

RESEARCH ARTICLE

Semiotics Of Mimics And Body Movements In Assessing A Person's Emotional State

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Abstract

The study explores the semiotics of facial expressions and body movements as key components in evaluating a person's emotional state. Emphasizing the communicative function of the body, the research examines how mimics, gestures, posture, gaze behavior, and other nonverbal cues serve as significant markers of internal psychological processes. Through the lens of nonverbal semiotics—including kinesics, proxemics, and prosodic features—the paper analyzes how emotional information is encoded, transmitted, and interpreted across different communicative contexts. The present study aims to create a linguistic portrait of human non-verbal behavior (facial expressions, gestures, body movements, postures, gait, timbre and intonation of speech, as well as spatial characteristics of communication).

KEY WORDS

Semiotics, emotional state, mimics and body movements, gestures and manner of greeting.

INTRODUCTION

Observation of facial reactions, gestures, features of intonation, as well as somatic manifestations of a person (such as redness or paleness of the skin, trembling of the hands and other physiological signs) allows us to draw a conclusion about his emotional state and determine the degree of sincerity or insincerity of his speech behavior. In medicine, there are special visual atlases with which the doctor is able to diagnose the patient's physical condition and even assume the nature of the disease. In other words, even before the start of verbal contact, an experienced specialist, based on the patient's appearance (his somatikon), is able to pre-identify the problem and build a subsequent dialogue as effectively as

possible.

So, a whole range of emotional and psychological states can be read from the facial expression. If the interlocutor looks directly into the eyes and accompanies the speech with a sincere, wide smile, this increases the likelihood of his frankness. In contrast, averting one's gaze and the absence of a smile or its tightness, which is usually easily recognized, indicate insincerity. Glancing from under your brows inadvertently shows disapproval, wariness, or even inner rejection. In the collage below, each image reflects a specific emotional state that is easy to interpret.



Picture 1. All the variety of emotions is reflected on people's faces.

You can also assess the other person's attitude by their gestures and manner of greeting. If a person is the first to reach out with an open palm, shaking it gently and without excessive effort, it demonstrates friendliness and lack of desire to show superiority. The strength and nature of the handshake is often adjusted to the reciprocal gesture, which is also an indicator of openness. The trustfulness of communication is often expressed through the position of the body and the elements of clothing: an unbuttoned jacket, a loosened tie, the absence of crossing arms and legs, a slight tilt towards the interlocutor. On the contrary, crossed limbs or clenched fists indicate tension or an impending conflict. Emotions are often described in words (happy, sad, angry). Valence and arousal have prevailed in psychological research as a way to describe a term numerically. Valence describes the affective content of an emotion as a continuum from pleasant to nonessential through facial expressions. However, with the help of facial expressions, you can express not only "real" emotions, but also acting ones. Thus, facial expressions open up the possibility of faking socially desirable expressions, as well as consciously imitating emotions. However, these pretenses are in most cases imperfect and can be accompanied by short-term facial movements that indicate emotions that are actually present (microexpressions). These microexpressions have a very short duration and often they are barely visible to humans, but they are an ideal application area for computer analysis. This automatic identification of micro expressions has attracted the attention of not only scientists in recent years,

however, its use is also being tested in areas related to safety. This article summarizes the current state of knowledge about facial expressions and emotions.

According to this view, emotions arose as a result of evolutionary processes, and thus primitive forms may still be present in the human body as preserved traits. However, it is indisputable that emotions cause certain reactions at the biochemical, physiological and behavioral levels. To interpret an emotion by expression we don't always need the whole face, but we often need separate parts (for example, sad eyes or a joyful mouth). Integration of various combinations of individual characteristics across the face is a highly integrative achievement, which is much more complex than simply summing up individual characteristics.

A person's emotional state can be interpreted by their manner of movement and postures: heavy gait, stooped figure, weakened gaze, motionless face, dull voice and general slowing of reactions indicate either a somatic illness or serious worries. This also includes tears, whether they are restrained or violent. The pose of the thinker Diogenes is a textbook one: the chin rests on a clenched fist and the back is bent. In the Uzbek language consciousness, this pose is reflected through the phraseological unit "boshini qashlamoq", which describes doubt, indecision or reflection; gestures of touching the nose, eye or earlobe convey a similar meaning.

Coughing, clearing the throat, and covering the mouth indicate anxiety and inner tension. A characteristic sign of

insecurity is interlaced fingers, when the thumbs make nervous movements or pinch the palms. Other manifestations, such as pen—biting or nail—biting, also refer to gestures of depression and doubt. Psychologists note that a person who feels trust and confidence, as a rule, avoids gestures related to covering his face or head, and keeps himself straight. The hands joined behind the back and the chin raised form a typical authoritarian pose, symbolizing superiority and inner power.

Many researchers emphasize that one of the key functions of the human body is communication. As I. Bykhovskaya notes, those ethnopsychological and ethnocultural studies in which the body is viewed through the prism of its communicative role, symbolic and symbolic potential in different cultural traditions and analyzed as a tool of non-verbal interaction within a particular ethnic group are of particular value for the socio-cultural study of physicality [1, p.200]

A specialized field, nonverbal semiotics, is engaged in the study of the body as a means of transmitting information. Within its framework, several areas are distinguished: kinesics (including gestures, postures, facial expressions and gait features), proxemics (signs related to the distance between participants in communication) and suprasegmental characteristics of speech (intonation parameters, volume and timbre of voice, speed of speech). However, interest in the body as a communication tool is typical not only for professionals, but also for a wide range of people. This trend is primarily due to the fact that in the modern world, oral communication is developing faster and more effectively than written communication, since current culture is focused on the effect of direct presence.

The intensity of emotional and psychological manifestations in communication is increasing in society, as the twentieth century has actually rehabilitated the sphere of emotions and extra-logical ways of expressing them — gestures, facial expressions, poses, intonation. This led to a decrease in absolute trust in the word and to an awareness of the limitations of verbal means as the only way to express an inner state. One of the consequences was the increased scientific attention to non-verbal aspects of communication, which are considered as the most accurate and adequate means of conveying emotions.

The field of non-verbal behavior is very diverse. Nevertheless, such manifestations often remain “unnoticed” or “inaudible” to both the person and his interlocutor, while having a significant

impact on the pragmatic side of communication. K. S. Stanislavsky rightly pointed out that most people do not know how to recognize the emotional state of the interlocutor by face, voice or gaze, do not. They have the skills of careful observation and deep perception of the surrounding reality, and also often do not know how to really listen.

Only a small part of non-verbal manifestations become conscious signs that perform a certain semiotic function. At the same time, the opposite situation is also possible — giving semiotic meanings to seemingly unremarkable gestures or actions. A strong degree of semiotization of facial expressions, gestures, poses, as well as suprasegmental characteristics of speech led to their active reflection in the language. In this case, language plays the role of a metalanguage system that provides tools for describing elements of nonverbal behavior. Verbalization of nonverbal signals in natural languages is the result of inter-semiotic translation and can be considered as a metasemiotic phenomenon. N. Mechkovskaya links the appearance of stable words and phraseological units in the language reflecting non-verbal manifestations with a high degree of their semiotization and the significant importance of these elements in the communication process [4, p. 378].

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