



О вербальной, пара- и экстравербальной коммуникации (восприятие американского и британского вариантов английского языка носителями русского языка). Часть 2

Р. К. Потапова¹, В. В. Потапов²

¹Московский государственный лингвистический университет, Москва, Россия, RKpotapova@yandex.ru

²Московский государственный университет им. М. В. Ломоносова, Москва, Россия, Volikpotapov@gmail.com

Аннотация. В данной статье авторы продолжают представлять результаты проведенной ими серии экспериментов по субъективному декодированию на основе перцептивно-слухового и перцептивно-зрительного видов анализа на материале разноязычной коммуникации. Как показывают результаты проведенных экспериментов, базовые знания накапливаются и реализуются в зрительных и слуховых образах, которые дополняют друг друга. Речевая паравербалика поэтапно становится сначала дополнительным, а затем и базовым источником информации о коммуникантах и коммуникативной ситуации. Полученные результаты подтверждают также наличие оценочной констатации перцептивных признаков (например, мимики, жестикюляции, окулесики), соотносящихся с укоренившимися межкультурными особенностями поведения и межличностной коммуникации.

Ключевые слова: слуховое восприятие, зрительное восприятие, субъективная оценка, перцептивный образ, межличностная и межкультурная коммуникация, речевое поведение, американская, английская и русская лингвокультуры

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Original article

On Verbal, Para- and Extraverbal Communication (perception of American English and British English by Russian subjects). Part 2

Rodmonga K. Potapova¹, Vsevolod V. Potapov²

¹Moscow State Linguistic University, Moscow, Russia, RKpotapova@yandex.ru

²Lomonosov Moscow State University, Moscow, Russia, Volikpotapov@gmail.com

Abstract. According to the results of a series of experiments on subjective decoding based on perceptual-auditory and perceptual-visual types of analysis of multilingual communication, basic knowledge is accumulated and implemented in visual and auditory images that complement each other. The paraverbal communication is an additional source, which, in the process of perceiving a foreign language speech, becomes the basic source of information about communicants and about the communicative situation. The results obtained confirm the presence of an evaluative statement of perceptual features correlated with ingrained intercultural characteristics.

Keywords: auditory perception, visual perception, subjective assessment, perceptual image, interpersonal and intercultural communication, speech behavior, American, British and Russian linguocultures

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INTRODUCTION

Nonverbal components of communication not only contribute to the transfer of the meaning of the message, but also help to determine the degree of emotional experience of the speaker, report the state of their inner world, intentions and expectations, the degree of decisiveness, or, conversely, its absence. Through the use of nonverbal means, information is transmitted about the social status of the interlocutors, their relationship, for example, such parameters as dominance – submission, favor – dislike, sympathy – antipathy, etc. By nonverbal means of communication, one can also determine the attitude of the participants to the communication situation itself: whether they are interested in it, whether they feel comfortable in it, etc.¹ People use various modalities (verbal and nonverbal means) in the process of verbal communication in order to express their thoughts, feelings, emotions more fully, more accurately and more clearly. This is common to all cultures, although different sign systems are given different meanings in various cultures. Therefore, in order to communicate with representatives of other cultures, it is necessary to know and understand both verbal and nonverbal forms of communication inherent in this culture.

As shown by our earlier studies (see the works² of Rodmonga K. Potapova and Vsevolod V. Potapov)

¹See, e.g.: Andersen P. Nonverbal communication: forms and functions. Waveland Press, 2007; Bull P. E. Posture and Gesture. Oxford: Pergamon Press, 1987; Burgoon J. K., Guerrero L. K., Floyd K. Nonverbal communication. Boston: Allyn & Bacon, 2011; Ekman P. Emotions Revealed: Recognizing Faces and Feelings to Improve Communication and Emotional Life. New York: Owl Books, 2003; Guerrero L. K., Floyd K. Nonverbal communication in close relationships. Mahwah (NJ): Lawrence Erlbaum Associates, 2006; Haviland W. A., Prins H. E. L., Walrath D., McBride B. Cultural anthropology: The human challenge. Wadsworth Publishing, 2007; Knapp M. L., Hall J. A. Nonverbal communication in human interaction. Wadsworth: Thomas Learning, 2007; Крейдлин Г. Е. Невербальная семиотика: язык тела и естественный язык. М.: Новое литературное обозрение, 2004; Крысько В. Г. Этнопсихология и межнациональные отношения. М.: Экзамен, 2002; Pease A., Pease B. The Definitive Book of Body Language. New York: Bantam Books, 2006; Remland M. S. Nonverbal communication in everyday life. Bacon: Boston: Allyn, 2009; Ottenheimer H. J. The anthropology of language: an introduction to linguistic anthropology. Thomson Wadsworth, 2007; Segerstrale U., Molnar P. (eds.). Nonverbal communication: where nature meets culture. Mahwah (NJ): Lawrence Erlbaum Associates, 1997; Zysk W. Körpersprache – Eine neue Sicht. Doctoral Dissertation. University Duisburg-Essen, 2004, etc.

²See, e.g.: Potapova R. K., Potapov V. V. Kommunikative Sprechfähigkeit. Russland und Deutschland im Vergleich. Köln, [etc.]: Böhlau Verlag, 2011; Potapova R., Potapov V. Auditory and visual recognition of emotions behaviour of foreign language subjects (by native and non-native speakers) // Zelezny M., Habernal I., Ronzhin A. (eds.) SPECOM 2013. LNAI. Heidelberg: Springer. Vol. 8113. P. 62–69; Potapova R., Potapov V. Cognitive entropy in the perceptual-auditory evaluation of emotional modal states of foreign language communication partner // Karpov

devoted to the perception of emotional states in the process of mono- and polyethnic communication, a characteristic feature of the perceptual assessment of emotions is cognitive entropy, that is, we can speak not about the absolute, but about the relative degree of congruence of the data obtained, which was confirmed in the course of this study.

In the process of communication, nonverbal means are interconnected with verbal ones and can be in different proportions with them. For example, there are six main types of their interaction³:

(1) repetition, when nonverbal communication duplicates verbal or reinforces a verbal message. For example, asking to speak more quietly with your index finger to your lips, or a verbal indication of direction with a hand;

(2) contradiction, when nonverbal communication contradicts verbal communication. Nonverbal behavior is spontaneous and unconscious, it is not controlled by consciousness and, therefore, may conflict with the transmitted verbal message. For example, when a person says that he is very glad to see someone, but at the same time he says it coldly and dryly, then his interlocutor subconsciously trusts more these nonverbal signals transmitted through his voice;

(3) substitution, when nonverbal behavior replaces verbal behavior (especially if it is blocked by noise, interruption, etc.), for example, if a person puts his finger to the lips to demand silence or bow instead of saying yes. A simple example of this is when a child, instead of saying “I want this toy”, simply points at it;

(4) addition, when nonverbal communication somehow modifies, complements the verbal one. At the same time, nonverbal communication components make speech more expressive and clarify it, for example, smiling when meeting a friend, when we say that we are happy to see him, complements our speech message, or a bow that reinforces a positive message;

(5) accentuation, in this case nonverbal communication accentuates, emphasizes some parts of the verbal message, for example, a raised index

A., Potapova R., Mporas I. (eds.) SPECOM 2017. LNAI. Cham: Springer. Vol. 10458. P. 253–261; Потапова Р. К., Потапов В. В., Комалова Л. Р. Восприятие мультимодальной моно- и полиэтнической коммуникации. М.: ИНИОН РАН, 2020; Потапова Р. К., Потапов В. В., Лебедева Н. Н., Агибалова Т. В. Поликодовая среда Интернета и проблемы валеологии. М.: ЯСК, 2020; Potapova R., Potapov V., Lebedeva N., Karimova E., Bobrov N. The influence of multimodal polycode Internet content on human brain activity // Karpov A., Potapova R. (eds.) SPECOM 2020. LNAI. Cham: Springer. Vol. 12335. P. 412–423.

³Потапова Р. К. Коннотативная паралингвистика. М.: Триада, 1997; Потапова Р. К. Речь: коммуникация, информация, кибернетика. М.: Либроком, 2010.

finger indicates the information that you need to pay special attention to what will be said next;

(6) regulation, when nonverbal behavior is used in order to regulate the communicative flow between interacting individuals. By the nod of the head, the tilt of the torso, intonation, the adoption of a certain posture, we can understand that it is our turn to enter the conversation.

Mimic signals perform various functions in social interaction, and have a large informational content. They are largely responsible for expressing and managing the emotional content of the communication situation [Ellgring, 1986; Pease A., Pease B., 2004].

FEATURES OF PERCEPTION WITH THE PARTICIPATION OF THE AUDITORY AND VISUAL CHANNELS

Perception is the result of polymodal activity, which initially has an expanded character and only then becomes collapsed, in which the image of perception arises on the basis of one modality, and other types of modality only help a more complete display. As is known, the visual analyzer is characterized by the greatest capacity of perception, persistence and durability of the image, which can provide reliable support for the perception and reproduction of speech [Ксенчук, Киянова, 1993; Дерябо, Ясвин, 2004].

Many researchers have proven that the degree of auditory perception increases significantly if the face of the speaking partner is clearly visible in the communication. To explain the visual perception of speech, it is not enough to know the physiological rules of the eye behavior in the process of perception. The organ of vision does not work in isolation, but it works in a complex dynamic system that includes our practice, our thinking and all previous experience [Потапова, Потапов, 2006].

Visual perception is a set of processes for constructing a visual image of the surrounding world. The appeal to the study (analysis and interpretation) of visual documents is not only explained by the increasing number and importance of images. The availability of technical means of photographing and video filming, the possibility of their daily use by most people create a situation of accumulation of visual material that captures ordinary life [Захарова, 2008].

Perception of a video fragment presupposes the viewer's activity associated with his attempts to understand its meaning. According to R. A. Smith [Smith, 1973], the main task of interpretation is to reveal the content of the image. The author also emphasizes that interpretation is often the most important moment in the interaction of the viewer with a fragment.

Where there are differing opinions as to what is being analyzed, the objectives and procedures for interpretation may differ significantly. All this assumes different ideas about a person and the world around him. Conservative approach, however, argues that differences between different points of view do not prevent finding the truth, since some points of view are more correct and others are less, and that it is always possible to determine which way of interpretation allows the most deep and comprehensive analysis of a fragment. However, this does not at all solve the problem of finding the truth, since the methods of interpretation are connected with their own idea of what it means to understand the fragment most deeply and comprehensively [Armstrong, 1986].

Auditory perception is the next stage of communication: the listener perceives the sound signal transmitted to him by the speaker and interprets it in a certain way. Thus, in the process of perception, information is decoded – it is converted from a physical (acoustic) form to a symbolic (mental) one. The activity of the recipient in the communication process is aimed at understanding the speech message [Кодзасов, Кривнова, 2001].

In order to convey the semantic adequacy of a speech utterance, the identification of connotative (additional) meanings, transmitted not only exclusively verbal (lexico-grammatical), but also paraverbal (phonation-kinetic, intonation, timbre) means that carry a certain significative load, takes on a primary role.

According to our concept, the nonverbal component in relation to the paraverbal at the suprasegmental level is formed by the following modifications of the speech signal [Потапова, Потапов, 2008]: change in the frequency of the main tone (at the perception level – pitch); change of the intensity level (at the perception level – loudness); change in the speed of realization of the articulation of sounds, sound combinations, syllables (at the perception level – tempo); breaks in phonation and articulation (at the perception level – pause); spectrum (at the perception level – timbre); rhythm (at the perception level – the selection of individual sections of the speech chain).

The difficulty lies in the fact that connotative meanings, in contrast to denotative ones, are usually expressed implicitly, which may be associated with the presence of formal indicators in vocabulary and grammar (in particular, syntax), as well as with the use of paraverbal means in their combination as applied to acoustic and optical communication channels¹.

Particularly difficult is the problem of interaction “person – person” in the presence of such factors

¹Потапова Р. К. Коннотативная паралингвистика. М.: Триада, 1997.

as native – non-native languages of communication, belonging to the other ethnic culture, since with the acquisition of a non-native language, a person transfers the nonverbal components of communication of the other ethnic group into his behavior and communication and reproduces them naturally and without hesitation [Потапова, Потапов, 2008].

Some features of identification are known, according to which the quality of identification almost doubles if a person knows the language and, accordingly, body language (gestures), eye and facial expressions in which identification is realized. This idea suggests that the recipient can identify the speaker with a greater degree of probability if he understands the language in which the speech of the identified speaker is realized.

At present, not only audio, but also video recordings are increasingly used in applied research. When analyzing video and audio recordings, especially if an audio recording is accompanied by noise, the video channel provides additional information. In the presence of intense acoustic noise of an audio recording, visual information may be the only information, with the help of which it is more efficient to obtain data about the communicant [Потапова, Потапов, 2006].

Sound images are perceived with a greater emotional reaction than visual ones, however, the amount of information received per unit of time based on sound images is significantly less. Basic knowledge is accumulated and presented in iconic visual images, and is formed and displayed in speech sound images [Галышина, 2003].

V. P. Morozov was of the opinion that the following features are inherent in nonverbal communication [Морозов, 1998]: polysensory nature, i.e. implementation with the participation of different senses (sight, hearing, smell, touch, etc.); independence from language barriers; independence from the semantics of speech utterance; significant spontaneity of expressive means and subconsciousness; features of acoustic coding tools; features of psychophysiological mechanisms of perception (decoding).

EXPERIMENTAL INVESTIGATION¹, METHODS, RESULTS

Experiment 2. Subjective description of foreign language communicants' emotionality by Russian-speaking subjects (based on British English and American English)

The material for the study was selected from two pictures produced in the USA and Great Britain: the American TV series "Oz" (USA, 1997) and the British

"This is England" (UK, 2006). These pictures belong to the genre of crime drama and are popular in their genre.

Oz is the abbreviated name of a high security prison where especially dangerous criminals are kept, located on Oswald Street. The prison includes an experimental unit called "The Emerald City" among the board and prisoners. All the prisoners of the "emerald city" are divided among into groups: Afro-Americans, Muslims, Christians, Sicilians, Irishmen, Latin Americans, gays, bikers, etc.; there are also those who are not part of any of the groups and live on their own, or adjoins one or another group from time to time. The intrigue of the film is based on the relationship between the groups waging wars for the territory where drugs are sold and power in the unit, as well as on the interpersonal relationships between individual characters: both prisoners and prison employees.

This Is England is a picture by Shane Meadows known to the British audience for Dead Man's Shoes and A Room for Romeo Brass. The plot of the film takes place in an English town in July 1983 and tells about English skinheads and the life of teenagers. The film is a sequel to the TV series.

These pictures are specific, filled with a variety of emotional dialogues and dialogical scenes. The study analyzed dialogues between men of the same age group, performed by actors in American English and British English. The study involving perceptual-auditory and perceptual-visual types of analysis provided the following results for assessing the staged emotional states of the communicants.

Assessing the emotionality of male bearers of American linguoculture

Shame – shyness

The dialogue takes place at an average distance, quite short, thus bringing discomfort to one of its participants, which can be seen in his behavior: he lowers his eyes or looks away, avoiding direct contact in every possible way; blinks frequently. His breathing is irregular, intermittent. He sighs and swallows hard. His pauses are long; this indicates that the person is carefully considering what has been said, trying to avoid the continuation of the disturbing conversation for as long as possible.

Fear – anxiety

The dialogue takes place at a short distance, which subsequently brings discomfort to one of its participants – as a reaction to the threat of the interlocutor.

¹ E. A. Tsalieva took part in the experiments.

The man changes his position; tries to move away and suddenly jumps up from his seat in panic and screams; a grimace of horror can be seen on his tense face. His pupils are dilated; his eyebrows and eyelids are raised; his eyes are shifty. His lower jaw is dropped; his lips are shaking feverishly; his lower teeth are visible. Pauses are of medium duration. As a result, when this person runs away, it is clear that the body does not obey him well: he keeps tripping over his feet and makes chaotic movements with his hands.

Anger – disgust – contempt

The distance during the dialogue is shortened – first, the angry interlocutor tries to calm down, holds his hand on his forehead, sighs, and then he is seized by another attack of rage as he quickly passes by his interlocutor. It can be seen that he feels a searing anger: he furrows his brow; his eyes are bloodshot red; his pupils are dilated; a predator-looking grin appears; his lips tremble, his lower and upper teeth can be seen. The man speaks loudly, screams periodically, uses expletives and swear words. His pauses are sometimes short, sometimes of medium duration. The body does not obey him – in a fit of anger, the interlocutor waves his hand threateningly, wags his index finger at the opponent. His head turns in different directions, sometimes his trembling chin protrudes forward.

Interest – excitement

The dialogue takes place at a short distance; the communicants sit at the table opposite each other. The man asks the interlocutor for something very important to himself (a favor). It can be seen that he is very excited and eagerly awaits an answer. The muscles of his face are tense; his eyebrows are furrowed, then raised, then lowered; his eyes are wide open; he searches the interlocutor's face carefully studying him. Delivering his request, he articulates words intonationally, opens his mouth wide, his lower and upper teeth can be seen. His pauses are short. He gesticulates actively, waving a paper roll; leans forward, moving his body towards his interlocutor.

Joy

The distance changes during the dialogue. When meeting, one of the interlocutors moves to meet the other, sharply changing the position of his body – from a seated position. The communicants hug, tapping each other on the shoulder, which indicates

that this meeting is joyful and long-awaited. The faces of both men bear beaming smiles, their lower and upper teeth can be seen, which is very characteristic of the American smile. Characteristic crow's feet appear around their eyes; their eyes blink frequently; their eyebrows rise and fall. They cast searching glances at each other. There is joy in their voices. Pauses are of average duration in order to give the interlocutor an opportunity to speak out, but the desire to continue asking questions is very strong; their lips either close or open.

Surprise

The distance between the communicants changes during the dialogue. One of the interlocutors approaches the other. There is a surprise effect. It can be seen that one of the communicators is not ready for the meeting. He rolls his eyes, pulls a long face, and his head turns from side to side. His mouth is open, his lower jaw is dropped. His eyes are wide open, frequent blinking is noticeable, his gaze quickly moves over the interlocutor's face. His eyebrows rise and lower. Pauses are of medium duration.

Grief – Suffering – Depression – Sadness

The dialogue takes place at a short distance; the communicants approach each other, greet and hug each other. It can be seen that they have a difficult conversation ahead, both are tense. The expressions on their faces show that the topic of the conversation is changing. The tension rises. The gaze of one of the interlocutors is directed downward, his upper eyelids are lowered; and then he devours his interlocutor with his eyes. His mouth is periodically open; the corners of his mouth are turned down, the cheeks are raised. Tension develops between the communicants. Tears well up in their eyes. Their voices become quieter, turning to a whisper.

Assessing the emotionality of male bearers of British linguoculture

Interest – excitement

The dialogue takes place at a short distance, the communicants stand side by side. One of the interlocutors asks a question; it is clear that he is very agitated and is looking forward to an answer. The muscles of his face are tense, his eyebrows are furrowed, then raised, then lowered; his eyes are wide open, he searches the interlocutor's face carefully studying him. Asking a question, he moves to the interlocutor, articulating words intonationally, but switches to a

whisper, opens his mouth wide, his lower and upper teeth can be seen. His pauses are short. He leans forward moving his body towards his interlocutor. Both communicants periodically rub their own fingers – from excitement.

Joy

The distance is short. Communicants sit in adjacent seats on a bus. Four people take part in the conversation, but a separate dialogue can be distinguished. One of the interlocutors thanks another one. The communicants hug each other, tapping each other on the shoulder, which indicates that both are in high spirits. Their faces bear beaming smiles; their lower and upper teeth can be seen. Characteristic crow's feet appear around their eyes; their eyes blink frequently and the eyebrows rise and lower. Their gazes quickly move over the interlocutor's face. There is joy in their voices. The pauses are of medium duration and short; the interlocutors are overwhelmed with feelings; the desire to continue asking questions is very strong, their lips either close or open. Due to their location in space, communicants often turn to each other during the conversation.

Surprise

The distance between the communicants during the dialogue is short; the communicants sit side by side. One of the interlocutors leans towards the other. He moves his body forward, slightly bending over. They exchange a couple of phrases. One of them asks a question. It can be seen that the other is puzzled and does not know how to answer. He rolls his eyes, pulls a long face; his head turns from side to side. His mouth is open, his lower jaw is dropped. His eyes are wide open, frequent blinking is noticeable; they bend their eyes on the object that interested both interlocutors. The eyebrows rise and lower and are often raised questioningly. Pauses are of medium duration.

Grief – Suffering – Depression – Sadness

The dialogue takes place at a short distance; one of the communicants is approaching the other, then moving away. His body is not responding very well: he periodically throws up his arms, moves back and forth. It can be seen that there is a serious conversation between the interlocutors, or rather a dispute, as both are tense. The expressions on their faces show that the topic of conversation is not pleasant. The tension rises. The gaze of one of the interlocutors is directed downward, his upper eyelids are lowered, and then he devours interlocutor with his

eyes. His mouth is periodically open, the corners of the mouth are turned down, and the cheeks are raised; tension is formed between them. He speaks with tears in his eyes. His voice becomes quieter, then louder: he sobs violently.

Anger – disgust – contempt

The distance during the dialogue becomes shorter: first, the angry interlocutor hovers, periodically moving the body forward, then he is seized by another attack of rage – he waves his hand, quickly approaches the interlocutor and strikes. It can be seen that he is seized with rage – his face is frowned, his eyes are bloodshot red, his pupils are dilated, a predator-looking grin appears, his lips tremble, his lower and upper teeth can be seen. The man speaks loudly, screams periodically, uses expletives and swear words. Pauses are short or medium in duration. His body is not responding very well – in a fit, the interlocutor waves his hand threateningly, spreading his palm. His head turns in different directions, sometimes a trembling chin protrudes forward.

Fear – anxiety

The dialogue takes place at a short distance, which subsequently brings discomfort to one of its participants – as a reaction to the threat of the interlocutor. The man changes his position, moves away, tries to switch the subject of the conversation, backs off slightly. His pupils are dilated, his eyebrows and eyelids are raised, his eyes are shifty. His lower jaw is dropped, his lips are shaking feverishly, and his lower teeth can be seen. Pauses are of medium duration. His body is not responding very well – the man backs off, sways from side to side, his movements are uncertain.

Shame – shyness

The dialogue takes place at a sufficiently large distance between the communicants, but nevertheless, it brings discomfort to one of its participants, which can be seen in his behavior – he lowers his eyes, looks away, avoiding direct contact in every possible way. His look is unhappy; he blinks frequently and wrinkles his forehead periodically. He touches his own hands nervously. His breathing is irregular, intermittent. He sighs and swallows hard; turns away. He tries to argue. His pauses are long – this indicates that the man is carefully considering what has been said, trying to avoid the continuation of the disturbing conversation for as long as possible.

CONCLUSIONS

The experiment revealed the similarities and differences in the use of personal space, distance, smiling, pausation, physical contact during emotionally colored dialogues. The analysis revealed how complex and diverse the world of human nonverbal behavior is, how great is its significance is. The analysis of the multimodal material showed the impossibility of identify the emotional state of the communicants in isolation: as a rule, one emotional-modal state was replaced by another. The rate of change of one emotional state and nonverbal signals that illustrate it is sometimes extremely high.

Experiment No. 3. Perceptual-visual analysis of English speech behavior by representatives of Russian linguoculture

Subjects: 20 people, aged 19 to 26, who have no eye-sight problems; bearers of Russian linguoculture, who speak English at an intermediate level.

Material: the subjects were asked to analyze 20 video fragments – a visual image with no available soundtracks. The participants in the communication in the format of the material presented to the subjects on the screen were native speakers of the American English and British English language and representatives of the respective ethnic groups.

Task: relying only on a visual image, the subjects had to determine the following: the number of communication participants; the issue-related specifics of communication participants; the general emotional mood of communication; the means of nonverbal behavior with which it can be described; the ethnicity of the communication participants – and justify their decision.

The results obtained (according to the assessments of the subjects) are shown in table 3.

CONCLUSIONS

The nonverbal behavior of the actors, which was accompanied by emotionality and was clearly read (for example, if an actor gesticulated wildly, made sharp head movements, had vivid facial expressions), the subjects more often attributed the features under consideration to the Americans. The subjects relied on the following parameters: appearance, movement activity, freedom of movement, active gesturing, relaxedness, openness, ease of behavior, free behavior, emotionality, persistence (see also about this [Леонтович, 2005]).

The behavior of the communicants, notable for a small number of body movements, weak facial expressions and subtle gesturing, was characterized by the subjects as a sign of British linguoculture. The simpler and plainer the nonverbal behavior of the

Table 3.

DETERMINATION OF THE ETHNICITY OF THE COMMUNICATION PARTICIPANTS (IN%)

No. of the video fragment	Linguoculture	Percentage of correct answers	Justification
1	British	90	Restraint, politeness, aristocracy
2	British	70	Tenderness, politeness, ease of movement
3	British	10	Eye movement, sincerity, poise
4	British	10	Gesturing, sincerity
5	British	90	Gesturing, showing care
6	American	80	Appearance, activity of movements
7	American	90	Freedom of movement, active gesturing, relaxedness
8	American	90	Free behavior, active gesturing
9	American	10	Activity of movements, persistence
10	American	70	Activity of movements
11	British	80	Restraint, politeness, aristocracy, calmness, gentleness, simplicity of movements, sincerity, subtle gesturing, eye movement, poise, showing care, gallantry
12	British	65	
13	British	80	
14	British	65	
15	British	60	Appearance, active movements, freedom of movement, active gesturing, relaxedness, openness, emotionality, persistence, ease of behavior, free behavior
16	American	95	
17	American	90	
18	American	90	
19	American	85	
20	American	60	

actors was, the more likely the subjects attributed it to the British.

When attributing British linguoculture, the subjects relied on the following parameters: restraint, politeness, gentleness, care, aristocracy, gallantry, calmness, poise, ease of movement, sincerity, and subtle gesturing.

MAIN CONCLUSION

The results of the study of the peculiarities of perception of multimodal mono- and polyethnic communication suggest that a multicomponent palette of features and parameters functioning within the communicative space makes it possible to detect, recognize, identify and evaluate certain varieties of the verbal, paraverbal, nonverbal and extraverbal plan, which basically allows solving a communicative task implemented in the process of sampling

audio-, video- and textual narratives, which are based on the use of certain gender, age, social, cultural and historical patterns by the communicants.

The study showed that the solution to the dominant problem is not only possible, but also necessary due to the complication of digital methods of transmitting information in the process of communication.

Of particular importance are the problems of proper interpretation of the incoming multimodal mono- and polyethnic information, which determines the proper response to the stimulus and subsequent actions of the communicants.

The results of the study showed that the phenomenon of conventionality in the communicative space affects a relatively correct assessment (with a minimum value of entropy) of incoming information, and, consequently, the results of the communicative process.

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ИНФОРМАЦИЯ ОБ АВТОРАХ

Потапова Родмонга Кондратьевна

доктор филологических наук, профессор
действительный член Международной академии информатизации
директор Института прикладной и математической лингвистики
Московского государственного лингвистического университета

Потапов Всеволод Викторович

доктор филологических наук
старший научный сотрудник Учебно-научного компьютерного центра
Филологического факультета Московского государственного университета им. М. В. Ломоносова

INFORMATION ABOUT THE AUTHORS

Potapova Rodmonga Kondratyevna

Doctor of Philology (Dr. habil.), Professor
Full Member of the International Informatization Academy
Director of Institute of Applied and Mathematical Linguistics of Moscow State Linguistic University

Potapov Vsevolod Viktorovich

Doctor of Philology (Dr. habil.)
Senior Researcher of the Centre of New Technologies for Humanities
Philological Faculty, Lomonosov Moscow State University

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