



PSYCHOLINGUISTIC INTERPRETATION OF NONVERBAL IMAGES AS MIMEMIC TEXT

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ABSTRACT

This article discusses the importance of nonverbal signals and nonverbal elements in the communication process. Special attention is paid to psycholinguistic interpretation methods. The psycholinguistic interpretation of mimetic text is revealed through examples of fine art..

Introduction. Psycholinguistic interpretation of nonverbal images is the analysis and interpretation of nonverbal signals (gestures, facial expressions, posture, proxemics, paralinguistic and extralinguistic elements) in the context of communication in order to understand their psychological and semantic content. This includes identifying and understanding explicit (e.g., the description of a particular gesture) and implicit (e.g., the subtext in a semiotic sign) meanings, as well as understanding how these signals interact with the verbal message [2, p. 186].

Psycholinguistic interpretation methods

Component analysis: The isolation, examination and determination of the function of specific nonverbal signals, such as gestures, facial expressions and posture. This is the study and analysis of information that is transmitted without words in the process of communication. When people talk to each other, a large part of the information is conveyed through nonverbal signs. **Nonverbal component analysis:** to identify hidden emotions, check the correspondence of words and actions, and build effective communication, widely used in psychology, pedagogy, journalism, management, and criminology. For example: If a person says “everything is fine,” but does not look at each other, his shoulders are hunched — nonverbal signs may indicate that his true state is different.

Contextual analysis: Taking into account the situation in which the signal occurred, as well as the cultural and individual characteristics of the communicators that may affect its interpretation. This is the process of analyzing a person’s nonverbal behavior in relation to the situation, environment, and circumstances in which it occurs. That is, not a single gesture or facial expression is taken into account, but where, when, with whom, and in what condition it is manifested. In contextual analysis, the situation (formal / informal), social role, cultural environment, psychological state, time, and place are evaluated together.

Comparison with verbal messages: Comparing nonverbal signals with what is said verbally, determining whether they match or not. This is the process of determining whether

the content of the words spoken and the nonverbal signs (facial expressions, gestures, body position, tone of voice, etc.) match each other during the communication process. When a person expresses an idea: verbal message → what was said, nonverbal signals → how it was said. Through comparison, the person's: sincerity, true emotional state, internal conflict are determined. Comparing nonverbal signals with verbal messages is a way to understand the true meaning by determining the correspondence or inconsistency between words and nonverbal signs in communication.

Using cognitive methods: Using methods such as semantic differential, cluster analysis, or subjective scaling to objectively evaluate and classify nonverbal signals. This is the measurement, comparison and grouping of nonverbal signs such as facial expressions, gestures, body posture, not based on subjective assumptions, but through scientific and psychological methods.

1. Semantic differential method. The meaning of a nonverbal signal is assessed using a scale of contrasting qualities. The observer evaluates the mimicry or gesture on the following scales:

- pleasant — unpleasant
- active — weak
- positive — negative
- confident — unconfident

2. Cluster analysis method. A method of grouping similar nonverbal signs.

- Many nonverbal signals are collected
- Their characteristics (intensity, duration, emotional color) are compared
- Similar ones fall into one cluster

Example: Excitement cluster: hand tremors, frequent eye blinking. Participation cluster: leaning forward, eye contact.

3. Subjective scaling method. The observer or respondent evaluates the nonverbal signal according to his or her perception, but on a specified scale.

For example, from 1 to 7:

- 1 — very cold facial expression
- 7 — very warm facial expression. The ratings of several observers are averaged. These

methods are cognitive methods that serve to evaluate and classify nonverbal signals in a scientific, systematic and relatively objective way.

Main part. Examples of nonverbal elements and their interpretation

Gestures and postures: Can indicate emotional state (for example, folding arms as a sign of closure or protection) or can be an indirect means of expressing feelings (for example, stamping one's foot on the ground in anger).

Facial expressions: Facial expressions of emotions (for example, joy, anger, surprise, etc.).

Proxemics: The use of space and distance between people to convey information about relationships.

Paralinguistic elements: Sound properties such as timbre, pitch, tone, and tempo that can change the meaning of what is said.

Symbolic elements: The use of objects with symbolic meaning (for example, a black flag as a symbol of defeat).

Color properties: The color of clothing or other objects that can have symbolic meaning in a particular culture or context [1, p. 87].

The psycholinguistic interpretation of the listed non-verbal elements as a mimetic text is presented in the image below.

Inspired by the epic poetic traditions of Persian literature, especially the poetic imagination that connects the history of Bukhara with its heritage, artist Khodim Ali, in collaboration with embroiderer Sanjar Nazarov and Afghan embroiderers, created a monumental two-part tapestry. This work is fixed to the wall, and the verses of the great poet Rudakiy in it have been skillfully transformed into a unique work of art by blacksmith Said Komolov. The verses, describing the scent of the Bukhara wind in the 10th century, are embossed on a shiny metal surface. At the center of the work is the image of the beloved, legendary bird Semurg, who has witnessed many of the most tragic losses in human history, including heart disease and even infant death. He is depicted as a symbol that has repeatedly saved people from worldly disasters and taken on the pain of hearts. The artist tells the story as follows: *"One day someone asked a wise man: "Is there only one Semurg?" The wise man replied: "Yes, but this is only for those who know nothing about him. In fact, every era has its own Semurg." After losing my mother, I began to see her in Semurg, who became a symbol of healing, a balm for the pain of the broken heart, a mother who eases the pain of longing, who returns in love and silence."*



Genre: Symbolic-mythological composition

Main images: Semurg bird, mythical animals, tree, fire, color system

Main idea: Spiritual purification, salvation of the human soul from pain and striving for perfection

This work is called "The Healer of Hearts' Pain" and combines the human psyche, soul experiences and historical memory through symbolic-mythological images characteristic of Eastern fine art and classical thought. The Semurg bird, located in the center of the work, is

interpreted in the literary and philosophical traditions of the East, in particular in Farididdun Attar's "Mantiq ut-tair", Navoi and mystical sources as a symbol of truth, divine light and healing of the soul. Semurg was a symbol of peace and tranquility for the peoples of the past, healing souls with hope.

The various animals depicted in the composition represent different human states, internal conflicts and spiritual struggles. The images of dragons and wild animals represent the fear, anger in the human heart, the idea of Semurg's salvation from these states, and spiritual elevation. In the work, the image of a tree is a cosmic center, a source of life and a symbol of continuity, symbolizing the inextricable link between history, generation and the future.

This work is not only aesthetic, but also forms memory and history. It interprets Eastern philosophy and mystical thinking in a modern artistic language.

The text of "The Healer of Hearts' Diseases": Composition - open conversation, open expression. Semurg - peace, dragon - strength, power. This is not a simple image, but a journey into the soul and heart of humanity. Every animal, every color and every movement opens the way to the mysterious states of the depths of the human soul. In the work, the Semurg bird is a guide showing the path to salvation. It takes a person from fear, suffering and spiritual gaps to healing. Different animals are a variety of life situations. The human heart, like life, is a struggle, a field of different thoughts. Blue is the sky and the spirit, gold is divinity and perfection, red is a symbol of internal struggle and pain. The roots of the tree represent the past, the body is the present, and the branches the future. As long as a person does not forget history, his soul will not remain empty. The work heals the viewer in silence. The composition encourages the viewer not only to see, but also to feel, to feed his soul.

Results and discussion. The results of the study showed that nonverbal images, as mimetic texts, carry an independent semantic and pragmatic load. They not only complement oral speech, but in some cases can completely replace it.

As a result of psycholinguistic analysis, the following conclusions were drawn:

- Mimetic texts are perceived in the human mind through cognitive frames and scripts. That is, nonverbal signs are interpreted based on previously formed experience and knowledge.
- The meaning of nonverbal images is strongly dependent on the context and can be misinterpreted if the situation, social role, and cultural factors are not taken into account.
- Congruence between verbal and nonverbal signals increases the reliability of communication, while incongruence indicates the presence of psychological conflict or a hidden emotional state.
- Cognitive methods such as semantic differential, cluster analysis, and subjective scaling have made it possible to more objectively assess and scientifically classify nonverbal images.
- It was found that the emotional component of mimetic texts is perceived faster and stronger than verbal information.

The results obtained confirm that nonverbal images can be considered as a full-fledged text from a psycholinguistic point of view. While in traditional linguistics the text is

considered only as a verbal unit, this study shows that mimetic units also have a communicative and semantic system.

During the discussion, it was found that mimetic texts:

- quickly express the emotional state of a person;
- enhance the pragmatic purpose of speech;
- are automatically processed in the process of perception.

At the same time, the factor of subjectivity remains an important problem in the interpretation of nonverbal images. Different observers can evaluate the same mimicry differently. To reduce this situation, it was found that it is necessary to use complex cognitive and statistical methods.

The study showed that studying mimetic texts from a psycholinguistic perspective has important theoretical and practical significance for:

- increasing communication efficiency,
- improving educational and pedagogical processes,
- increasing effectiveness in the media, theater, cinema, and advertising industries.

Conclusion. The psycholinguistic interpretation of nonverbal images as mimetic texts allows us to study nonverbal signs in human communication as an independent, systematic and cognitively based communicative unit. Studies have shown that mimetic texts are perceived in the human mind through cognitive mechanisms - frames, scripts, associations and inference. Their meaning is inextricably linked with context, social role and cultural factors, and if these factors are not taken into account, errors may occur in the interpretation process.

According to the results of the study, the correspondence between verbal and nonverbal messages increases communicative reliability, while the discrepancy may indicate a hidden emotional state or internal psychological conflict of the individual. This confirms the important diagnostic value of mimetic texts in psycholinguistic analysis.

It was also found that cognitive methods such as semantic differential, cluster analysis and subjective scaling allow for an objective assessment and systematic classification of nonverbal images. This serves to reduce subjectivity in the scientific analysis of mimetic texts. In conclusion, the psycholinguistic interpretation of nonverbal images as mimetic texts serves to provide a deeper understanding of the communication process, shed light on language-related aspects of the human psyche, and expand the theoretical foundations for practical application in the fields of linguistics, psychology, pedagogy, and media.

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