DEPICTION EXPRESSING LANGUAGE MEANS

Matluba Turdieva Teachere English Faculty 2
UzSWLU

Follow this and additional works at: https://uzjournals.edu.uz/philolm

Part of the English Language and Literature Commons, Language Interpretation and Translation Commons, Linguistics Commons, Other Languages, Societies, and Cultures Commons, and the Reading and Language Commons

---

Matluba Turdieva

Teachere English Faculty 2, UzSWLU

DEPICTION EXPRESSING LANGUAGE MEANS

ABSTRACT

This article is devoted to revealing of national-cultural specificity of image-bearing means in the English and Uzbek languages.

The main part of the article reveals the imagery at all language levels with the help of examples by comparing in two languages: English and Uzbek in order to see specific national image. Obviously, the imagery is analyzed at the phonetic, lexical, and phraseological levels. As for phonetic level, alliteration and assonance can be worked on in the article. By means of lexical level some words express the national image of the country.

 Furthermore, some phraseological units can be an example for expressing national-cultural specificity of the Uzbek and English languages. For example, "egg-head", – "Oltinbosh"; "blear-eyed", – "ko`zini yog` bosgan"; "air-monger", "castle builder", – "parishonxotir".

In conclusion we can say that, although the concepts were reflected in many languages, when we analyzed the Uzbek and English language materials, we encountered phonetic, lexical, and phraseological differences.

Key words: imagery, phenomena, components, image referent, alliteration, assonance, image-bearing words, sluggishness.

Матлуба Турдиева

Инглиз тили 2-факултети ўқитувчиси, ЎзДЖТУ

ТАСВИРНИ ИФОДАЛОВЧИ ТИЛ ВОСИТАЛАРИ

АННОТАЦИЯ

Мақола инглиз ва ўзбек тилларида тасвирий воситаларнинг миллий-маданий хусусиятларини аниқлашга бағишланган. Мақоланинг асосий қисмлари аниқ миллий имиджни кўриш учун ҳар бир тил даражасида тасвирларни мисоллар ёрдамида икки тилда таққослаб кўрсатади яни инглиз ва ўзбек тилларида. Шубҳасиз, тасвирлар фонетик, лексик ва фразеология даражаларида таҳлил қилинади. Фонетик даражага келганда, аллитерация ва ассонанс каби тил ҳодисаларини мақолада учратиш мумкин. Лексик даражадаги баъзи сўзлар мамлакатнинг миллий имижини ифодалайди. Бундан ташқари, баъзи бир фразеологик бирликлар ўзбек ва инглиз тилларининг миллий-маданий хусусиятларини ифодалаш учун намуна бўлиши мумкин. Масалан, "egg head" – "олтинбош"; "blear-eyed" – "ко`зини ёғ босган"; "air monger", "castle builder" – "паришонхотир".

Тасаввурлар кўплаб тилларда акс эттирилган бўлишига қарамай, ўзбек ва инглиз тиллари материаллари таҳлил қилинганда: фонетик, лексик ва фразеологик фарқлар учраши кузатилди.

Калит сўзлар: тасвирлар, феноменлар, компонентлар, расмли референт, аллитерация, ассонанс, расм-сўзлар, уятчанлик.

INTRODUCTION

The classification of the imagery has been still much debated today and there are several explanations for the terms of "image" and "imagery". The term "imagery" means to use metaphorical language to express items, movements and thoughts in some cases that it represents toward our physical senses. Typically it is believed that imagery demands the specific words that produce visual illustration of ideas in our minds to be used. If we analyze more deeply, the term "imagery" is related to mental visions. Nevertheless, it is considered that this opinion is somewhat true and somewhat is not. Actually, imagery can be more complex than just a picture.

LITERATURE REVIEW

According to D.U. Ashurova (2012) "Ancient philosophers worked a lot on this phenomenon, such: Aristotle, Cicero and others. Additionally, some scholars like, A.A Potebnya and V.V. Vinogradov investigate the theory of poetic image and give first scientific description for this concept. These scholars worked on imagery at the level of text and considered it as a crucial part of a text semantics". (p. 31)

D.U. Ashurova analyzed the imagery at the level of the text, and divided the structure of the imagery into three types: "1. Image referent; 2. Image agent (reflected object); 3. Image basis (common features which arise from the principle of similarity)" (Mezenin, 1983). For example, **her voice is music to his ears** (This sentence implies that her voice makes him feel happy). In the sentence *"her voice"* is an image referent, "*music*" is an image agent then "the tone of music" and "the tone of voice" serves as an image basis". (p. 33)

DATA ANALYSIS

Imagery can be reflected at all language levels: phonetic, lexical, phraseological, and text level.

It is worth to consider "imagery" at **a phonetic level**. For example, *alliteration* is observed in the phraseological unit in English: "*down in the dumps*" (to be in depression), where the first consonant is repeated; "*baby blues*" (depression after giving a birth); *peak and pine* (be in a sorrow); *a heavy heart*; in Uzbek: *jon-jahti bilan* (with strong enthusiasm); *bor-bo`yi* (in reality); *tayyorga – to`p* (being exist after all things are ready and have been done); *qosh-qovog`i o`yilgan* (frowned person).

Some sounds, if repeated, may as well produce an effect that can be specified. For example, Tennyson frequently uses the sound [m] in the poem "The Lotus Eaters" to give a bright image.

> "*How sweet it were,*
> *To lend our hearts and spirits wholly*
> *To the **m**usic of **m**ild-**m**inded **m**elancholy;*
> *To **m**use and brood and live again in memory.*"

Robert Southey shows a skilful example of auditory imagery in his poem "How the Water Comes down at Lodore." The title of the poem reveals the purpose of the writer.

In the Uzbek language, in such kind of lyrics it can be observed when, for example, the letter "k" is alliterated.

Ko`m-ko`k
Ko`m- ko`k
Ko`m-ko`k…
Ko`klam quyoshidan
Ko`kargan qirlar
Po`lat yag`rinlarni
Ko`targan yerlar
ko`m-ko`k.

(Hasan Po`lat.)

Again referring to Tennyson we see that by clever combination of words ending with "ing" and by the gradual increase of the amount of words in ordered lines, the writer achieves the required auditory imaging by means of *onomatopoeia*. The verse form is quite long to be reproduced here, however some lines can do as illustrations:

"And nearing and clearing,
And falling and crawling and sprawling,
And gleaming and streaming and steaming and beaming,
And in this way the water comes down at Ladore."

Assonance is another phenomenon, which is often met: d**ow**n in the m**ou**th – the repetition of the same sound.

At the **lexical level**, imagination is drawn by easy and sophisticated words. The foremost attention-grabbing are the image-bearing words that render national colouring. These lexemes are morphologically impelled and supported metaphors.

In our research, we will deal with image-bearing words related to social characteristic of a human being. We distinguish five semantic groups: "*Attitude to work*", "*Financial position*", "*Relations in society*", "*Social problems*", "*and "Mental abilities*".

We consider each group separately: "Attitude to work" is among basic human values, which is widely reflected by image-bearing words. For instance, 'carelessness' can be described with the word "*butterfingers*" (*boqi-beg`am*). The association is linked to the specific feature of butter as a substance, when the fingers are buttered it is easy to drop a thing.

'Practicality', which is sometimes negatively assessed, can be represented by the word "*earthly-minded*" (*aqli kalta, kaltafahim*), it refers to a person who is not distinguished with high morality.

A person who lacks proficiency can be called a "*greenhorn*" or "*greener*" (*latta*). The green colour is associated with youth and inexperience in the English culture. We may consider the example denoting young and inexperienced period of life: *salad days*, in Uzbek: *nihol* (when someone was young).

Leadership is associated in the English language with a person who rings a bell:

"*ringleader*", in Uzbek "*eshikog`asi*".

A person always seeking for profits is called "a *place-hunter*", being compared to a hunter tracing his victim.

Sluggishness is another feature negatively assessed in society. When a person is not in time and cannot catch up with his colleagues they call him "*a slowcoach*" (*itning keyingi oyog`i*) being compared to the last coach of a train in English and the back leg of a dog in Uzbek.

An honest worker is called "*even-handed*" which means unbiased attitude to work or "*single-hearted*" (*vatan, botanic* in Uzbek) devoted to his job.

Idleness being negatively evaluated in English can be described with the help of image-bearing word like "*lazybones*", the motivation is easily observed in this case.

People of different professions can also be associated with some images. For instance, the word 'stewardess' has another synonym: "*air hostess*" (*fazo malikasi*), which is associated with the main role played by a stewardess in the sky. Another word "*ale wife*" denotes the host of a beer-café, as if the woman is the wife of the ale.

The next lexical-semantic cluster is "Financial status". The quantity of image-bearing words denoting monetary position is varied. The units of this cluster have a large variable semantics; it stands for the very fact that this cluster includes not solely units reflective social relationships, however, ethical and moral problems similarly. That's why it looks

acceptable to divide this cluster into subgroups like "*richness*" and *"poverty"*. The *"poverty"* is connected with the image of a broken stone, once an individual experiences a monetary debacle he's referred to as "*stone-broke*".

The image of a greedy person is modeled with the help of the associate of 'a fist'. Thus, the words "*hard-fisted", "tight fisted*" (*"qattiq", "tosh", "tomsa yalar"* in Uzbek) mean that there is no possibility to take money from the man with such characteristics.

The image of a generous man is associated with the word "hand*": "large-handed", "open-handed", "free-handed"* (*qo`li ochiq, ochiqqo`l* in Uzbek). These characteristic features are assessed positively both in the English and in Uzbek society: "*He seemed good-natured, he was freehanded, he had money, and he never said anything*" ("The Secret Agent", Joseph Conrad).

The following semantic group is "Relations in society". English people negatively assess the person playing dominating roles: "*high-hat", "high-handed"* (*qo`li baland*) – powerful people. Wearing of high-hats and silk stockings was one of the traditions of rich people in England. The first aristocrat who initiated wearing of silk stockings was Queen Elizabeth I. The relations between the rich and poor were always of confrontational character and the envy to the rich can be reflected with the words like: "*green-eyed", "heartburning*" (*ichiqora*). People of the lower part of social hierarchy are called "*red-neck", "rough-neck*" when they break the rules of behavior, where the component "neck" serves as the main associative of the lack of culture.

The next semantic group is "Social problems". This group is represented with the only word in English, which is "*goal bird*" (*erkin qush*). In the semantics of the word one can feel sympathy towards the person under arrest due to the usage of the word "bird", which always strives for freedom.

The group "Mental abilities" can be subdivided into "Good mental abilities" and "Poor mental abilities". This subgroup contains a great variety of image–bearing words based on metaphors: "*pudding head*" (*qovoqmiyya*), where mental capacity is compared to that of a pudding, "goosey" as silly as a goose. In Uzbek hen or donkey is represented as a silly person "*tovuqmiyya*". "*Slowwitted", "blunder-head", "rattle-brained", "weak-minded", "empty-headed", "narrow-minded", "leather-head", "chucklehead", "addlebrained", "feather-brained", "crack-brained"* are the words with high degree of motivation. In the English language, a silly person is characterized with such words like: *blockhead, loggerhead, log-head, and timber-head* – the image of all the words is associated with a "log".

The national specifics of image-bearing units associated with 'silly people' in English can be reflected by means of the images of animals. For instance, a very silly person is associated with an ass, and therefore we have the word, *dumbass,* to denote such mental ability. "*Bullhead*" is another national specific image, which is compared to "bulls". We may consider the following words as well: "*Mutton head", "beetle head*", "*sheepy"*. In Uzbek a silly person can be compared to a donkey: "*eshak*" "*eshakmiyya*". Eg: *Ichib olgan bu eshak. Bo`lmasa, birovni urib, g`izg`izon bo`p*

ketadimi,... (U. Xoshimov).

The specificity of images associated with 'stupidity' in the English language is closely connected with such notions as 'soft', 'softness': *"soft-head", "softheaded", "soft", "softy" (miyyasi suyilgan, miyyasi g`ovlagan).* 'Thick': *"thick-witted", "thick- headed", "thickskulled"* is another component which is often met in literature as one of the bright images. 'Thick' is associated with something silly. As the analysis shows, within the English culture, "silliness" is related to the adjective 'thick' in addition (*thick head, thick skulled, thick wit)* through that information or expertise can not get through.

"***Good mental abilities"*** are mirrored by means that of the subsequent words: egg-head. In keeping with English linguoculture the content of the egg is often useful: *If somebody is an egghead he is very clever because a head like an egg has lots of useful things and helps to be more intelligent.* In Uzbek culture good mental ability is compared to the gold *"Oltinbosh".*

Another feature –'inattentiveness' is also negatively assessed in the English linguoculture: *blear eyed: "On Thursday morning he got up very late and dragged himself, **blear-eyed** and sallow, into his sitting-room to see if there were any letters" ("Of Human Bondage" by W. Somerset Maugham).* In Uzbek an inattentive person is called *"Ko`zini yog` bosgan".*

There are some phraseological units representing *absent-mindedness* or a person who is not realistic: *air-monger, ballad-monger, castle-builder.* The idea of unreal is reflected through the words: air, ballad, and castle. In Uzbek absent-mindedness is compared to corn: *"Hayoli parishon, Parishonhotir".*

The analysis of the language material shows that imagination is mirrored at the majority language levels: the phonetic, lexical, and phraseological.

REFERENCES

1. Ashurova D.U. (2012) *Text Linguistics. Tashkent*: Tafakkur qanoti, p. 62
2. Conrad, Joseph *(1993), The Secret Agent, London:* Penguin*, p. 35.*
3. Hoshimov U. (2017), *Hikoyalar //* Tashkent: O`qituvchi nashriyoti, p 192
4. Maslova V.A. (2010) *Linguoculturology 4th ed //* Moscow: Academy,
5.   Robert Southey (1873), *The contract of Ladore.*
6.   Tennyson Alfred (1832) *The Lotus-Easters //* 1st Baron Tennyson`s 1932 poetry collection
7.   Мезенин (1983) *Референт образа*, p. 54.
8.   http://www.fatlingo.com/use-in-a-sentence/?word