

PECULIARITIES OF THE NATIONAL KINEMA

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ABSTRACT

In the paper non-verbal means of communication in the Kazakh language are considered, that is on the example of M. Aueзов's epic novel "Abay's way". The writer demonstrates the highest mastery by means of non-verbal communication. The novel shows the wide use of the national kinemas. Kinesics means are non-verbal means of communication: facial expression, gesture, posture, movements of hands, head, eyes and so on. The author with high confidence, by alive, figurative language brings to the reader, the events unfolding in the novel using various national non-verbal means. Heroes' inner world, psychology are clearly disclosed by non-verbal means of communication and are expressed in gestures and signs. This once again shows the range of the writer's creative talent. The widespread use of non-verbal means of communication enforces the artistic originality, manysidedness and multidisciplining of the literary work. The study of these linguistic resources provides the opportunity for their complex application to acquire the verbal and non-verbal communication.

Key words: national kinemas, verbal and non-verbal means of communication, kinesics, gestures, facial expression, communication, intonation, tone, voice timbre, gesture semantics, somatisms, phraseological units

1. INTRODUCTION

To understand the meaning of any statement, the speaker and listener must have a background knowledge of the spiritual world and the history of the nation. It is necessary to understand the content of not only the linguistic, but along with this non-linguistic communication. Therefore, in studies of nonverbal means, their examining in terms of the interrelation of background knowledge, language and cognition is a new problem of linguistics, requiring attention.

2. MAIN PART

As noted by Sh. Bekmaganbetov: "Before the appearance of sound language of mankind was a very long period of the language of signs and gestures, which lasted thousands, maybe millions of years" [1, 16]. In the course of this long development, one of the means of communication appeared between people as non-verbal means that despite the fact that it has been for so many centuries, until today preserved in everyday life and communication of each ethnic group. Whereas in the era of gesture language, the basic function was performed by elements of signs and gestures, and sound language served only an auxiliary function, it is now the main role was gradually transferred to the audio language, and gestures and signs in modern communication perform additional functions.

Non-verbal means of communication - it is a problem, and as of today has not lost its significance and importance. With the highest rates, this trend has been developing since the fifties of the twentieth century.

In foreign linguistics the problem of non-verbal means of communication was addressed in the early fifties. As a result of the studies the works of J. Traeger, M. Jos, Th. Sebeok, Ch. Hockett, M. West, R. Berdwhistell and other linguists, were published.

G. Trager offered as paralinguistic phenomena to examine phenomena of sound character that accompany the oral speech as well as the whole complex of kinesic phenomena and a number of semantic markers, in detail interpreted sound means of non-verbal language and introduced the term paralinguistics [2, Trager G.].

The study of non-verbal communication was conducted by the American scientist R. Birdwhistell. The founder of kinesics, anthropologist R. Birdwhistell, compared the structure of gesture code with the structure of verbal discourse with its "sound", "words", "sentences", "phrases" and even "paragraphs" (eyebrow movement may mean doubt, question, demand etc.). Gestures show a high or low degree of openness of communication. Different people can have identical gestures that may actually have different meanings. Of course, there are more compliances than the differences, but it does not reduce the risk of getting unaware without having determined the true value of a gesture in a different culture. Thus, the problem of intercultural compliance is closely linked with the interpretation of non-verbal text from different cultures. For a complete and accurate interpretation of the meaning of a message transmitted with the help of non-verbal means it is necessary to avoid incorrect, incomplete and excessive interpretations of nonverbal speech [3, Birdwhistell R. L. The Hague: Mouton, 1971].

R.L. Birdwhistell, based on similarities in the construction of verbal and nonverbal codes, presented the whole set of non-verbal means of communication as a system of kins and kinemes - minimal standard units of non-verbal communication, and developed a notational system [4, Birdwhistell].

According to George Miller, one of the main reasons of failure in intercultural communication is a poor command of one of the communicants on the knowledge about another's culture - "misunderstanding of nonverbal behavior is one of the most distressing sources of differences between people, without which it would be quite possible to do " [5, Miller, G. A. Nonverbal communication].

K.R. Scherer [6] noticed the essential distinctions between verbal and nonverbal communication components in their coding. Non-verbal components are coded mostly in sequence (or on the analogy), iconically (or indexically) and probably, that is not immediately, it is possible to uniquely determine the value of kineme as this revealed value is only one of many possible ones. In addition, studies show that non-verbal means of communication have great advantages compared with verbal means because they can simultaneously transmit information across multiple channels.

In Russian linguistics: "Means of kinesics (external manifestations of human feelings and emotions) include facial expression, mimicry, gestures, posture, visual communication (eye movements, looks). These non-verbal components are also of great information load. The most revealing are the cases to use kinesics when people speak different languages. Gestures thus becomes the only possible means of communication and performs a purely communicative function" [7].

R.K. Potapova underlines that anthropocentric direction in linguistics today encourages a deeper penetration into the essence of the relationship between the linguistic (phonological, lexical, grammatical) and paralinguistic factors in the transmission of connotative meanings of verbal communication [8, Potapova R.K.].

Another well-known Russian linguist G. Kolshansky explains the use of non-verbal means for two reasons: the redundancy of selection of verbal means and material concreteness of the communicative process. The scientist writes: "... In principle, language system itself is always sufficient to internally express any thought content, including feelings, willingness and various emotions. However, the possible redundancy of language, with full verbal disclosure of any of the content in vivo is removed for various reasons by eliminating purely linguistic means and simultaneously including in communication the extra-linguistic means that reinforce the absolute uniqueness of a particular speech act.

Removing redundancy of verbal expression, dictated by specific goals of communication, can be reduced to such an extent that virtually the verbal communication is destroyed. It is in these conditions paralinguistic means compensate the missing verbal minimum of verbal structure of expression" [9; Kolshansky G.V.].

G.E. Kreydlin highlights the universal and culturally-specific gestural forms as main ones. The difference in cultures is reflected in the non-verbal behavior of people. For example, in some cultures there are socially restricted gestures which are specifically designed for communication in a closed community. In addition to cultural differences, there are many facts of cultural rapprochement. In different cultures it is possible to observe similar patterns of nonverbal behavior to express different meanings. G.E. Kreydlin names this similarity intercultural homonymy or polysemy. Special attention is also given to the study of cross-cultural phenomenon of kinetic homonyms in multiethnic societies [10; Kreydlin, 1999: 174].

Although on this form of communication in the Kazakh linguistics major works appeared relatively recently, statements about the role of non-verbal means in communication can be found earlier. In particular, the first studies of nonverbal means are reflected in the writings of the first Kazakh professor, scientist and linguist K. Zhubanov: "There are circumstances in which incompleteness through audio language or failure of verbal (linguistic) resources are not taken into account. Failure of audio speech is often compensated by various signs and gestures. Even without knowing each other's language, and in the case when one of them does not have the language through gestures and facial expressions one can understand what is spoken about" [11; 15,148]. From Zhubanov's statements it can be concluded that non-verbal means of communication are an integral part of the speech act,

and act as a supporting component in communication. K. Zhubanov not only examines the role of non-verbal means of communication, but along with he analyzes their national and cultural peculiarities. Pointing to the characteristics and differences in the use system of non-verbal means of different nations, he notices that it is they allow us to distinguish ethnic and psychological nature of different peoples.

In the Kazakh linguistics in recent years, non-verbal means becoming one of the main directions of research. In this regard, it is worth mentioning the works of M. Mukanov, A. Kaidar, K. Kazhigaliyeva, Zh. Omiraliyeva, E. Orazaliyeva.

Each nation has some common with other peoples non-verbal means of communication, while other non-verbal means may be radically different. In this regard, G.V. Kolshanskii noted the following: "The gestures and signs of every people have their own special meaning. For example, a nod of the head in Russian - a sign of agreement, and the Bulgarians, on the other hand, interpret this kinema as a negation sign" [12; 67]. For example, in the ban, which our ancestors bequeathed to future generations, a deep instructive sense and traditions are provided. So, if for the Kazakh people *sitting hugging one's knees - means to stay alone, covering the face with hands - a sign of bad news, crossing the elder's road - a sign of bad manners*, these same non-verbal means (*sitting hugging one's knees, covering the face with hands, crossing the elder's road*) for other peoples may have a different meaning. Therefore, the kinema of each nation is a feature of the ethnic group.

Expression of wishes in the Kazakh language is characterized with ideothnicity. It clearly shows nation's mentality. Wishes - *bata* - as one of the most important cultural values of the Kazakh people has a long tradition. Kazakhs believe that the good intentions, expressed in their address, protect, preserve and will come true, and the curse can cause unhappiness, illness. When saying good wishes - *ak bata* - Kazakhs with open up palms pass the face at the end of *bata*, while saying / pronouncing curses - *teris bata* - pass the face with open down palms [13, Zhumabekova].

N. Ualiyev in his works says: "The signs, gestures, intonation, tone and timbre of the voice provide mutual understanding and influence the achievement of full linguistic communication. The listener must catch the essence of the words, understand what the speaker wants to say. The successful outcome of the dialogue depends on the ability of the listener to understand the communicative intentions of the speaker. The communicative intention lasts until the completion of the text, in other words, the verbal level, i.e. until its perception by the listener.

Usually the listener keeping up with the flow of speech, is able to carry out the meaning of words through his perception and thus "decides" communicative intentions of the speaker. Here with exceptional speed, parallel are language, psychological, biological and physiological processes.

According to the theory of conversational speech often: a) the logical structure and linguistic structure are not fully consistent with each other; there are no words to transfer semantic structures; b) there are as a means accurately convey the meaning, and the means which do not convey the exact meaning, there are also means directly convey the meaning and the means which convey the meaning allegorically.

For conversational speech is often characteristic not full and partial disclosure of a certain sense, that is an indicator of a complex language communication between the storyteller and listener. So here there are difficulties in the correct understanding of what was said. Spoken speech is thus distinctive and thus advantageous. Otherwise, spoken speech would be dull, monotonous, browned off, and make the listener boring" [14; 17].

"Non-verbal communication is the exchange of non-verbal messages between people, as well as their interpretation. It is possible because all these signs and symbols in every culture are fixed with a certain meaning, clear to surroundings. However, if necessary, it's easy to make sense, understandable only to a few initiates (a usual cough can easily be a signal, a warning about the appearance of the authorities)" [15; 23 p.].

Non-verbal means of communication are available from any of the people paralinguistic means, i.e. non-verbal ways of idea expression, as changing of the voice tones, intonations of a sound, a tembre, in accordance with the content of the dialogue, movements of hands, eyes, shoulders, head, and facial expressions. Non-verbal means - one of the aspects of culture of each ethnic group. Each nation has their understanding of certain behavior in the communication process, for example, in some unexpected moments, when trying to establish mutual contacts and relationships. Even a simple movement of the hand in different nations have a different meaning.

M. Yeshimov in the work "Gesture semantics: universal and national nature" explores the peculiarities of non-verbal means of communication, and elaborates on their national peculiarities [16; 1]. In the study of non-verbal means of communication, a great importance is attached to the dictionary of signs and gestures, the compilers of which are leading scientists B. Mominova and S. Beisembayeva [17].

M. Balakayev's studies are also devoted non-verbal means of communication. The scientist examining non-verbal means as an additional mode of communication, gives the following definition: "... Verbal communication always takes place with the participation of non-verbal means of communication: voice tone, intensity, movement, gesture, sign, raise of hands, eye blinking, head nod, facial expression, look ... - all this extra means help to accurately convey information and that are not always possible to transfer to the paper" [18; 86].

Regarding non-verbal means of communication in the article "Interethnic peculiarities of non-verbal communication" R. Z. Zhumaliyeva writes the following: "Psychologists found that in the process of interaction between people from 60 to 80% of communication is carried out by non-verbal means of expression, and only 20-40% of the information is transmitted by verbal ones. These data lead us to reflect on the purpose of non-verbal communication for the mutual understanding of people..." [19; p. 207].

In this research article, we set a goal - basing on the works of scholars who have studied the non-verbal means of communication, to show wide use of national kinemas in M. Auezov's epic novel "Abay's way".

Imagery and artistic of a language are implemented by various means and methods. One of these techniques - the use of non-verbal means in artistic depiction. The works of the greatest master of the word M. Auezov are extremely rich in non-verbal means. They are well represented in the novel "Abay's way". Considering the novel language we see that the writer through non-verbal communication demonstrates the highest skill of the artist. The author with high confidence, by alive, figurative language brings to the reader, the events unfolding in the novel. Heroes' inner world, psychology of the epic novel "Abay's Way" are clearly disclosed by non-verbal means of communication. Heroes' character, spiritual feelings, inner world are conveyed by expressive non-verbal means, i.e. through gestures and signs, which once again shows the range of the writer's creative talent. The artist conveys his characters' anger and rage through their actions and movements, showing various expressions of anger from very strong to fulminant. For example, about the character's strong anger one can see from the described actions and movements: "with his staff in his hand strikes on the ground" ("Abay's way", 31), "flushed crimson red with anger" ("Abay's way", 32), "backhand embed" ("Abay's way", 32), "rushed with purple with rage eyes" ("Abay's way", 32), "coming to a boil" ("Abay's way", 107).

The following abstract is conveyed not only anger, but also the emotions of hostility, hatred: "*with disgust having stared at Sarmolla with cold steely eyes without lashes*" ("Abay's way", 32), "*wheezed squeaking teeth*" ("Abay's way", 137), "*spoke angrily like a growling pissed-off dog*" ("Abay's way" 137), "*if a bullet fired*" ("Abay's way", 186), "*got deathly pale (lit. all the blood sucked in himself)*" ("Abay's way", 110), "*frowned with the cold discontent*" ("Abay's way", 239), "*from the throat harboured rage is breaking*" ("Abay's way", 255), "*with silent anger got pale*" ("Abay's way", 262), "*in the throat as if compressed angry tears stuck*" ("Abay's way", 262), "*viciously attacks, swearing on what world stands*" ("Abay's way", 74), "*got angry in indignation*" ("Abay's way", 74), "*disparagingly started*" ("Abay's way", 47), "*ready to chew him with teeth*" ("Abay's way", 62), "*as if was gasping for breath in mad rage*" ("Abay's way", 73), "*scowling, with bloodshot eyes*" ("Abay's way", 83), "*through clenched teeth spat out a reproach*" ("Abay's way", 109), "*to speak out in warm blood*" ("Abay's way", 125), "*knitted brows discontentedly*" ("Abay's way", 238), "*angrily scolded*" ("Abay's way", 334), "*was looking cold, frowning*" ("Abay's way", 357).

In the novel "Abay's way" the character's anger and rage are conveyed through his whole appearance:

"Shubar, though did not uttered a word, gave Kokbai a cool look, turned away and jumped on his horse" ("Abay's Way", 11 p.). Shubar's anger was conveyed by the movement "turned away", as well as through the word-somatism "eyes".

Considering the types of facial movements that occur in the epic novel of M. Auezov "Abay's way", we can see that through the display of facial expressions, postures and gestures different emotions, feelings and state of the characters are conveyed.

1. Kinemas associated with the word-somatism head. Kinema *head* conveys a set of meanings: most agree, disagree, objection, sometimes hurt, sadness, hopelessness.

Every was in his thoughts about it. Trudged dull in silence ("Abay's way", 12 p.).

Yerbol being a judge, once again expressed the well-known decision, without thinking twice, shook his head ("Abay's way", 13 p.).

In the first example, conveys the hopelessness and regret, and the second is used in the sense of disagreement.

2. Kinemas associated with somatism eyebrows. In the writer's works the use of the following kinemas occurs, associated with somatism *eyebrows*: to frown, to knit brows together discontentedly, bend one's brows – to be angry, to offend, not to be satisfied.

Zhirensh began to move, frowning angrily. (Abay's way, 6 p.). With kinema *eyebrows* the heroes' different feelings are conveyed: anger and offense, sorrow and sadness, scorn and bewilderment.

3. Kinemas associated with somatism eyes.

One of the most frequent somatic lexical units in the novel is the word *eyes*. Of human body parts, expressing his feelings, his eyes have a special place. For example, *to lower one's eyes* - conveys embarrassment; *to look frowningly* - distrust; *to wink* – to give a sign; *to stare* – threat; *to look angry* – anger; *to look evil* - dislike, etc.

Another example: "From the increased, having become like saucers, black eyes dripped large tears" – *the increased eyes* in this case convey the fear and fright.

In the novel, in those contexts where it is represented by the word *eyes*, various human emotions are realized, such as eyes bulging, to look awry, to gaze, to stare, to gawp.

Bozhei looked at Kunanbai having stared contemptuous, and it became clear: such will not regret ("Abay's way", 18 p.).

In his work the author for precise and expressive conveyance of such emotions as anger and rage, uses the phrases "to look having stared", "to look angry", "to look awry", "hastily to look back", "to give a displeased glance", "pierce with a look".

Baisal, trying not to impersonate, with an indifferent look asked Kunanbai:
- What will be the punishment in the case of his guilt?

The phrase *to look with indifference* - conveys contempt, dislike, disapproval.

Among the gathered recognized Kunanbai, having pierced him with a look of his single eye like an arrow, looked angry and shouted:

- *Uai, Kunanbai, little was I punished by God? Why do you also make trouble to me?...*

- *Why do not you find out the true state of affairs, the infamous bloodsucker?! - He cried, turned to and looked at Kunanbai as if having shot with bloodshot eyes.*

- *Pale with rage, Bozhei with bulging eyes, ejected terrible curse words: "Let your best friend be eaten by a lion", - and departed.*

The author widely uses phrases that draw the eye movements, a human look, which are an important source of information about the characters' psychological state, and as an indicator, display their relationship to other people.

And Zere with Ulzhan turned to Abay with a dumb question on their faces.

Abay quietly looked at his father and saw him, in silence, frowning, looking at Aihiz with a stern look.

- *Went and learned. Kamshat is sick. On death-bed. She does not recognize us. If all around are the enemies ... what to say? - excited Abay could not stand his father's look and fell silent.*

Kunanbai harshly turned, cold looked at Abay and said nothing.

In this microtext eye expression, features of the look display anxiety, sadness and grief of the novel characters.

Zere's indignation, sadness, anxiety, disagreement are conveyed by kinemas associated with the somatism *eyes*:

"- *Do not scare my daughters-in-law! What's that yet? - she cried, moved forward and leaning with both hands on the ground, gave an icy look at her son...*

Zere was still keeping her angry eyes on Kunanbai. Kunanbai felt the mother's look and immediately drew in his claws. He did not look into her eyes, avoiding the mother's look".

So, in the novel "Abay's way" by non-verbal means of communication, conveying different movements and expressions of the eyes, of the look, expressively and accurately the characters' emotions are shown: *looked with arrogance* (7), *to stare* (11), *looked thoughtfully, flashing with big shining eyes* (12), *stared fixedly*(110), *was looking with a smile/ grin* (128), *was looking hostile* (278), *looked with the heat* (296), *looked speculatively* (302), *stared still* (348), *looked haughtily at point-blank frowningly* (356), *coldly looked frowning* (357), *looked in amazement* (366), etc.

4. Kinemas associated with the word-**somatism** *lips* or *mouth*.

Through word-somatisms *lips*, *mouth* a wide range of emotions is conveyed: anger, confusion, discontent, indignity, envy, mock, offense, amazement, etc.

With the somatism *lips* those kinemas are associated which convey contemptuous, disapproving attitude, for example: *Beginning to age, having seen a lot, the daughter-in-law having changed in the face, smacked her lips. Then, scratching her face, having squinted:*

- *Said "a horseman", "the best of the Kazakhs". Is there that cut ragamuffin soldier, what a shame! (Abay's way).*

- *... came back here to change the horse, I'm going to set out! Abay contemptuously wrinkled his lips (Abay's way).*

Kinemas *to smack one's lips*, *to smack one's mouth* are conveyed by word-somatisms *lips* and *mouth* using diffuse sounds.

K. Zhubanov said: "To smack one's mouth, to slap one's mouth - one of syncretism kinds, in complex using sounds and facial expressions. For example, if smacking the mouth, the lips are in the position at which to pronounce the sound "v", and the tongue in the position at which to pronounce the sound "d", the exhaled air directs the tongue to the lower teeth and immediately

pulls the lips apart. The only difference - the sounds “v” and “d” are pronounced immediately and the lips slap each other (therefore a slap is produced), when pronouncing the sound “v” only the middle is opened up. When slapping the mouth first with the lips, the sound “p” is pronounced, a short time, is in the position in which a specific sound “ʏ” (u/w) is pronounced, then the sound “ʏ” is pronounced and finally the sound “t”. However, these sounds are alternated at such a rate that sound as a single sound. These sounds are the features of the language used between people and only in live communication. These sounds are not considered in phonetics, since they are not connected with the sounds of the sound language, and are the remnants of a gesture language” [11; 41].

5. Kinemas associated with the word-somatism face (chin)

Psychosomatic processes observed on the man’s face, also belong to the facial expressions so, for example, redness of the face shows confusion, a pale look shows the emotions of fear and fright. Facial movements are perceived as signals, signs of agreement, of a question, etc. For example, “In response Baitas laughed:

- *What can I say? How can a poor woman stand when she is being addressed from afar in the songs with the request? I came, and she comes out to meet me, ties the horse, - having said this, ZhumAbay proudly looked around and **made an affirmative sign with the chin movement.***

At this point Zhirenshe winked to Abay and walked out (20 p.).

About to cry, slobbered:

- *Bully, not to me, to his father went! Bully! ... – **the chin is trembling.***

*As if wishing to show the severity of the family to whom who come back, sobbing, **trembling with the chin** again cried in a strange weak voice.*

6. Kinemas associated with the somatism hand

Kinema associated with the somatism *hand* is one of the frequently used. Through the somatism *hand* are conveyed such emotions and signals as approval or disagreement, anger, good attitude, greeting, etc. Let’s refer to the epic novel “Abay’s way”:

***Having given a sign with his right hand**, ordered that the camel to be knelt down - here this somatism used as a signal to stop, to stop the action.*

*Kunanbai **harshly having raised his left hand**, made a sign “To stop!”. If covered his face from violent curses.*

In the customs and traditions of the Kazakh people, in ordinary conversation the kinema *to spit* formed several meanings. Firstly, it is used to convey the state of the active engagement in the job. Before performing hard work, according to tradition, first before taking the working tool into one’s hands, one spits on his palms. Basically, traditionally so do men. Also this kinema is used by men before going to fight in the sport wrestling. Secondly - this kinema is used for great anger, rage.

In the customs and rituals, beliefs-superstitions kinema *to spit* is often used in everyday life. It is especially common among women - is used not to hoodoo a good thing or a good man [5].

In the epic novel “Abay’s way” - is used in order to ignore, humiliate, mock:

“Subsequently, for the question of what these words mean, Suindik justified:

It turned out this reprobate is close to his daughter-in-law ... What do you order I shall do now? If I had kept him next to me, then tomorrow you would have spat in my face” (“Abay’s way”, 27 p.).

In M. Auezov’s work the following kinemas are used as symbols that convey a variety of emotions and personality traits: to frown one’s brows - frustration and offense, to wrinkle one’s nose, forehead - contempt and resentment, to bite one’s lips - vexation and regret, to stick one’s tongue out or puff one’s lip out - a mockery, derision and scorn, to shudder one’s eyelashes – confusion, to grind one’s teeth - anger and resentment, to pout - offense.

Warm handshakes and hugs at the meeting, joyful amiable looks, the characters’ kiss on one’s forehead, depicted by the writer, - show the national characteristics of the Kazakh etiquette: respect for elders by age and social status, tolerance, benevolence.

Feature inherent to the Kazakh people, their culture, traditions and customs – conservation of greeting various forms of relatives and elders.

For example, in the world famous epic “Abay’s way” the features of the Kazakh society are clearly shown. Not only the history and life of the Kazakh people, but also their traditions and customs. For example, the main character of the novel Abay, a boy who badly missed his native aul (village) for the years of study, returns to his native places and happily runs to meet his mother. But his mother strictly says, “Go, first say hello to your father”. Here there is respect for the father, deference to men, etc. national customs and traditions.

3. CONCLUSION

Thus, the use of non-verbal means by the writer allows to show the peculiarities of the individual author's style.

The widespread use of non-verbal means of communication enforces the artistic originality, many-sidedness and multidisciplining of the literary work. The study of these linguistic resources provides the opportunity for their complex application to acquire the verbal and non-verbal communication.

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