



ONOMATOPOEIC AND EXCLAMATION WORDS: LINGUISTIC FEATURE AND LINGVOPOETIC SIGNIFICANCE

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ABSTRACT

The article gives an idea of the poetic importance of exclamation and imitation words in the artistic text. Also, analytical views on the evolution of theoretical approaches of onomatopoeia and exclamation words are presented.

From the emergence of the language, to its historical development and way of life, from the conditions of residence to the patterns of evolution, in general, it is difficult to develop the essence and nature of this unique phenomenon. After all, the human language is extremely complex, extremely multifaceted, extremely unique and a regular phenomenon that the human mind is often unable to imagine all its aspects as a whole and at once [N. Makhmudov, 2020:4]. For a long time, i.e., from Plato to the present day, the problem of imitation (iconism) of language signs at different levels of perception has been deeply scientific, modern and widely discussed. Given the physiological aspects of perception, such as the dominance of hearing or sight, leading vision is the member. But since the person at the time of nomination has a natural orientation, the separation of the object from a number of other coordinate objects and the sound characteristic are characteristic of a limited number of realities. In fact, we can find many similar and different imitations among words denoting human and animal phonation and inanimate nature. The main thing is that the development of science and technology, the development and globalization of IT fields and artificial intelligence, as well as the gradual increase in human intuitive feeling, lead to a constant increase in the number of imitations (iconic and metaphorical lexical images). The phenomenon of imitation is defined differently by different scientists. Some scientists [Plato, 1968; Herder (Herder), 1959; Renan, 1866; Pogodin, 1913] consider it a part of the hypothesis about the origin of language, while other scientists [Budagov, 1965; Golovin, 1983; Barannikova, 1973] understand imitation as a relatively new phenomenon that appears at a certain stage when the human brain and thinking ability is ready to perceive reality in this way. Naturally, the leveling in the evolution of such theoretical approaches creates a complex of more layered ideas in the later (internal) stages of the language. In particular, the scientist

R.Kongurov mentions that N.Ashmarin and N.Dmitriyev consider imitation words as interjections [Kongurov, 1966:7-8], but he does not state his own polar position in this regard. At the same time, he cites N. Dmitriyev's criticisms of N. Ashmarin's views on the grammatical and etymological features of imitative words [Kunhurov, 1966:8], but even in this case we did not find the views of scientist R. Kon'urov. In our opinion, N. Ashmarin and N. Dmitriyev's addition of imitation words to exclamations [Kunghurov, 1966:7] is a mistake. We define distinctive and specific features of imitation words as follows: imitative word - in fact, creating a word that is close and similar to the object or action that it means; imitations - a natural, independently created word sign of the subject; these words are phonetically based on the relationship between speech phonemes and the category of sound (acoustic) sign of denotation; imitations - a symbolic image of natural and spiritual sound; imitative words - multiplication of natural and spoken sounds; such words are sound physiological processes produced by man, as well as sounds produced by external nature and non-speech organs of man; imitations - a sign created on the basis of the interaction of matter, correlation of their properties; imitative words - based on imaginary or real proximity of matter; imitation is the manifestation of figurative motivation in language; imitative words are one of the sources of enrichment of a language with new roots, etc. It can be seen that in the emergence of imitation words, emotional-affectiveness, strong emotion or affect are verbalized sound symbolisms in a process that is integrally related to the individual (personal) and iconic-metaphorical potential states of a person. They are also important because they create a more linguistic possibility, poetic and aesthetic space in the artistic text, at the same time, they create harmony of emotional and tonal tones at the level of the artistic text.

1. There were a lot of rickshaws, carts, carts with umbrellas, and occasionally donkeys or donkey carts with people. [A. Qahhor, 2017:23].

2. Now that his eyes were closed, he woke up from a terrible sound. Boom-boom! Soon, a sound like the tam-tam of African tribes was added. It sounds perfect! [O.Hoshimov, 2016:44] Started again. Ghurt-gurt. Especially since he has a tool. Wow, the ugliness of the sound! He whispers. Just like a crying woman. It's nerve wracking. [O.Hoshimov, 2016:46]. The lexical units separated in the cited fragments were introduced into the artistic text as a result of the subject's mental-diachronic and individual choice, as a result of his word-making instinct. Since these words are considered an active element of the lexical base of the Uzbek language, they do not have a negative effect on the hedonistic process of the reader. It should be noted that no matter how high the subject's instinct of genetic word formation is, it cannot go beyond the eternal base, that is, beyond the ethnomarker-semantic radius. Mental-semantic particles are reflected in any artificially created phonations. One or more of the above aspects are also observed in the formation of exclamatory words. Even in the units separated in the following fragment, one can feel commonalities specific to the language space of the speaker and the listener, which are close to the identification of imitations. 1. Finally, it blew and hit people's houses. Ex-he, how many people are left under the soil. At that time, the grave of the horses also remained under the ground [S.Ahmad, 2016:65]. 2. Seeing the house, Ayam said: "Wow, lahad-ku" [A. Qahhor, 2017:100]. Scientist R.Kongurov in his dissertation mentions that the second part of words such as kars-kurs, govur-guvur means weaker phenomena in terms of sound and image. In our opinion, there is some confusion in this opinion, and the phonation in the second part of the imitation is not dynamic in nature. The onomatopoeia

formed by the second part of phonation represents the distinctive nature of sounds breaking, hitting, colliding and similar movements in reality. In another place, "...the change of the vowel or consonant sound in the composition of both groups (of imitation - the emphasis is ours. J.Yo.) also affects their semantics: kars-kurs, govur-guvur, lok-lok//lik-lik, lop The second components of words like -lip indicate a sound and image weaker phenomenon than the first components" [Kongurov, 1966:32]. In our opinion, the change of vowel or consonant sound in both parts of imitation words has gained associative importance not only for their semantics, but also for expanding its artistic-metaphorical influence and radius of coverage. In particular, the word kars has its own meaning independently, but in reality reflects the same sound related to action. There is no change in the second part of the lexical units lok-lok, lik-lik, we could not find the meaning of lop-lip imitation. After the end of Ashula, something happened [A. Qahhor, 2017:9]. From the above example, it is clear that the subject claimed that the sound was exactly the same and repeated. The fact that the subject brings the word "imitation" to the exact sound shows that the artistic text is in harmony with the natural reality. If an affixation case (karsilla) was used instead of imitative words, the level of connection of the artistic text to natural reality would be reduced. If Mabodo wants to show the association of different voices, as we said above, it depends on the purpose of using cross-course imitation. As mentioned above, various linguistic means of imitation words serve to create a complete poetic image and create an expressive effect and a natural-phonational aura. An onomatopoeia (or onomatopoeia) is not limited to a single term, definition, or theory. According to S. Voronin, imitation is a natural and involuntary phonetic connection between the phonemes of a word and the sound (acoustic) sign of a denotation (motif) [Voronin, 1982:5]. In particular, R. Kongurov emphasizes that M. Mirzayev's imitation words such as "dong-dong", "du-uu-ud", "tik-tik", "tra-tra-ta", "ang-ang" are considered exclamations [Kongurov, 1966:33], but leaves it unclear on what source or basis he is making this point. At the same time, he does not express his position on the opinion of M. Mirzayev, that is, whether he agrees or disagrees with this opinion. In our opinion, we cannot agree with M. Mirzayev's opinion, that is, the word imitation is clear even without the contextual environment of the examples given by the scientist. In another place, the scientist R. Kongurov emphasizes that the example of "... the peach went through the hole" [Kongurov, 1966:31] is an imitation of sound. Although the phonetic unit did not fully verbalize that particular sound phonetically and articulatively, the rounded, in some sense, diachronic-mental character and semantic saturation of this pronunciation in our language led to a high level of achievement of the communicative goal. At the same time, he did not forget that in such phrases as "looked out" and "looked out" When used in such a linguistic space, this phonation loses its dependence on the first signal system and passes into the process of metaphorical modeling. From this point, this unity begins to acquire linguopoetic significance and shows its aesthetic presence in the artistic text. A literary text is a phenomenon capable of reproducing the speech of a person in any situation. In this case, the literary text contains a specific model of speech acts of a certain linguistic community, that is, it turns out to be, among other things, a metalinguistic construction system. Of course, different genres of literature are filled with different levels of metalinguistic models. If the genre of drama or dialogue (both prose and poetry) mainly consists of such models (with various author's comments supplementing them), then the models of speech behavior in other genres have the opportunity to expand with their own

additional postulates. Because the character's speech is not always fully reflected in the literary text or described with sufficient detail. As a result, the subject moves along the subtle edges of the artistic text, in a sense, using the reserve layer of linguistic phenomena. 1. Ibadin is dumb and keeps smiling. "Av-av-av", he says: "Now I'm going to go to Guzar." Yogurt is lost in Guzar" [T. Murad, 1994:7]. 2. Ibadin dumb looks at a yogurt, looks at an Aqpodsha. He twists his lips...snorts and cries. He shows his curd and cries: "Ea-ea-ea", says: "What will I say to Ayam now?" [T. Murad, 1994:7]. If we accept the modeling of the subject's own speech acts as the first stage of the strict dimension of literature, then the linguistic reflection image of the characters (that is, their narrative or language and speech acts) becomes the second stage of the strict dimension of literature. In the first case (modeling of speech acts), we are at the metaliterary stage of the author before the literary text. In the second one, the author forms the mental characteristics of his character on the basis of phonational units and defines the social-mental contact radius of the character. In the third case, the basic metalinguistic features that bring linguistic reflection to a new level are required to be modeled. 1. The commissioner laughed. His laugh is strange. He says "hex-hex-hex" as if he were making a person mad [O'. Hoshimov, 2016:8]. 2. Words are very easy, simple, consist of only one or two syllables. Ta, tu, ki, pi... these are the words [K. Tokhtaboev, 2012:39]. The phonation defined in the first speech fragment seems to be part of the onomatopoeia of world languages. True, we can't say anything against this, and in this phonation, metatile particles do not occur. However, the subject's use of an onomatopoeia, which is semantically saturated, consists of the symbolism of unique sounds, and defines the character of the character, is clearly noticeable, which has expanded the radius of the emotional impact of the work (Note: This situation is familiar to the reader who is familiar with the work). In the fragment of the second example, the subject made a random-anomalous lexical choice, and in this case, the role of onomatopoeia as a unit of text communication is felt. In a literary text, the context indicates which of the traditionally existing lexical and semantic speech acts is intended. In addition, depending on the context of the lexical unit, it significantly expands the possibilities of additional expressive shades. Expressive coloring of words in fiction differs from the expression of the same units in non-descriptive speech. In the artistic context, the dictionary invents additional, secondary semantic shades (new lexical combinations - J.Yo) that enrich its expressive color [Arnold, 1990:360].

1. Our mother cries aloud. Our mother cries a lot. [T. Murad, 1994:22].

2. - Thank God that our family has come to the end. Our Ajiza also turned out to be a "farang" for sewing hats! [Cholpon, 2017:14]. There is no special vocabulary that reveals the life experience, profession and interests of the character of a literary work. Often, realist writers are forced or forced to use special vocabulary to describe the surrounding reality more accurately. 1. Akpodsho will visit our grandfather's house. Momomiz takes it from the wrist. Our mother is pulled out [T. Murad, 1994:6]. 2. A pair of white-tailed eagles roams the fields. It goes back and forth. Goose-geese goes [T. Murad, 1994:4]. It should be noted that the style of fiction has a "clear subjective modality" [Baranov, 1993:8], that is, the reader perceives the characters as the author treats them. It is easy to evaluate the character's actions and see the author's attitude directly through their speech (dialogues and monologues). Summarizing the above, first of all, the artistic style that serves the field of literature as an art form has its own purpose, that is, to have an aesthetic effect on the reader. Secondly, the artistic text is a set of

specific subjective modalities. In fact, the linguistic feature of the artistic text is the coverage of emotional and figurative systematic constructions expressed by various functional styles, as well as various phraseological units and idiomatic expressions. It should also be noted that if the artistic text is saturated with meaning as much as possible, there is no need to redesign and reconstruct it in any case. From this point of view, any artistic text requires the recipient to pay close attention not only to the subject of the message, but also to its forms, integral textures, shades and nuances

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