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EXPRESSION OF CONNOTATIVE MEANING IN ONOMATOPOEIA

Anvar Askarovich Khaydarov

associate professor of english linguistics, candidate of philological sciences, BSU

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Yurt rahbarining: “Davlat tilini rivojlantirishga qaratilgan ishlarimizning mantiqiy davomi sifatida bugun mamlakatimizda yana bir muhim qadam qo‘ydik. Men bugun “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”gi farmonga imzo chekdim. Unga binoan “Davlat tili haqida”gi qonun qabul qilingan kunning ulkan tarixiy o‘rni va ahamiyatidan kelib chiqqan holda, 21-oktabr sanasi yurtimizda “O‘zbek tili bayrami kuni” deb belgilandi” [1] deya e‘lon qilishi alohida voqelik bo‘ldi.

Demak, yurtimizda milliy yuksalish davri talablaridan kelib chiqib, ona tilimizning jamiyatdagi o‘rni va nufuzini yuksaltirish bo‘yicha keng ko‘lamli ishlarni amalga oshirish uchun rasmiy dadil qadam tashlandi [2]. O‘ylaymizki, bu istiqbolimizning ma‘naviy asoslarini mustahkamlash, milliy qadriyatlarimizni asrash borasida xalqimiz, ajdodlarimiz ulug‘lagan yo‘lni og‘ishmay davom ettirishimizda huquqiy asos bo‘ladi.

Shu o‘rinda bir rivoyatni keltirib o‘tmoqni joiz deb bildik.

“O‘rmonda bolta paydo bo‘lib daraxtlarni kesa boshlabdi. O‘rmon ahli – daraxtlar unga chora topolmay donishmand Eman huzuriga boribdilar va bo‘layotgan voqeani so‘zlab beribdilar.

– Bolta deganlarning nimadan ishlangan? – so‘rabdi donishmand Eman.

– Bolta temirdan ishlangan, – javob qilishibdi yig‘ilganlar.

– Dastasi-chi? U ham temirdan ishlanganmi? – tashvishlanib so‘rabdi keksa Eman.

– Yo‘q, dastasi temirdan emas, yog‘ochdan, – jo‘r bo‘lishibdi daraxtlar.

– Ha, attang, attang-a! Dastasi o‘zimizdan ekan, endi boltani to‘xtatishning hech qanday iloji yo‘q, – degan ekan donishmand Eman.”

Ko‘chadagi do‘konlar, maishiy muassasalar, xususiy tashkilotlar peshtoqidagi quyidagi nomlar (“Pet-Line”, “Energo Radikal”, “Galeon Plyus”, “Rotor”, “Almaz”, “Alligator Plyus”, “Evviva Lusso”, “Asilis Best”, “Diamond-Art”, “Grocery Paradise”, “East Explore”, “Emir Trayel”, “Shturiy”, “Area Info”, “Juventus-Turin”, “Azia Global Team”, “Authentic Travel”, “New Leo Den”, “Anetto Plyus”, “New Star Spring”, “Injiniring Klimat Kontrol”, “Kavsar Plaza”, “Ekspress Axborot Servis”, “Media Music Star”, “Gold Star Konsalting”, “Atlantic Technics”, “Ikea”...)ga biz o‘rganib qoldik. Mazkur ro‘yxatni yana uzoq davom ettirishimiz mumkin: “Elegant”, “Jasmina”, “Baver”, “Bagira”, “Masha i medved”, “Meri”, “Lavetta”, “Procab Buxara”, “Le Uat De Bukara”...

Nomlar tarkibidagi so‘zlar “temir bolta” bo‘lgani barobarida “boltaning dastasi” o‘zimizniki ekanligi kishini tashvishlantiradi.

Zero, bugun biz qalban, ma‘nan, ruhan, siyratu suratan o‘zbek degan nomga munosib bo‘lib yashashga to‘la haqlimiz.

ADABIYOTLAR

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EXPRESSION OF CONNOTATIVE MEANING IN ONOMATOPOEIA

Khaydarov Anvar Askarovich

associate professor of english linguistics,

candidate of philological sciences, BSU

Abstract:

Introduction. *There are various means of expressing emotional expressiveness in language, one of which is onomatopoeia. Onomatopoeia refers to the sound or phonetic imitation of what is being described. In onomatopoeia, words express natural sounds and have different connotative meanings.*

Main part. *Sound production in speech acquires the character of artistic expression and performs a certain methodological function. One or another element of the sound system of the language used in prose or poetic text (vowels and consonants, stressed and unstressed syllables, pauses, different intonations, syntactic techniques, repetition of words).*

Results and discussion. *Sound plays an important role in poetry. A poetic work has a melody, some lines, phrases and combinations have equal sizes between lines, emotionality and different characteristics, which are to some extent related to the phonetic side of the language of the work. In poetic speech, sounds perform different expressive functions with different characteristics, the nature of sound in poetry as a whole differs from the nature of speech sounds in other forms. In addition, other phonetic means of language are unique in poetry - intonation and stress, which differ in the breadth of their function. Because poetry is a separate type of speech with a unique expression system that differs significantly from both ordinary speech and fiction.*

Conclusions. *Thus, the nature of sounds arises on the basis of the national mentality, since the Uzbek tradition, customs, incompatibility with the English tradition, customs can have different meanings.*

Keywords: *sound, imitation, acoustic character, denotation, connotation, onomatopoeia, emotional-expressive, symbolism of sound, portable meaning.*

Introduction. There are various means of providing emotional expressiveness in language, one of which is onomatopoeia.

The importance of onomatopoeia in ensuring emotional expressiveness in the literary text is very high, "Onomatopoeia is a method of artistic imitation of sound phenomena in poetry or prose in poetic speech" [11, 215].

Onomatopoeia Greek "onomatopodia" - to create a name, "onoma" - a name, "peico" - I make, I do. Animal, bird sounds, and natural sounds have been described as word-formation [12, 64].

Onomatopoeia refers to the sound or phonetic imitation of what is being described. For example: The imitation of animals in sound is expressed by the following words: "wow-wow" - in dogs, "meow-meow" - in cats, "mo-mo" - in cows.

Main part. The formation of sound in speech acquires the character of artistic expression and performs a certain stylistic function. One or another element in the sound system of language is used in the prose or poetic text (vowels and consonants, accented and unaccented syllables, pauses, different intonations, syntactic devices, word repetition) [6, 101].

In her research, G. Yakhshieva, a linguist, spoke about the phonographic methods used in Uzbek vowels and consonants. [9, 16]. In her view, the different pronunciations of speech sounds represent different connotative meanings.

In his research, A. Haydarov argued that speech sounds perform emotional-expressive and appealing functions in addition to their primary function. [10, 15].

M. Mirtojiev, a linguist, in his book "Meaning in sounds" notes that sounds also have meaning, which in a sense creates imagery. [5, 24].

According to I. Larikova's analysis of the role of speech sounds in the literary text, "a" means excellent degree, infinite width, depth and height, and "i", "e", "u" mean softness, pleasantness, propensity to cry. [3, 1].

In the study of speech sounds, sound imitation words, i.e. onomatopoeia, play an important role.

Therefore, I.R. Galperin studies onomatopoeia in two groups: self-contained and portable [1, 124].

Words in onomatopoeia in their own sense express natural sounds and express connotative meanings to varying degrees. Including words that mimic the sounds of animals and birds: to buzz, to mew.

These words are metaphorical, they enrich human speech, and in fiction, they perform a certain methodological function. Onomatopoeias in their own sense are words that show a natural

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imitation of sounds. For example, **ding-dong, buzz, bang, cuckoo, tintinnabulation, mew, ping-pong, roar.**

The metaphors quoted above represent emotional-expressiveness. In particular, ding-dong represents the continuous ringing of a bell.

The following poems by Edgar Allan Poe are an example of this:

Hear the **loud alarum bells** –
 Brazen bells!
 What tale of terror, now, their turbulence tells!
 In the startled ear of night,
 How they scream out their affright!
 Too much horrified to speak,
 They can only **shriek, shriek,**
 Out of tune ...
 How they **clang** and **clash** and **roar!**
 What a horror they outpour
 On the bosom of the palpitating air!
 Yet the ear it fully knows,
 By the **twanging** and the **clanging,**
 How the danger ebbs and flows. (“The Bells” by Edgar Allan Poe)

The poem uses many onomatopoeic units, depicting four different bells: “**loud alarum bells**”, “**silver bells**”, “**mellow golden bells**”, “**iron bells**”. In each verse of the poem, the poet makes appropriate use of the various onomatopoeic words that express the sound of these bells, and through this means increases the expressiveness of the poem.

For example, the words “**jungle**” and “**tinkle**” are used to refer to “**silver bells**” which represent slightly pleasurable sounds. “**Mellow wedding bell**” is expressed by the phrase “gush of euphony”. Words such as “**shriek, clang, roar, twanging, clanging**” in the verses of the poem were used by the poet to express an anxious, restless situation.

In the use of any onomatopoeic speech in speech, their phonetic side combines with other means of producing art and plays an important role in the formation of content. Therefore, G.V. Gorbanaevskaya divides imitation words into three groups according to the sound source:

- 1) Words related to wind, rain, storm from natural phenomena: **thunder**;
- 2) Sounds made by various objects, cars, various devices: **crackling, screaming, squeaking**;
- 3) Sounds produced by humans and animals: **whisper, murmur, hiss**. [2, 73-78]

In poetic works, the phonetic side of imitation words is combined with the content to represent different situations.

In the poems of comedian Roy Crane, it can be seen that he used metaphors to create humorous and satirical situations. For example,

Ker – splash and lickety –wop

The famous English writer W. Shakespeare also used metaphors in order to increase the impact of his works. For example:

Ariel:
 Hark, hark
 Bow-vow.
 The watch-dogs bark!
 Bow-vow
 Hark, hark! I hear.
 The strain of strutting chanticleer,
 Cry, “cock-a-diddle-dow!”

In addition to direct imitation words, portable onomatopoeia also exists in language, in which imitation of sounds is performed and imitated by some means, in English this phenomenon is called “echo-writing”. For example: “And the silken, sad, uncertain rustling of each purple of rustling of curtain”.

In the above passage, the words based on the repetition of the “s” sound are reminiscent of the shape of a window curtain.

Or the sounds of soldiers marching across Africa can be seen in the following example:

We are foot –slog –slog –slog –slogging,
Foot –foot –foot –foot –slogging over Africa.
Boots –**b**oots –**b**oots –**b**oots –
Moving up and down again. (R. Kipling)

In the following English poem, the blowing of the wind is expressed by the repeated use of the sound “w”:

Whenever the moon and stars are set,
Whenever the **w**ind is high.
All night long **w**ith dark and **w**et
A man goes riding by. (R.S. Stevenson)

This situation can be found in the following verses in Uzbek:

Шовқинлар **ш**ошадир чирмаб олмакка,
Сирмаб тортаверар умр шамоли.
Ҳаккадай ҳақаллаб ўтаверар вақт,
Қариб қолмоқдамиз, бирга аёлим. (А. Кутбиддин)

The formation of sound in speech acquires an artistic expressive character, performs a certain stylistic function. Speech sounds, in addition to their main function in the artistic image, have an emotional-expressive and appealing (auditory effect).

Results and discussion. Sound plays an important role in poetry. A poetic work has a melody, some lines, phrases and combinations have equal dimensions between lines, emotionality, and they have different characteristics, which are to some extent related to the phonetic side of the language of the work. In poetic speech, sounds perform different expressive functions with their different characteristics, and the nature of the sound in poetry in general is different from the nature of speech sounds in other forms. In addition, other phonetic means of language - intonation and stress - are also unique in poetry; they differ in the breadth of their function. Because poetry is a separate type of speech with a unique system of expressions that differs significantly from both ordinary speech and fiction. [4, 22].

All this creates a separate phonetics - poetic phonetics, which falls within the scope of phonetic stylistics. In poetic phonetics, the phonetic bases of the art and expressiveness of poetic speech, as well as the methods and means of expression of art are studied. [7, 53-55].

Sounds, which are the material basis of language, can also be a means of creating an image or the image itself. Therefore, the presence of a relationship between sound and situation in poetic language enhances emotionality, i.e., the connotative meaning expressed in it is strong. The emotion evoked by the sound should not contradict the excitement that gives the meaning of the poem. For this reason, the additional meaning and imagery created by the sounds does not bore the reader in reading the poem, but rather gives him pleasure.

Words that imitate sound are used effectively in Uzbek prose to create a poetic image in epics. Ergash Jumanbulbul oglu's epic "Ravshan" created a poetic image with the help of sounds. [8, 24]

Example:

Ҳасанхоннинг бир оти,
Келди печкандай бўлду.
Бир найзага Ҳасанхон
Жузду чачкандай бўлду
Қорахон шони чироғи
Шу кун ўчгандай бўлду
Гиркўктунг шу кун туёғи
Калла жанчандай бўлду,

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Ҳасанхоннинг кўнглида
Кўшун қочқандай бўлду.

In this verse, the sounds **ў**, and **у** are repeated many times, and **ў**, **у** is followed by the words, that is, repeated the sounds of which are acoustic.

Apparently, for poetic language, the relationship between sound and state increases the power of emotional impact, i.e., in the above passage, Hasankhan's position on the battlefield is reflected in the harmony of sounds.

A similar situation can be seen in the following verses of the epic:

Айрилдим кулба хонамдан
Жони чиққан ул танамдан.
Дуогўй пушту панамдан
Бошимдаги парвонамнан
Кеча-кундуз ғамхонамнан
Мен жониман ул танамнан
Чидамасам шўр энамнан
Мийрвоннан жудо бўлдум.

In the given poetic example, too, the repeated **m**, in terms of its acoustic character, **expresses grief, sorrow, weeping**.

The repetition of this sound is connected with the content of this poetic passage. The young hero being taken to the gallows conveys to the listener the state of mind, even the groaning.

It is observed that, in many parts of the epic words are used to imitate the sound.

От кўяди эгилип,
От जोлиға тикилип.
Шиппа-шип қамчи торгги,
Қор ёмғирдай тўкулду.

The pronunciation of the word **шиппа-шип** in the example becomes an echo of the sound coming from the foot of a galloping horse, creating a number of connotative meanings in the reader, such as delight, excitement, wonder, and uplift.

Conclusion. Thus, the nature of sounds arises on the basis of the national mentality, because the Uzbek tradition, customs, incompatibility with the English tradition, customs may have a different meaning.

The glare of sounds is understood depending on the context and context of the text. Sound words in English and Uzbek have a unique character.

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