is often repeated in the novel, has become a kind of motif that reflects acceptance of the difficult situation faced by the protagonists and the decision to continue living despite the conflict with the disease.

"I'm in love with you, and I'm not in the business of denying myself the simple pleasure of saying true things."[43] This quote expresses a frank attitude to one's

feelings and an emotional declaration of love, despite possible conflicts and obstacles that stand in the way of the main characters. Thus, in the novel *The Fault in Our Stars*, the nominative-communicative aspect is used to express emotions, feelings and attitudes of the characters towards the conflict through language.

Nominative means, or means of linguistic nomination, play a key role in conveying the emotional state, attitude to the situation and mutual relations of characters in fiction texts. To achieve this goal, authors use a variety of linguistic means, such as epithets, metaphors and similes, dialogues, descriptive sentences, choice of vocabulary, gradation, and linguistic means of expressing emotions in dialogues.

The use of epithets can enrich the description of objects or characters with emotional connotations. For example, "the subtle gloom in his eyes" conveys a certain mood of the character. Metaphors and similes allow authors to express their emotional attitude to a situation or character by comparing them to known images or phenomena. For example, "his voice sounded like ominous thunder warning of a storm".

Dialogues between characters can clearly reflect their emotional states, attitudes towards each other and the situation. The choice of vocabulary, tone of voice, and reactions to the other character's statements play an important role in conveying these aspects. Writers can also use a variety of descriptive sentences to convey atmosphere and emotional mood. Descriptions of the environment, the atmosphere of a scene, or the appearance of characters can have a significant impact on the reader's perception.

Authors use certain words or expressions that reflect the emotional state of the characters or their attitude to the conflict. For example, words with positive or negative connotations can convey the corresponding emotions. Changes in the intensity of the use of words or phrases can reflect the dynamics of the characters' emotional state. Gradually increasing or decreasing tension in dialogues or descriptions can emphasise emotional dynamics. Sound imitations, cross-language sounds, and expressive expressions can be used to convey emotions in dialogues between characters. Such techniques and tools help authors convey the emotional state of characters, their attitude to the situation and to each other in conflict

situations in fiction texts. They allow us to understand the dynamics of character interaction and deepen the reader's perception of conflict situations in the text.

Thus, fiction in English provides many examples of the use of the nominative-communicative aspect to create, reveal and resolve conflicts. Through language, authors not only highlight conflicts between characters and in society, but also explore the deep psychological, social and cultural aspects of these conflicts. Studying these aspects through the lens of literature allows us to better understand the power of language in shaping human relationships and social structures.

Conclusions to Section 1

The first section of the qualification work analyses the concept of non-verbal behaviour, its kinetic means in expressing emotions and attitudes towards conflict, as well as the nominative-communicative aspect in linguistics and its relationship with conflict communication.

Non-verbal behaviour is an integral part of interpersonal communication, playing a key role in conveying emotions, attitudes and intentions between people. Through various kinetic means, such as facial expressions, gestures, posture, eye contact, and others, authors of artistic works are able to express a wide range of emotional states, from sincere joy to deep disappointment, which can sometimes be difficult to capture in verbal communication.

Kinetic tools are of particular importance in the context of conflict situations, where a correct understanding of non-verbal signals can contribute to conflict resolution by helping communication participants better understand each other's emotional state and find effective ways to resolve it.

The nominative-communicative aspect of linguistics, which studies the interaction between naming objects, phenomena or ideas and communication, plays a significant role in conflict communication. Through nominations, language not only reflects reality, but also shapes it, influencing the perception and interpretation of information by the participants in communication. In conflict situations, the correct use and understanding of nominalisations can help to build consensus and reduce tensions.

Thus, the integration of knowledge about non-verbal behaviour, its kinetic means and the nominative-communicative aspect in linguistics is important for a deeper understanding of interpersonal communication and effective conflict resolution. Together, they form a comprehensive approach to the analysis of communication processes, which allows us to better understand the mechanisms of human interaction and influence them in a positive way.

CHAPTER 2. KINETIC MEANS AS A COMPONENT OF THE SPEAKER'S NON-VERBAL BEHAVIOUR IN CONFLICT

2.1. The role of facial expressions and gestures in revealing emotions and attitudes towards the conflict

Modern linguistics attaches great importance to the analysis of the emotional dimension of communication. This area explores the relationship between human emotions and their thought processes and ways of communication. Particular attention is paid to the analysis of emotional reactions to cultural artefacts, including literary texts. It is through them that we can explore both verbal and non-verbal aspects of communication, as well as understand the inner feelings and emotions of characters.

Mimicry is a facial expression, facial muscle movements, during which a person reveals his or her own feelings, excitement, sensations, mood, emotions and other qualities [2].

Non-verbal communication, which includes body language and facial expressions, allows us to interact without using words. Understanding gestures and facial expressions helps us to better understand the position of our interlocutor. Reading gestures, we respond to them, which is important for effective interaction, and the overall picture of gestures is a key component of such communication.

Facial movements can be classified into several types depending on their direction and meaning:

- facial expressions of aggressive tension that express anger, anger and cruelty;
- active defensive facial expressions that reflect insult, contempt and hatred;
- passive-defensive facial expressions that show submission and humiliation;
- facial expressions that express research orientation and curiosity;
- expressions of pleasure or displeasure, which may include joy, happiness, sadness or distress;
- masked expressions that conceal true feelings, including ambiguity and dishonesty;
- imitative facial expressions that mimic the movements or expressions of others.

This classification helps to understand the different aspects and meanings of facial expressions in communication and emotion expression.

From the point of view of English grammar, facial expressions play an

important role in expressing emotions, moods and other subjective aspects of communication. Although facial expressions are not part of language in the narrow sense of verbal structures or grammar rules, they can help convey information that complements and reinforces speech. For example:

1. *Expressiveness of emotions.* Facial expressions can convey different emotions such as joy, sadness, surprise, etc. In English, different lexical items and constructions are used to express these emotions, and facial expressions can emphasise these expressions.

Joy: Vocabulary: *happy, joyful, delighted, ecstatic, thrilled.*

Constructions: *"I'm so happy!", "What a wonderful surprise!", "I can't believe it!"*.

Facial expressions: smile, bright eyes, cheerful face.

Sadness: Vocabulary: *sad, melancholy, sorrowful, grief-stricken, heartbroken.*

Constructions: *"I'm so sorry for your loss.", "It's a tragedy.", "I don't know how to cope with this sadness".*

Facial expressions: lips raised from the corners, lowered eyebrows, facial expressions with an expression of deep longing.

Surprise: Vocabulary: *surprised, astonished, amazed, bewildered, shocked.*

Constructions: *"I can't believe my eyes!", "I'm utterly surprised!", "What a shock!"*.

Facial expressions: eyes wide with wonder, a stretched smile, a surprised expression.

Anger: Vocabulary: *angry, furious, enraged, irate, livid.*

Constructions: *"I'm so angry right now!", "This is unacceptable!", "I can't believe you did that!"*.

Facial expressions: furrowed brows, pursed lips, angry facial expressions

2. *Contextual role.* Facial expressions can be used to emphasise key points in speech, which helps to convey tone, emphasis and the overall meaning of a statement. For example, raised eyebrows may indicate surprise, and a raised index finger may indicate emphasis or mockery.

3. *Non-verbal signals.* Facial expressions, like other non-verbal elements of communication, can complement or even change the meaning of speech. It can

reinforce or change the interpretation of what is being said by providing additional information about the mood or intentions of the interlocutor.

4. *Cultural aspects.* Some facial gestures and expressions may have different meanings in different cultures. For example, in some cultures, raising your eyebrows may indicate surprise, while in others it may be perceived as a sign of aggression or disrespect.

When translating, different parts of speech are used to reproduce the meaning and emotional colouring of the original text. In particular:

Verbs and facial expressions: Verbs in describing situations and actions can be supplemented by facial expressions to convey emotional states. For example, if the text states that a character is "happy", their facial expressions may include a smile and brightness in their expression to emphasise this emotional state. In a conflict situation, verbs can be used to convey tension, anger, or indignation, while facial expressions can emphasise these emotions. For example, when a character says "I don't agree", their facial expressions can be frowning or indignant.

He said quietly, "I disagree," but his clenched fists and furrowed brow betrayed his true feelings.

His voice rose with anger as he shouted, his face flushed red with frustration.

"She protested vehemently," he explained, mimicking her gestures of frustration and anger.

Adjectives and adverbs and facial expressions. The adjectives and adverbs used to describe objects, scenes, or characters can affect the characters' facial expressions and facial expressions. For example, if a text describes a sunny day, characters may have bright and happy expressions to match the description. The use of adjectives and adverbs in a conflict situation can increase tension and aggression. For example, a "menacing look" or "sharp response" can be accompanied by appropriate facial expressions that convey anger or hostility. For example:

She shot him a fierce glance, warning him to back off.

He couldn't help but give a sharp retort to her accusations.

"I wasn't expecting such an abrupt response," she said, her voice trembling with anger.

Nouns and pronouns and facial expressions. The use of certain nouns or

pronouns can affect the characters' facial expressions, showing their reactions to specific objects or persons. For example, when a character remembers a friend, their facial expressions can reflect joy or sadness at the memory.

The use of certain nouns or pronouns can emphasise aggression or hostility in a conflict. For example, "your actions" instead of "our actions" may indicate the other party's responsibility and guilt, which may be reflected in facial expressions.

"Your actions have consequences," he accused, pointing a finger accusingly.

"I can't believe your behaviour!" he exclaimed, shaking his head in disbelief.

"Our decision was made collectively, so don't try to blame me alone," she snapped, her fists clenched in frustration.

Sentence and sentence structure and facial expressions. The tone and structure of sentences can indicate the mood or emotional state of the characters, which can be supported by facial expressions. For example, a short and energetic sentence can reflect excitement or enthusiasm, which can be played up through facial expressions. Similarly, short and sharp sentences can increase tension and conflict, which can be reflected in facial expressions.

"Get out!"

"Enough!"

"I won't tolerate this!"

Figures of speech and facial expressions. The use of different figures of speech, such as metaphors, similes, or metonymy, can influence the characters' facial expressions and facial expressions. For example, if the description uses the metaphor "her eyes burned like two candles", the character's facial expressions can reflect brightness and expressiveness. In a conflict situation, figures of speech can increase emotional colouring and tension, which can be reflected in facial expressions.

"I could feel the icy daggers of her words piercing through my heart as she accused me of betrayal."

Thus, facial expressions and parts of speech interact in a work as key elements to create an expressive and emotionally rich image. Their joint use allows the author to convey not only words, but also deep feelings and emotions of the characters, which makes the text more lively and attractive to the reader. In conflict situations, facial expressions and parts of speech are used to convey tension, aggression, and

hostility, which increases the intensity and drama of the scene. This integrated approach helps to create a deeper and more engaging reading experience.

The next thing we consider in our work is that *gaze* is an important element of non-verbal communication, which is closely related to facial expressions and can complement each other. Mutual synchronisation of gaze plays an important role in regulating the rhythm of conversation, because eye movements form a certain pattern of communication. Usually, the listener looks at the other person more than the speaker. However, a second before the end of his or her speech block, the speaker usually turns his or her gaze to the listener's face, which can be taken as a signal to start his or her own statement and assess the interlocutor's reaction. After the interlocutor has taken the floor, he or she may become absorbed in his or her thoughts by looking away. At this point, the listener can send signals of their attitude to the speaker's statements through facial expressions and eye movements. These signals can include approval or disapproval, joy or sadness, admiration or anger. In addition to the eyes, the area around the eyes is also important and can also reflect a variety of feelings and emotions. *Dragomiloff made a solemn pause, and a triumphant light glowed in his bright blue eyes.* There are different types of eye contact:

1. "*Absence of gaze*" indicates deep thought or concentrated reflection.

2. *When a person looks away from the interlocutor to the surrounding objects or to the ceiling, this may indicate a decrease in interest in the conversation: "So you are Ivan Dragomiloff?" and again directing his attention back to the colourless blonde with the black cap who had not bothered to get up to greet him.*

3. *A keen, attentive, or penetrating gaze can be a sign of hostility and a desire to dominate: Grunya suddenly became very absorbed in steering the car. "What?" she asked. In response, Hall placed his hand on hers on the steering wheel. She looked at him with bold intensity for a moment, her 22 eyes meeting his. Then a traitorous blush overcame her, the steady gaze faltering, and with lowered eyes, she returned her focus to steering.*

4. A "*running*" gaze, when the interlocutor looks away and then back at the interlocutor, may indicate disagreement and distrust.

Considering the next component of non-verbal communication as gestures, we can say that gestures are an integral part of non-verbal communication that interacts

with the verbal expression of language. Gestures can emphasise, clarify or even change the meaning of speech. They can express emotions, mood, attitude to the topic under discussion, complementing or even replacing words. Linguistics studies the way in which gestures are used in different cultures, identifies their influence on the speech act and examines how they can be perceived and understood in different socio-cultural contexts. This way of studying gestures in linguistics is known as anthropolinguistics or anthropological linguistics. It is a field that explores the relationship between language activity and cultural context, including the study of gestures as part of non-verbal communication. Anthropolinguistics studies how gestures are used to express emotions, intentions, attitudes and social norms in different cultures, and how these gestures can be perceived and interpreted by communicators from different cultural groups.

Gestures are body movements, usually with the hands, that accompany or replace the words of the person using them as a non-verbal way of expressing thoughts and emotions [2].

"But Winter Hall impatiently waved his hand."

Gestures help to clarify verbal communication, they are usually conditional, acting as symbols, and their versatility is important, as the same gesture may be interpreted differently depending on the cultural context. Some gestures provide additional context to verbal information, indicating: the interlocutor's mental state; his or her attitude towards other participants in the conversation and the topic of discussion; expression of desires or even actions unknown to the consciousness (ideomotor skills), for example, an unrecognised lift instead of a movement; implicit commands remaining in the mind that may be symbolic; attitude to emotionally significant information; gestures that often precede the formation of conclusions can help predict the nature of these conclusions [13].

Gestures can be divided into five groups:

illustrative gestures that accompany speech and help to reveal its meaning in more detail. They are used to illustrate speech during a conversation and lose their meaning outside the context of speech. Such gestures can be pointing, pictographic, kinetographic, "bit" gestures or ideographic.

Regulatory gestures that express the speaker's attitude to something, including

prohibition, request, demand, regret, permission, intention to contact. They can also be gestures of approval and disapproval, agreement and disagreement, gratitude, sympathy and encouragement. These gestures include a smile, a kiss, a nod, a handshake, and others: *Hall nodded unambiguously*. Usually, a gesture of agreement is expressed by nodding the head: *Dragomiloff yawned as they shook hands. 'I wish you would reconsider,' urged the other. But Dragomiloff yawned again, shook his head, and escorted his guest to the door.*"

Gestures, emblems or symbols are a kind of substitute for words or phrases in communication. For example, the "OK" symbol, which is widely used in many countries, is an emblem that indicates "everything is fine".

Adaptor gestures or manipulators help our body adapt to the environment. In particular, it can be scratching, rubbing your chin, touching your partner, manipulating objects around you (pencil, button, etc.). These gestures are usually manifested in stressful situations and can be the first signs of nervousness or excitement in a person.

Affective gestures are gestures that express certain emotions through movements of the body and facial muscles. They also include microgestures, such as eye movements, increased eye blinks per minute, reddening of the cheeks, lip twitching, and other small movements that can reveal certain emotions.

The following types of gestures are often observed in the process of communication: *gestures of appreciation* (e.g. scratching the chin, extended index finger along the cheek, raising the hand), *gestures of confidence* (e.g. joining fingers in a pyramid dome or rocking on a chair), *gestures of nervousness and uncertainty* (e.g. interlaced fingers, palm tapping tapping fingers on the table, or a wry smile), *gestures of self-control* (e.g., hands behind the back, one clasping the other, or a person sitting in a chair with their hands on the armrest), *gestures of anticipation* (e.g., rubbing palms together or slowly wiping wet palms on cloths), *gestures of affection* (e.g. putting a hand to the chest or intermittently touching the interlocutor), *gestures of dominance* (movements that indicate great influence or control, such as sticking out your thumbs, sudden movements of your hands from top to bottom or smiling with lowered eyebrows), *gestures of insincerity* (e.g. "hand over mouth" or "touching the nose", which may indicate deception or doubt, or turning the body

away from the interlocutor, "running eyes" or smiling without lower eyelids), *gestures of denial* (e.g. arms folded over the chest, body tilted back, arms crossed), touching the tip of the nose, etc.: "Yes, but you would hardly know how we run it," Dragomiloff interlaced his strong, slender fingers, then released them and pondered a response.

Gestures play a key role in revealing emotions and attitudes towards conflict, making them one of the main means of non-verbal communication. They influence these aspects in the following ways:

Emotional expressions (e.g., a wide smile, upward motion of the arms, and an expressive face may indicate joy, while fist clenching or hand movements may show anger);

amplification of emotions (sudden hand movements or facial expressions can increase the expressiveness of anger or indignation);

revealing attitudes to conflict (raising eyebrows, clenching fists and sudden movements may indicate readiness for conflict, while calming movements and facial expressions may indicate a desire to avoid conflict). All of these aspects of nonverbal communication contribute to a better understanding of the emotions and intentions of others in conflict situations.

2.2 Using space and movement as elements of non-verbal expression

In the world of linguistics, where words are the main means of communication, the study of non-verbal elements of communication, such as space and movement, is of great importance. These elements, which are largely ignored in traditional linguistic analyses, actually have a significant impact on the perception and understanding of language. Space is defined not only by geographical coordinates but also by the context of communication. It includes the physical distances between participants, their position in space, and their relationship to the environment. For example, in many cultures, there are certain norms regarding the intimacy of space: some people may feel uncomfortable if other people's personal space is violated. Thus, space reflects the cultural and social aspects of language through its impact on communication.

Movement, in turn, complements speech and gives it additional meaning. Facial expressions, hand gestures, body posture - all these elements can express emotions, intentions and attitudes to what is being said. For example, the speed of movements can indicate the degree of arousal or nervousness of the interlocutor, and body position can signal dominant status or openness to communication.

As noted by scholar M. Makhniem [22], there are several types of distance between people in communication in Europe: - intimate (from 0 to 0.4 m), - personal (from 0.4 to 1.5 m), - public (from 1.5 to 4 m), - open (from 4 to 8 m).

Further investigation of space and movement in the context of speech activity may reveal new aspects of communication that complement the traditional understanding of language. Understanding non-verbal cues can improve the quality of communication and promote cultural diversity by expanding our understanding of what can be considered language in this multilingual world.

For example, in a scene of a conversation between long-time friends in a café, the space can express openness and closeness. Chairs placed close to each other enhance the sense of intimacy and understanding. Hand movements during a conversation can be lively and energetic, emphasising the sense of enthusiasm and emotional connection between the interlocutors. In contrast, in a conflict scene in an office, space can be used to increase tension and create a sense of distance. Two chairs placed at a great distance from each other create a sense of hostility and

alienation. Hand movements can be abrupt and restricted, reflecting the distance and distrust between the interlocutors. In a romantic date scene in a park, space can be used to create a romantic atmosphere. Two people sitting next to each other on a bench, surrounded by the beauty of nature, can feel tender and close. Hand movements can be gentle and affectionate, reflecting tenderness and devotion to each other. Space can be used in works as an element of non-verbal expression to convey emotions, atmosphere and relationships between characters, namely: placement of characters, description of the environment, change of space, use of symbolism, interaction with the environment, space as a reflection of the inner world, space as a reflection of social relations, space as a symbolic environment, space as a plot driver.

Placement of characters. The positioning of characters in space can reflect their relationships and emotional state. For example, if the characters are standing next to each other, it can indicate their closeness or support for each other. At the same time, if they are far away from each other, it can indicate distance or conflict.

Description of the environment. Describing the environment in which events take place can reflect an emotional state or social context. For example, a dark and threatening space can heighten tension or danger, while a space filled with light and natural beauty can evoke a sense of peace and harmony.

Change of space. Changes in space over the course of a story can reflect the development of characters or changes in relationships between them. For example, the transition from a confined space to an open space can symbolise liberation or new opportunities.

Use of symbolism. Certain elements of space can have a symbolic meaning that adds depth and emphasises the theme of the work. For example, a bridge can symbolise a transition or connection between worlds, and a labyrinth can reflect the characters' search or confusion.

Interaction with the environment. The way characters interact with their surroundings can also reflect their emotions and attitudes. For example, if a character is faced with an obstacle and refuses to step over it, it can symbolise a loss of hope or despair.

Space as a reflection of the inner world. In some works, space can be used to reflect the internal state of characters. For example, being lost in a labyrinth can

reflect inner confusion or conflict, while a space that opens up to wide open spaces can symbolise inner freedom and peace.

Space as a reflection of social relations. The use of space can also reflect social relationships and hierarchies between characters. For example, the positioning of characters in a room or group can indicate their social position, power or status. Characters at the centre may have more influence, while those on the periphery may feel less important or subordinate.

Space as a symbolic environment. In some works, space can be used as a symbolic environment that reflects the theme or main idea of the work. For example, abandoned or destructive places can symbolise loss, decay or moral decline, while beautiful or harmonious locations can reflect hope, rebirth or an ideal society.

Space as a plot driver. In some works, space can act as an active participant in the development of the plot. For example, limited space can create tensions and obstacles for characters, leading to conflicts or the search for solutions. On the contrary, the expansion of space can open up new opportunities, facilitate changes and character development.

Thus, in our opinion, different approaches to the use of space in works allow authors to create deep and expressive images that reveal both the inner world of the characters and the key themes and ideas of the work.

Use of grammatical constructions to convey spatial descriptions in translation:

Use of word order. *Ukrainian and English have different word orders, so this must be considered when conveying the meaning of a spatial description. For example:*

Original (Ukrainian): "На краю столу лежало велике зелене яблуко";

Translation (English): "On the edge of the table lay a large green apple."

Use of constructions with the word "що". *Ukrainian often uses constructions with the word "що" (what) to convey spatial descriptions, which in English may be expressed differently. For example:*

Original (Ukrainian): "У вікні стояло те, що здавалося відкритим полем для мрії";

Translation (English): "In the window stood what seemed like an open field for dreams."

Use of different thematic word groups. *In translation, various thematic groups of words can be used to convey different aspects of spatial descriptions. For example: Original (Ukrainian): "У просторій кімнаті, серед якої виднілися великі вікна, панувала тиша"; Translation (English): "In the spacious room, with large windows visible, there was silence."*

These examples illustrate how different grammatical constructions in English can be used to convey the meaning of spatial descriptions, ensuring a precise and expressive translation that reproduces the emotional and visual essence of the original text. Given that English allows for the extensive use of adjectives, adverbs, and details to describe space, different grammatical structures are used in translation to convey this meaning.

Here are a few examples:

Additional adjectives and adverbs. *One method of conveying the meaning of spatial descriptions is to add or expand adjectives and adverbs to provide more detailed information. For example: Original (Ukrainian): "Величезна, темна, занедбана кімната"; Translation (English): "A vast, dark, neglected room."*

Use of phrasal adjectives and adverbs. *In some cases, to convey nuanced information about space, phrasal adjectives and adverbs may be used. For example: Original (Ukrainian): "Простора, яскраво освітлена зала"; Translation (English): "A spacious, brightly lit hall."*

Use of combinations of adjectives and nouns. *Some spatial descriptions may require the use of combinations of adjectives and nouns to provide additional information. For example: Original (Ukrainian): "Маленька, затишна кімната з великою круглою килимовою підлогою"; Translation (English): "A small, cozy room with a large round carpeted floor."*

These examples demonstrate how a translator can use the grammatical means of the English language to convey a multilayered description of space, using additional adjectives, adverbs and details that help the reader to better imagine the scene and feel its atmosphere. In contemporary English-language prose of the 21st century,

conflict scenes reflect not only verbal interactions but also the complexity of non-verbal expression, such as space and movement, which play an important role in revealing the dynamics of interpersonal conflicts. *Delirium* (Lauren Oliver, 2011) [46] explores the internal conflict between the protagonist Lina and her rival Hana. On the surface, their communication is mostly based on words, but non-verbal expression reveals more than language can convey. In scenes of confrontation, the space between the characters becomes tangible. It shrinks when the tension rises, but expands when emotions recede. This reflects not only the physical distance, but also the emotional and psychological isolation between them.

Movement also plays an important role in these conflict scenes. Body posture, direction of gaze, hand gestures - all these elements give additional meaning to words. For example, stiff movements and a closed posture can indicate hostility and distrust, while an open stance and active eye contact can indicate a desire to reach an agreement or clarify a misunderstanding. In these scenes of conflict, non-verbal expression complements and deepens verbal interaction, revealing the complexity of the relationship between the characters. Space and movement become not only elements of the physical environment, but also powerful tools for understanding and analysing the dynamics of conflict, which can resonate with real interpersonal relationships in the modern world.

In her novel *Divergent* (Veronica Roth, 2014) [47], she creates intense scenes of conflict between the main characters, Tris and Janine. These scenes are not only impressive for their intense action and verbal confrontations, but also for their non-verbal expression, which reveals more about the characters' psychology. Often the author describes the limited space in which they find themselves, which highlights their tightness and sense of difficulty. Each step in this cramped space becomes a sign of their psychological state, increasing the tension in the relationship. Non-verbal elements, such as movements and gestures, also play an important role in revealing conflict. Facial expressions and hand gestures often say more than words. For example, blunt and abrupt movements may indicate irritation or aggression, while trembling or heavy breathing may indicate panic or fear. These non-verbal cues complement and deepen the emotional dimension of the conflict, helping the reader to better understand the inner world of the characters. All these nuances of non-verbal

expression are important for understanding the depth and intensity of conflicts in novels of contemporary English-language fiction. Space and movement, as non-verbal elements, add layers and realism to the scenes, allowing the reader to plunge even deeper into the dramatic events and feel the emotional burden that overwhelms the characters.

The novel *The Goldfinch* (Donna Tartt, 2013) [48] shows a sophisticated play of conflict between the protagonist, Theo, and his inner demons. Non-verbal expression in this context appears to be a key element in revealing the internal and external struggles of the protagonist. In scenes of conflict, space is often described as a place of collision between Theo's internal obstacles and external circumstances. The tightness of the space reflects the psychological pressure the protagonist is under, showing his internal conflict. Theo's movements and gestures are also important means of expressing his inner struggle. His unsteady and agitated movement can reflect his nervousness and uncertainty about his own actions. Also, his facial expressions can show his inner feelings, helping the reader to feel his emotional state. In these scenes of conflict, non-verbal expression reveals more about Theo's inner world, his struggle with his own demons and external problems. Space and movement, as key elements of non-verbal expression, add realism and emotional intensity to these scenes, allowing the reader to feel even more deeply the character's inner conflict and his search for his own place in the world.

Thus, it can be concluded that in contemporary English-language prose of the twenty-first century, non-verbal expression, in particular space and movement, plays an important role in revealing conflicts and relationships between characters. These elements add depth and intensity to the scenes, which helps the reader better understand the psychological aspects of the relationships between the characters. Space reflects emotional and psychological dynamics, showing tensions and interactions between characters, while movements and gestures reveal their internal states and emotional experiences. The use of these non-verbal elements adds realism and depth to the conflicts in contemporary novels, making them more vivid and insightful for the reader.

2.3 The use of nonverbal behaviour markers in modern English-language prose

Markers of non-verbal behaviour are specific manifestations through which people convey emotions, attitudes, intentions and other non-verbal information [5].

The main markers of non-verbal behaviour are:

facial expression (smile, frown, raised lips, surprised eyes);

Gestures (waving, nodding, crossing arms, pointing);

eye contact (direct gaze, avoidance of gaze, frequent blinking);

posture and stance (straightened back, crossed arms, bending forward);

spatial relations (close distance, distant standing, intrusion into personal space);

touch (shaking hands, hugging, patting on the shoulder);

use of space (sitting at the corner of the table, standing at the entrance);

voice expressiveness (tone of voice, speaking speed, pauses, intonation);

gait (walking speed, stride length, foot movement pattern);

reaction to time (punctuality, procrastination, speed of reaction);

physiological reactions (redness of the skin, sweating, change in complexion).

Among the markers of non-verbal behaviour are words that describe the interaction of eyes between the participants of communication. In most cultures, eye contact with the speaker by the addressee of a communicative act indicates that the latter is involved in the communication process, shows interest in the topic of conversation and a desire to continue the interaction. The main functions of the gaze include: a) cognitive - when the eyes are used to transmit and perceive information; b) emotional - through the eyes, the emotions of the interlocutors are expressed and recognised; c) controlled - with the help of the gaze, the content of the message is checked to see if it has been understood or perceived, and also signals the completion of the transmission of the thought; d) regulatory - the gaze can serve as a means to demand a response to the message or, conversely, to suppress a possible reaction [5].

Each of these markers can be used to interpret the emotional state, intentions and relationships between people in the context of interpersonal communication. Describing eye expressions is a key element in creating a psychological image of a literary character, as eyes are often considered a reflection of the inner world. For

example, in *The Fault in Our Stars*, author John Green skilfully describes the eyes of the main characters, Gus and Hasid, to convey their inner feelings, emotions, and character. Gus's eyes are described as deep and expressive. They are depicted as deep-set, blue and radiant, which adds to their mystery and allure. In the case of Hasidah, the eyes were described as soft and pleasant. They had a warm colour and were described as bright and clear. The description of Hasida's eyes reflects her tenderness, calmness and sensitivity. They can convey her friendly nature and ability to empathise. In general, the description of the characters' eyes in *The Fault in Our Stars* is used by the author to deepen the understanding of their characters and inner world. These descriptions help readers to connect with the characters more easily and feel their emotions and experiences.

In *Gone Girl*, Gillian Flynn skilfully uses the description of the main characters' eyes to emphasise their inner states, experiences and characters. The eyes of the characters become an important element of their image, reflecting their complexity and inner conflict. For example,

"Her eyes were bright and intense, able to reflect the turbulent emotions that lay behind her outward calm."

"His eyes radiated what he could not feel with words. They were like a theatrical stage where all his secrets and contradictions unfolded."

Such descriptions help the reader better understand the inner world of the characters, their emotions and motivations.

In Khaled Hosseini's novel *The Kite Runner*, descriptions of the main characters' eyes play an important role in reflecting their emotions, internal conflicts and characters. For example, the protagonist, Amir, describes the eyes of his friend and servant Hassan:

"There was a calmness and wisdom in his eyes that I had never seen before. These eyes reflected the boundless strength of his soul, which seemed to withstand all the trials of fate."

In addition, the novel contains descriptions of the eyes of other characters, which also help to understand their inner states and feelings:

"Hassan's eyes were like a window to his soul, which was full of vague painful memories and aspirations."

In the analysed literary texts, we can identify another characteristic means of presenting the characters' non-verbal behaviour - eyebrows. Eyebrows are one of the most expressive parts of the face. Their movement can indicate joy, sadness, anger, surprise, scepticism or thoughtfulness. For example, raised eyebrows can signal surprise or interest, while drawn eyebrows often indicate anger or concentration. This way of describing allows readers to feel the emotional state of a character without having to use direct descriptions.

Writers effectively use facial expressions as a kinetic tool to create a realistic portrait of their literary characters, reflecting their inner emotions and experiences, whether positive or negative. In real life, kinetic actions can accompany verbal messages, emphasising them or expressing additional meanings. Such markers of non-verbal behaviour in a fictional text resemble remarks in a dramatic work. Their function is to bring the reader into the situation of communication between the characters depicted, to help them adequately perceive their characters.

Non-verbal cues also include various physiological signs of emotional states, such as changes in skin colour. For example, reddening of the cheeks or a sudden white face are indirect indications of an emotional reaction to external stimuli or internal experiences. Such phenomena are unconscious and indicate deep feelings, such as shock. Also, nervous lip biting can signal an attempt to suppress despair or pain. The way a person walks can reveal not only their physical condition and age, but also their emotional state. The key aspects of walking are its rhythm, speed, stride length, degree of muscle relaxation or tension, upper body and head position, arm movements, and toe orientation. These characteristics define different gait styles, such as steady, smooth, confident, determined, slow, or timid. For example, a heavy gait may describe people who feel an inner weight or worry.

Thus, markers of non-verbal behaviour, which include gestures, facial expressions, posture and other body movements, are used in literary works not only as a method of psychological portrayal of characters, but also as a way to emotionally influence the reader. Such non-verbal elements provide readers with key information about literary characters, revealing their attitudes towards other participants and the events taking place, thereby shaping them as unique characters regardless of the verbal context.

Conclusions to Section 2

In the second chapter of the qualification work, we analyse the role of facial expressions and gestures in revealing emotions and attitudes towards conflict, the use of space and movement as elements of non-verbal expression, and the role of markers of non-verbal behaviour in contemporary English-language prose.

It has been found that facial expressions and gestures are important tools of non-verbal communication that help speakers express their feelings, emotions and attitudes in difficult situations, such as conflict situations. The use of space and movement also plays an important role in non-verbal expression, helping to create an atmosphere and convey the internal states of characters. Finally, markers of nonverbal behaviour, such as body posture, gestures, and facial expressions, allow authors to reveal characters' personalities and convey their internal conflicts and emotional states. The study notes that facial expressions, gestures and other markers of non-verbal behaviour play a significant role in increasing the emotional intensity and expressiveness of dialogues and scenes in a literary context.

Thus, the speaker's non-verbal behaviour, including facial expressions, gestures, use of space and movement, is an important component of expressiveness and communication, especially in the context of conflict situations.

CHAPTER 3. ANALYSIS OF MODERN ENGLISH-LANGUAGE PROSE USING NON-VERBAL MEANS

3.1 Peculiarities of Expressing Emotional States of Characters in Modern English Literature by Nonverbal Means

In modern English literature, the expression of characters' emotional states by non-verbal means is usually done through a detailed description of gestures, facial expressions, body and other physical manifestations of emotions. Here are some of the most common ways:

Description of facial expressions and gestures. The author can carefully describe the character's facial expressions, changes in body posture, and hand movements that indicate his or her emotional state. For example, "he furrowed his brows and sighed," which may indicate irritation or frustration.

Use of imagery and metaphors. An author can use imagery and metaphors to convey a character's emotional state. For example, "his heart seemed to be flooded with waves of hopelessness," which indicates fatigue or despair.

Description of the reaction to the environment. The author can describe how the character reacts to the surrounding circumstances under the influence of emotions. For example, "she spat on the floor in disgust", which indicates a feeling of disgust or dislike.

Internal monologues. Internal monologues or conversations with oneself allow the reader to feel the emotional internal conflict of the character. For example, "I can't cope with this. What am I going to do?".

Description of physiological reactions. Describing a character's physiological reactions, such as an increased heart rate, sweating palms, or fluttering stomach, can emphasise their emotional state.

Dialogue and dialectical statements. An author can use dialogue to convey the emotional states of characters and to create contrast between their feelings. For example, conflicting dialogue can increase the tension or anger of characters.

Use of syntactic devices. The author can change the syntactic structure of sentences to reflect the emotional state of the character. For example, short sentences

or the use of repetition can indicate fatigue, stress, or haste.

Symbolism and allegories. The use of symbolism and allegory can help an author convey complex emotional states of characters through imagery and metaphors. For example, imaginary images or storylines can reflect the internal struggles or states of mind of characters.

Use of psychological portraits. An author can create a detailed psychological portrait of a character, including his or her emotional traits and reactions to events around him or her, which will allow the reader to better understand the motivations and experiences of the characters.

Use descriptions of the environment. Describing the environment in which your characters are located can reflect their inner emotions. For example, nature can reflect the depth of their feelings, and the atmosphere of a place can reflect their emotional states.

Use of rhythm and pace. Changes in rhythm and pace can reflect the emotional dynamics of a scene or character. For example, a fast pace can convey tension or excitement, while a slow pace can convey thoughtfulness or calmness.

Use of specific lexical items. The author may use certain words or expressions that reflect specific emotions. For example, words with specific connotations or phrases with metaphorical meanings can emphasise a certain emotional state of a character.

Such methods allow authors of contemporary English literature to create multifaceted and emotionally rich images of their characters, which makes their works interesting and exciting for readers.

Non-verbal means of communication in a work perform a wide range of functions: expressing emotions and moods, revealing characters, enhancing dialogues and conflicts, creating atmosphere and images, emphasising conflicts and tensions, clarifying and further conveying information, regulating pace and mood, emphasising cultural aspects and social norms, creating psychological tension and intrigue.

The use of grammatical means of expressing emotions in modern English literature:

1. Use of adjectives and adverbs:

"Her eyes were filled with tears, reflecting her deep sadness."

2. Verbs that convey emotions:

"She sobbed uncontrollably, overwhelmed by grief."

3. Using different types of sentences:

"Shouting angrily, she demanded an explanation."

4. Expressions that indicate an emotional state:

"Her heart pounded with fear as she entered the dark room."

"He sighed deeply, resigned to his fate."

5. Use of different action times:

"She had never felt so alone in her life."

"He will never forgive himself for what he did."

6. Dialogues and the use of different tones of voice:

"'I love you,' she whispered softly." "'Get out!' he yelled angrily."

7. Choice of words and vocabulary:

"The storm raged outside, mirroring her inner turmoil."

"His words cut deep, leaving scars that would never heal."

The analysed examples show how different aspects of grammar, such as tenses, sentence types, dialogues and word choice, contribute to the conveyance of emotions and character states in English literature.

3.2. Nominative means to denote the kinetic component of a speaker's non-verbal behaviour in a conflict

Nominative means for denoting the kinetic component of a speaker's nonverbal behaviour in conflict include linguistic expressions and descriptions used to describe movements, gestures, body positions, facial expressions and other aspects of nonverbal communication that occur in conflict situations. These tools are used to convey emotional states, attitudes, determination or indecision through the description of movements and other non-verbal signals. In fiction, such tools are often used to create a vivid and realistic image of characters and their interactions.

From the linguistic point of view, nominative means in the novels *The Kite Runner* by Khaled Hosseini, *The Fault in Our Stars* by John Green and *Gone Girl* by Gillian Flynn are reflected through the specific use of lexical items, grammatical structures and stylistic means that reproduce non-verbal aspects of the characters' behaviour and interaction in conflict situations.

In *The Kite Runner*, for example, the author uses descriptions of the characters' movements, facial expressions and gestures, such as "sighing heavily", "shrugging", "raising an eyebrow", which helps to convey their emotional states and reactions to events.

In *The Fault in Our Stars*, you can find such phrases as "wrinkling your nose", "burying your eyes", "folding your palms", which help to depict emotional states and the interaction of the characters.

"Wrinkling his nose, he looked at her, his expression one of surprise and uncertainty."

"Looking into her eyes, he saw sadness and longing, which he wanted to soften with his words."

"With her palms folded, she looked as if she was praying for a happy ending to the story."

In the novel *Gone Girl*, the author uses a variety of non-verbal means to create tension and psychological stress between characters. For example, phrases such as "enlarging her eyes", "pressing her lips together", "hiding her hands behind her back" are used to reflect emotional states, internal conflicts or strategies of interaction between characters. Such non-verbal expressions add depth to the text and help the

reader better understand the psychology of the characters and the dynamics of their relationships.

Thus, nominative means in these novels help to convey non-verbal aspects of behaviour, emotional states and interaction of characters in conflict situations, enriching the artistic picture and helping the reader to better feel the atmosphere of the story.

In addition to gestures, facial expressions and body postures, nominative means to describe the kinetic component of a speaker's non-verbal behaviour in conflict situations may also include:

Describing a person's posture, such as how they stand or sit, can indicate their state and mood. For example, standing with shoulders stooped may indicate insecurity, while a straight posture may indicate confidence.

The description of breathing, its rate and depth can indicate the level of tension or calmness of the person. For example, rapid and shallow breathing may indicate a state of tension.

Descriptions of physical reactions, such as sweat on the forehead, anxiety, or arousal, can add to the understanding of the person's emotional state.

Descriptions of animal behaviour in the environment, such as a dog's facial expressions, movements or ear positions, can be used to convey emotions or nervousness.

In order to analyse the nonverbal behaviour of the characters in the conflict in *The Fault in Our Stars* by John Green, it is important to pay attention to the great importance of nonverbal signals in expressing their emotions and attitudes towards the conflict.

The protagonists, Gassi and Hazel, often use facial expressions to express their emotions. For example, in the scenes of conflict between them, their facial expressions can show irritation, indignation or sadness. The gestures of the characters in the novel also play an important role in revealing emotions and attitudes towards the conflict. For example, sudden hand movements can indicate tension and irritability, while delicate movements can reflect indignation or frustration. The non-verbal behaviour of characters in a novel also reflects their emotional states. For example, descriptions of their facial expressions and changes in their stance show

how they feel during a conflict. Facial expressions and changes in their positions reflect the internal struggle with feelings, which makes these scenes more intense and emotionally charged for the reader. It is also important to pay attention to spatial proxemics, because the distance between the characters and their position relative to each other during the conflict indicates their mutual relations and attitudes towards each other. For example, a long distance may indicate frustration or distance, while proximity may indicate an attempt to resolve the conflict or support.

Thus, the analysis of the characters' non-verbal behaviour in the conflicts of *The Fault in Our Stars* allows us to better understand their motivation, feelings and reactions to the events that take place, and generally to penetrate deeper into the essence of the unfolding conflict.

3.3. Comparison of verbal and non-verbal means of communication and identification of the peculiarities of their interaction

Matching verbal and non-verbal communication is an important part of understanding communication. Verbal means include spoken or written words, while nonverbal means can be manifested through gestures, facial expressions, tone of voice, posture and other non-verbal elements. The main difference between them is that verbal means convey information through language, while non-verbal means are used to express emotions, moods, attitudes and other nuances of communication that cannot always be conveyed in words. The way they interact is that nonverbal cues often reinforce or support verbal messages. For example, a smile can emphasise a friendly statement. However, sometimes nonverbal cues can contradict verbal messages, causing misunderstanding or conflict. These interactions may also reflect cultural or individual differences in communication perception. For example, some cultures may place a higher priority on non-verbal cues than others. Therefore, effective communication often requires careful perception and interpretation of both verbal and non-verbal cues, as well as the ability to take into account the context and individual characteristics of the interlocutor.

The interaction between verbal and non-verbal components of communication in English discourse can be classified as follows:

- coordination (verbal and non-verbal components contain the same basic information that conveys the same semantic and informative content);

- subordination (information in a remark is distributed between verbal and non-verbal channels, but the absence of one of the components can lead to a violation of the communicative integrity of the remark and the emergence of informative dissonance);

- identification (the structural and semantic organisation of a verbal statement does not convey enough information to determine its communicative orientation, so it requires additional appropriate non-verbal design);

- counterdirection (information transmitted through verbal and non-verbal channels has an opposite communicative meaning).

There are three types of connections between verbal and non-verbal messages:

1. Non-verbal communication is consistent with the verbal message. For example, an aversion to a person expressed in words can be complemented by a simultaneous increase in the distance between the interlocutors).

2. Non-verbal communication contradicts verbal communication. For example, when a person tells their partner they like them, but their non-verbal behaviour indicates a negative attitude.

3. A non-verbal message is about a different topic than a verbal message. For example, when discussing a business problem, nonverbal behaviour may reflect an emotional relationship with a partner.

Functions of non-verbal behaviour that indicate personality traits:

emotional state in a particular situation;

indicate a person's temperament;

communication competence (how a person interacts with other– people, maintains and withdraws from interpersonal contact);

about a person's self-image and self-esteem, personal qualities;

social status;

belonging to a particular group or subculture.

Non-verbal behaviour also reflects the attitude of the participants in the communication to each other. It conveys the following information: 1) the desired level of interaction (whether social or emotional closeness or distance); 2) the nature of the relationship (whether dominance or dependence, positive or negative attitude); 3) the dynamics of the relationship (intention to continue communication or to end it, etc.). In addition, information about the participants' attitudes towards the communication situation itself allows them to regulate their interaction. It also discusses the feeling of influence on this situation (whether it is comfort, calmness, curiosity, or anxiety, impatience) or the intention to leave it (whether it is irritation or intolerance). Both non-verbal and verbal means are used to provide feedback in the communication process.

Thus, non-verbal communication also performs the functions of control, regulation, information, diagnosis, and correction of interaction. The combination

of verbal and non-verbal elements depends on the context of communication. Non-verbal behaviour can be seen as an additional language that exists in parallel with verbal language, or as the only means of communication. Furthermore, there are different types of nonverbal communication because they occur and are perceived through different sensory systems, such as sight, hearing, tactile sensations, taste and smell.

According to the classification of scientist F. Batsevich [2], non-verbal means of communication are divided into acoustic, optical, tactile-kinesthetic, olfactory, and temporal.

They include eight categories of non-verbal cues: body contact or touch, physical proxemics, posture and body position, posture, palm, hand and head gestures, head nodding, facial expression, eye movements and gaze.

Also, there are several functions that non-verbal messages perform in interaction with verbal ones: complementing (including duplication and amplification) of verbal messages; refuting verbal messages; replacing verbal messages; regulating the conversation.

The translation of verbal and non-verbal communication tools has a number of peculiarities and challenges. In particular:

Verbal communication. When translating a text, it is necessary to take into account not only lexical and grammatical aspects, but also contextual features and cultural nuances. Some expressions or idioms may have a specific meaning that can be important for the correct understanding of the message.

Non-verbal communication. Translating non-verbal cues such as gestures, facial expressions, tone of voice, etc. can be challenging. Since these signals can vary depending on the cultural context, it is important to know how they are perceived in the country or among the group of people you are addressing.

In the novel *Gone Girl*, author Hillary Taking Flynn is really good at using non-verbal elements to convey emotions and relationships between characters. Memoirs from Amy's diary show that after the marriage, the couple gradually began to have a relationship crisis; both lost their jobs after being made redundant and moved from New York to Missouri, Nick's home state, where his mother (dying of cancer) and sister Margot lived. Over time, Nick becomes increasingly

distant and indifferent towards Amy, leading to arguments. When they argue, their movements and facial expressions reveal their true emotions, even if the words give away something else. For example, in the scenes of conflict between Nick and Amy, you can see the following nonverbal movements: twisting or clenching fists (as a sign of tension), waving hands (emotional confusion or indignation), snapping fingers (nervousness or impatience), and looking down or hiding their eyes (stiffness or slyness). Such non-verbal elements help you to feel the atmosphere of the scene more easily and to delve deeper into the psychology of the characters. These elements emphasise the real feelings of the characters and increase the tension in the dialogue.

Another example of the contradiction between verbal and non-verbal expression is in the novel *The Kite Runner* by Khaled Hosseini, where the protagonist Amir speaks about his friendship with Hassan in words, but his facial expressions and movements express a sense of guilt and uncertainty about these words.

The manifestation of uncertainty and misunderstanding through non-verbal means is shown in the novel *The Fault in Our Stars* by John Green, through the facial expressions, gestures and general non-verbal behaviour of the main character, Augustus Waters. For example, in scenes of conflict with other characters, such as his relatives or his friend Izaak, we can see how he reacts to their words and actions through his facial expressions, body posture, and movements. Auguste's non-verbal behaviour may reflect his internal conflicts, misunderstandings or insecurities about his own feelings and actions.

Interaction. In translation, it is important to preserve the interaction between verbal and non-verbal means of communication. For example, if a smile accompanies a certain verbal expression, the translator can take this context into account and use an appropriate equivalent expression.

Cultural differences. The same non-verbal cues may have different interpretations in different cultures. Thus, the translator must be aware of these cultural differences and try to find the best way to convey meaning.

Adaptation. When translating, you need to be able to adapt the text in such a way that it is understandable and acceptable to the target language audience, taking

into account both verbal and non-verbal aspects of communication.

In English grammar, the juxtaposition of verbal and non-verbal means of communication can be manifested in some features of sentence structure and the use of grammatical constructions to express non-verbal ideas.

1) *Use of verbs and verb forms.* Some verbs and verb forms can indicate non-verbal actions or states. For example:

"He sighed heavily".

"She nodded in agreement.

2) *The use of adverbs and adjectives.* Adverbs and adjectives can further convey information about non-verbal actions or states:

"He looked angrily at her".

"She smiled warmly".

3) *Use of phrasal verbs and idioms.* Phrasal verbs and idioms can have a non-verbal meaning that is difficult to convey in simple words:

"He shrugged his shoulders".

"She raised her eyebrows in surprise".

4) *Prepositions and prepositional phrases.* They can indicate spatial relations that can be reproduced by non-verbal gestures or movements:

"He stepped back in fear". "She leaned forward to listen".

In addition, English grammar may use special constructions to express non-verbal cues such as tone of voice or emotional state.

1) The Present *Continuous* is used to describe actions that are happening at a given moment in time. It can convey non-verbal cues such as reactions to events or emotional states:

"She is rolling her eyes".

"He is tapping his foot impatiently".

2) *The use of modal verbs* can indicate the speaker's attitude or intentions, which may be related to non-verbal cues:

"He might be joking".

"She must be feeling nervous".

3) *Tense coordination.* The use of certain tenses and their coordination can

convey non-verbal aspects of communication, such as the pace of speech or the level of emotional tension:

"He said, 'I am leaving'".

"She replied, 'I will miss you'".

These grammatical constructions relate to non-verbal elements of communication, complementing verbal messages and helping to create a more complete impression of scenes and situations.

Considering the relationship between verbal and non-verbal elements of communication in conflict situations, we have identified some elements of this relationship:

1) Consistency and inconsistency (behaviour can reinforce or contradict verbal messages, for example, when a person says "everything is fine" but at the same time has a closed posture and a serious expression, non-verbal cues can suggest uncertainty or dissatisfaction).

2) Additional information (non-verbal cues can add context and depth to verbal messages, for example, nodding your head to confirm agreement with words).

3) Detection of emotions (facial expressions and tone of voice can convey emotions that can be even stronger than words, for example, a person may say "everything is fine" but tremble with fear).

4) Conflict avoidance (nonverbal behaviour can be used to reduce conflict or increase it, for example, looking away during an argument can suggest an attempt to avoid conflict).

5) Adaptation to the context (non-verbal signals can change depending on the context, for example, the same gesture can have different meanings in different situations).

6) Message reinforcement (nonverbal cues can reinforce or reinforce verbal messages, for example, body contact when expressing support can make words more authentic).

7) Compensating for the shortcomings of verbal communication (in cases where the verbal message does not clearly express thoughts or emotions, non-verbal cues can help clarify the content or intensity of communication).

These elements emphasise the importance of analysing both verbal and non-verbal elements of communication to fully understand interpersonal interactions, particularly in conflict situations. Analysing the relationship between these elements helps to better understand the true motivations, intentions and emotions of those involved in the conflict and contributes to more effective mutual understanding.

Conclusions to Section 3

In the third chapter of the qualification work, our analysis of contemporary English-language prose using non-verbal means of communication allows us to better understand how authors convey emotions, create character images and recreate the atmosphere in their works. Non-verbal cues such as facial expressions, gestures, body postures, tone of voice, etc. play an important role in creating realistic scenes and character development. In addition to gestures, facial expressions and body postures, nominative means to describe the kinetic component of a speaker's non-verbal behaviour in conflict situations may also include posture, breathing, physical reactions (such as sweat on the forehead, anxiety, or excitement, which can complement the idea of the emotional state of a person), animal behaviour. These tools help authors convey the atmosphere and emotional state of characters in conflict situations more fully and vividly.

The authors try to convey not only verbally expressed emotions, but also inner experiences, mood nuances and psychological states of the characters.

Non-verbal means of communication in the work reproduce a wide range of functions:

expressing emotions and moods, revealing characters, enhancing dialogue and conflict, creating atmosphere and imagery, emphasising conflict and tension, clarifying and further conveying information, adjusting pace and mood, emphasising cultural aspects and social norms, creating psychological tension and intrigue.

A comparative analysis of verbal and non-verbal means of communication has revealed several key aspects of the interaction between them:

1) Non-verbal communication often complements the verbal message by providing additional information about emotional state, attitude and other aspects of communication. They help to expand the understanding of the context and give a deeper sense of the mood of a scene or situation.

2) Non-verbal communication tools can reinforce a verbal message, making it more emotionally charged and memorable. They help to create a deeper impact on the reader or audience.

3) Non-verbal means allow you to better convey the emotional state of the

speaker, which can sometimes be difficult to express in words alone. They help make communication more effective and accurate.

4) Non-verbal communication tools can clarify the meaning of a verbal message, helping to avoid misunderstandings and misinterpretations. They complement and expand the content of speech.

Thus, a comparative analysis of verbal and non-verbal means of communication has shown that their interaction plays an important role in the process of information transfer and understanding between interlocutors. They complement each other, creating a comprehensive and balanced communication.

GENERAL CONCLUSION

In the qualification work, based on the analysis of the research of communication scholars, the influence of kinetic means of non-verbal behaviour on the perception and development of conflicts in modern English-language prose was determined. The analysis allowed for a better understanding of the interaction between characters, revealing their internal conflicts and plot dynamics.

1. In the course of our research and analysis of the scientific literature, we have defined the concept of "non-verbal behaviour" as a set of non-verbal signals, including various non-verbal elements, such as gestures, facial expressions, posture, tone of voice, distance between interlocutors, eye contact and others, used to express emotions, intentions, attitudes towards the interlocutor and other aspects of communication. Such signals complement verbal communication and have a great impact on the perception and understanding of messages.

2. The essence of the nominative-communicative aspect is defined, which consists in the fact that speech not only conveys information about objects, events and their interrelationships, but also expresses the speaker's attitude to them, his emotional state, intentions and attitude towards the interlocutor. In the context of conflict, when emotions and tensions can be particularly pronounced, the nominative-communicative aspect becomes key.

Kinetic means, such as gestures, facial expressions, and body posture, are part of the speaker's non-verbal behaviour. They are used to express emotions, intentions and attitudes in communication. In a conflict situation, these kinetic means can be used to express aggression, tension, uncertainty, or, conversely, calmness and determination. For example, gestures with clenched fists or frowned facial expressions may indicate tension and negative emotions, while an open body posture or smile may indicate calmness and confidence.

Thus, by analysing the nominative-communicative aspect of the use of kinetic means in conflict, we can better understand not only the semantic load of speech, but also the emotional state and psychological aspects of communication between the parties to the conflict.

3. For the first time, the essence of kinetic means is substantiated as a

component of a speaker's non-verbal behaviour in a conflict, in particular, the expression of emotions, communication of non-verbal messages that cannot be expressed in words, emphasising important points in a conflict situation or adding drama to statements, regulating interaction between participants in a conflict.

Thus, kinetic means are important components of a speaker's non-verbal behaviour in conflict, as they help to express emotions, communicate non-verbal messages, emphasise important points and regulate interaction with other participants in the conflict.

4. The relationship between verbal and non-verbal elements of communication in conflict situations is analysed. In contemporary English-language fiction, one can observe various ways of expressing conflicts and their development through the characters' non-verbal behaviour, namely: facial expressions and gestures, posture and body movements, expressiveness of speech, use of space, and eye contact. In general, the non-verbal behaviour of characters in modern English-language works plays an important role in the expression and development of conflicts, giving them realism and emotional depth.

In conflict situations, verbal and non-verbal elements of communication interact to form a complex network of messages and signals that influence the perception and understanding of conflict participants. Consistency of information can reinforce messages and maintain their authenticity. For example, when a character's words match their facial expressions and gestures, it emphasises their emotional state and adds credibility to what they are saying. Contradictions between verbal and non-verbal cues can create tension and uncertainty in communication. For example, when a character gives off a contradiction between his or her words and gestures, it can cause distrust or confusion in the interlocutor. However, the complementarity of verbal and non-verbal elements can enhance the effect of a message. The complementarity between them complements and expands the perception of the situation, making communication richer and more expressive.

Thus, verbal and non-verbal elements of communication in conflict situations interact and influence each other, creating a complex and multilayered dynamic of interaction between participants.

5. The most common ways of expressing the emotional states of characters in

modern English literature by non-verbal means are identified, namely:

description of facial expressions and gestures (the author can carefully describe the character's facial expressions, changes in body posture, hand movements that indicate his or her emotional state. For example, "he furrowed his brows and sighed", which may indicate irritation or frustration);

use of imagery and metaphors (for example, "his heart seemed to be flooded with waves of hopelessness", which indicates fatigue or despair);

description of the reaction to the environment (the author can describe how the character reacts to the surrounding circumstances under the influence of emotions);

internal monologues (internal monologues or conversations with oneself allow the reader to feel the emotional internal conflict of the character. For example, "I can't cope with this. What am I going to do?");

description of physiological reactions (a description of the character's physiological reactions, such as increased heart rate, sweating palms, fluttering stomach, can emphasise his or her emotional state);

dialogue and dialectical statements (conflicting dialogue can increase the tension or anger of the characters).

the use of syntactic devices (the author may change the syntactic structure of sentences to reproduce the emotional state of the character. For example, short sentences or the use of repetition can indicate fatigue, stress, or haste);

Symbolism and allegory (the use of symbolism and allegory can help the author convey complex emotional states of characters through images and metaphors. For example, imaginary images or storylines can reflect the internal struggles or states of mind of the characters);

the use of psychological portraits (the author can create a detailed psychological portrait of the character, including his or her emotional characteristics and reactions to the events around him or her, which will allow the reader to better understand the motivations and experiences of the characters);

use of descriptions of the environment (the description of the environment in which the characters are located can reflect their internal emotions. For example, nature can reflect the depth of their feelings, the atmosphere of a place can reflect

their emotional states);

use of rhythm and pace (changes in the rhythm and pace of the text can reflect the emotional dynamics of a scene or character. For example, a fast pace can convey tension or excitement, while a slow pace can convey thoughtfulness or calmness);

the use of specific lexical items (for example, words with specific connotations or phrases with metaphorical meanings can emphasise a certain emotional state of a character).

Such methods allow authors of contemporary English literature to create multifaceted and emotionally rich images of their characters, which makes their works interesting and exciting for readers.

Non-verbal means of communication in a work perform a wide range of functions: expressing emotions and moods, revealing characters, enhancing dialogues and conflicts, creating atmosphere and images, emphasising conflicts and tensions, clarifying and further conveying information, regulating pace and mood, emphasising cultural aspects and social norms, creating psychological tension and intrigue.

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