

PHONOSEMANTIC CHARACTERISTICS OF IMITATIVE WORDS IN THE ENGLISH AND UZBEK LANGUAGES

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INGLIZ VA O'ZBEK TILLARIDA TAQLID SO'ZLARINING FONOSEMANTIK XUSUSIYATLARI

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ФОНОСЕМАНТИЧЕСКАЯ ХАРАКТЕРИСТИКА ПОДРАЖАТЕЛЬНЫХ СЛОВ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

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Abstract. The article considers the theory of imitative words, imitative expressions in modern English and Uzbek languages from the semantic, phono-semantic and typological-structural viewpoints. The study aims to identify the typological features of imitative words in modern English and Uzbek languages, semantic, phono semantic and contextual description, reflecting the norm of their constant use. The results and comments of the article revealed the role of imitative words in the world and Uzbek linguistics. The study concludes that phonetically long vowels are often found in the structure of most imitative words; in English, imitative words are mostly monosyllabic, they are used in pairs or repetitions; the use of short vowels mean that the action is performed quickly, long vowels indicate the continuation of the action; the suffix -a is added to the end of the words to indicate the continuity and speed of the action. In English, there are more words that imitate sound, and words that imitate state are included in the category of onomatopoeia.

Keywords: onomatopoeic units; imitative unit; imitative words; instants; continuants; frequentatives; tone continuants; noise continuants.

Annotatsiya. Maqolada taqlid so'zlar nazariyasi, zamonaviy ingliz va o'zbek tillarida taqlid ifodalarning semantik, fonosemantik va tipologik-struktur nuqtai nazardan ko'rib chiqildi. Qiyoslanayotgan har ikki tilda ham taqlid ifodalar juft va takroriy tuzilishdadir. Taqlid ma'no qiyoslanayotgan tillarda gapning sintaktik qurilishi talablariga ko'ra taqlid so'zlar bilan ham, taqlid asosli fe'llar bilan ham berilishi maqsadga muvofiqdir. Tadqiqot maqsadi hozirgi zamon ingliz va o'zbek tillarida taqlid so'zlarning tipologik xususiyatlari, doimiy qo'llanish me'yorini ko'rsatuvchi semantik, fonosemantik va

kontekstual tavsifini ochib berishdan iborat. Maqolaning natija va mulohazalari jahon va o'zbek tilshunosligida taqlid so'zlarni o'zni, ingliz va o'zbek tillarida taqlid ifodalarning olam lisoniy manzarasi, semantik xususiyatlari yoritib berildi. Shuningdek, o'zbek va ingliz tillarida taqlid birliklarini kelib chiqish manbai, taqlid so'zning fonetik xususiyatlari tadqiq etildi. Tadqiqot natijasida quyidagi umumiy xulosalar kelindi: fonetik jihatdan aksar taqlid so'zlar tuzilishida cho'ziq unlilar ko'p uchraydi; ingliz tilida taqlid so'zlar asosan bir bo'g'inli bo'ladi, ular juft yoki takror holda qo'llanadi; qisqa unlilar harakatning tez amalga oshirilganini anglatishi, cho'ziq unlilar harakatning davomligini bildirishi, juft so'zlarning bittasi oxiriga - a qo'shimchasi qo'shilsa, harakat uzviyligi va jadalligiga ishora bo'lishiga taqlid so'zlarning fonetik xarakteristikasi sifatida qaraladi. Ingliz tilida tovushga taqlidni bildiruvchi so'zlar onomatoplar turkumiga kiritiladi.

Kalit so'zlar: onomatopik birliklar; imitativ birlik; taqlid so'zlar; instant; kontinuant; frekventativ taqlid so'zlar; ohang kontinuant; shovqin kontinuant so'zlar.

Аннотация. В статье рассмотрена теория подражательных слов, подражательных выражений в современном английском и узбекском языках с семантической, фоносемантической и типолого-структурной точек зрения. В обоих сравниваемых языках подражательные выражения двойные и повторяющиеся. Имитационное значение в языках, в которых сравнивается значение, желательно давать как имитационными словами, так и имитационными глаголами в соответствии с требованиями синтаксического построения предложения. Цель статьи — выявить типологические особенности слов-имитаторов в современном английском и узбекском языках, их семантическое, фоносемантическое и контекстуальное описание, отражающие норму постоянного употребления. В статье выявлена роль имитативных слов в языкознании, лингвистический ландшафт имитативных выражений в английском и узбекском языках, их семантические особенности. Также были изучены источники единиц подражания в узбекском и английском языках, фонетические особенности слов-подражаний. В результате исследования таковы: фонетически долгие гласные часто встречаются в структуре большинства слов-имитаторов; в английском языке слова-подражания в основном односложные, они употребляются парами или повторениями; фонетическим признаком имитативных слов считается то, что краткие гласные означают, что действие совершается быстро, долгие гласные указывают на продолжение действия, а если к концу одного из слов прибавляется суффикс -а, то это указывает на непрерывность и скорость действия. В английском языке больше слов, имитирующих звук, а слова, имитирующие состояние, входят в разряд ономатопов.

Ключевые слова: звукоподражательные единицы; имитативы; подражательные слова; инстанты; континуанты; фреквентативы; континуанты тона; континуанты шума.

Introduction. Different perception of reality in the English and Uzbek languages makes it possible to identify the variation in the linguistic landscape of the world and the differences in the expression possibilities of the same language phenomenon in different systematic languages.

In modern languages, there are few words called sound-figurative, which, according to the totality of features, should be combined into a separate lexico-grammatical category, since they are not summed up under any of the traditionally distinguished parts of speech. The connection between the form and meaning of the word was tried to establish in antiquity.

In the following centuries, such theories of the origin of the language as “onomatopoeic”, “onomatopic”, “interjections”, and their various variants, in the issue of forming a connection between sound and meaning, more or less widely attracted sound-pictorial sources. Thus, the study of sound-pictorial words proceeded mainly in line with the problem of the origin of the language.

MAIN PART. At present, the problem of imitation words has developed very rapidly and has become a hot topic of discussion, so imitation words have attracted the attention of foreign and Uzbek linguists for a long time. There are many definitions of imitation words in different languages of the world. The hypothesis was put forward about the universal nature of imitation words and sound symbolism in general. Imitative words were studied by scholars in world linguistics, especially in English and Russian linguistics such as N.M. Shansky (19), A.A. Kononov (12), N.I. Ashmarin (4), I.V. Arnold (2), H. Bredin (5), E. Laing (13), S.V. Voronin (6). In Uzbek Linguistics scholars such as R. Kongurov (26), N. Makhmudov (14), Sh.R. Khakimova (27), S. Mutalibov (15), Y. Abdurasulovs' (1) researches deserve special attention.

The theory of sound description in English was studied by S. V. Voronin (6). According to the scholar, not only for words with a phonetic-motivational connection “between sound and meaning” among modern native speakers, but also for all words in the process of linguistic evolution, this connection is hidden, weakened and even completely lost at first glance, but this connection is determined through etymological analysis (25).

A. G. Spirkin in the work “The origin of language and its role in the formation of thinking” emphasized “the source material of speech”, “the mechanism of formation of the connection between sounds and imitations”. He stated that “the names of real-world objects and phenomena are not based on a single principle, but on several principles. Primitive man used all the opportunities allowed to him to satisfy the real life need for communication (18, 63).

The well-known linguist V. Wundt in his book “Psychology of Peoples” considered the problem of the origin of language and clarified the question of how sound imitation, on the one hand, and sound metaphor, on the other hand, can shed light on the origin of language. This book also discusses the hypothesis of a connection between sound and its meaning (23).

According to I.V. Arnold in his book “Stylistics of Modern English”, the main task is to teach a conscious approach to the literary text, taking into account the unity of form and ideological content. All aspects of stylistics studied by modern scholars are reflected in this book. He studied functional stylistics, lexical stylistics, image theory. In his work, a special place is given to general problems of stylistics related to phonosemantics (2).

N.I. Ashmarin's work “Morphological criteria of imitations in the Chuvash language” (4) described the grammatical features of onomatopoeic words. His famous work on Chuvash mythology, written fifty years ago, has not lost its relevance today.

N.K. Dmitriev studies the semantic, phonetic and morphological characteristics of imitation words, mimemes in Turkic languages (9).

Imitative words play a very important role in the work of D.V. Bubrich. He believed that the term “onomatopoeia” does not cover all aspects of imitative. He emphasizes that the generalizing power of onomatopoeic words is very small. In other words, “figurative words move over the visible, audible, concrete surface of things, but do not penetrate into their depths. They reflect the noise, glitter, and vibration of the objective world, but they do not yet reflect the beings of this objective world” (6, 85). Therefore, onomatopoeic words deal not with objects, but with different moments of real situations. They can only create cues of objects, evoke images of objects, but these cues come from actual situations in which objects appear. Images of objects are built on the basis of images of effective situations. “Imitation has no object except in the productive situations in which it occurs”. D.V. Bubrich's article presents a new understanding of mimemes.

The classification does not at all reflect the characteristics of the dominant sound (as noise or tone) that are important enough for onomatopoeia.

The first serious studies on the problem of imitative words in English were published in the late 19th and early 20th centuries. Imitative words in English attract the attention of scholars due to several factors:

1) the fact that they are less likely to be formed with an affix, suffix than in other languages. In English, onomatopoeia is mostly monosyllabic, rarely with two or three syllables: *bang* (n), *plop* (n) or adds a very limited number of suffixes: *screamed*, *creaking*, *squeaker*;

2) high productivity of the conversion method of word formation, which helps onomatopoeia to move smoothly from one part of speech to another: *to hiss* (v) — *hiss* (n); *ding-dong* (n) — *to ding-dong* (v); *to giggle* (v) — *giggle* (n); *to grunt* (v) — *grunt* (n); *to rumble* (v) — *rumble* (n); *to whistle* (v) — *whistle* (n).

3) presentation of the auditory senses of the English language.

Onomatopoeic units that include reduplication and alternation of sounds are: *blah-blah*, *chitter-chatter*, *snip-snap*, *flip-flap*. The existence of a large number of reduplicative (repetitive) onomatopoeia in the English language has been noted by many scholars.

According to A.A. Reformatzky, the English language is rich with repetitive imitative words: *quack-quack* — g‘aq-g‘aq (o‘rdak haqida), *jug-jug* — bulbulning chertishi yoki motorning tovushi, *plod-plod* — ot tuyog‘ining taqillashi, *tick-tick* — soatning yurishi, *wig-wag* — bayroq signali, *zig-zag* — zigzag, *flick-flock* — etiklarni ovozi; qars-qurs qilmoq, *riff-raff* — o‘yin nomi, *ping-pong* — stol tennisi tovushi (ping-pong; shisha ustidagi yomg‘ir tomchilarining ovozi) (17, 97).

I.V. Arnold divides imitative words in English into three subgroups (3, 130):

1. Reduplicative Compounds;
2. Ablaut Combination;
3. Rhyme Combinations

Reduplicative Compounds. Repeated pairing the reinforcing effect of onomatopoeic roots is not limited to repetition. In fact, it is a mixed group, including typical free forms, onomatopoeic roots and pseudo-morphemes. There is onomatopoeic repetition, but it is not very extensive: *hush-hush* (sirli vaziyatni ifodalaydi), *pooh-pooh* (nafratni ifodalaydi), *blah-blah* (be‘mani gaplar). Example: *Should he give them half a minute of **blah-blah** or tell them what had been passing through his mind?*

Ablaut Combination. These pairings are twin forms consisting of a pseudo-morpheme repeated with a vowel in a different constituent than the main morpheme (usually the second). Typical changes are — [æ]: *chit-chat* (bekorchi gap), *dilly-dally* (imillamoq), *knick-knack* (kichik bezak buyumlar), *riff-raff* (odamgarchilikdan chiqqan kishilar), *shilly-shally* (ikkilanish), *zigzag* (ziqzag), — [o]: *ding-dong* (qo‘ng‘iroq ovozi), *ping-pong* (stol tennisi), *sing-song* (tayyorgarliksiz ijro etilgan qo‘shiq), *tiptop* (cho‘qqi), *bow-wow* (itning akillashi). Free forms corresponding to basic morphemes are, as a rule, words denoting sound or action. These words represent a rhythm that indicates movement: *criss-cross* (kesishgan to‘g‘ri chiziqlar yoki yo‘llarning namunasi), *pitter-patter* (o‘zgaruvchan shovqinlar). The semantically dominant free speech words are: *bibble-babble* (g‘iybat), *chit-chat* (suhbat), *clitter-clatter* (gumburlash).

Rhyme Combinations. A rhyming couplet is a double form consisting of two elements connected to form a rhyme: *boogie-woogie* (bugi-vugi), *fliberty-giberty* (yengil-yelpi), *harum-scarum* (tartibsiz), *helet-skelter* (tartibsiz, shoshqaloqlik), *hoity-toity* (quruq oliftagar), *humdrum* (g‘amgin), *hurry-scurry* (shoshqaloqlik), *hurdy-gurdy* (kichik organ), *love-dovey* (azizim), *mumbo-jumbo* (qasddan yolg‘on), *namby-pamby*, *titbit* (tanlov), *willy-nilly* (ixtoyoriy ravishda), *razzle-dazzle* (ko‘zni qamashtirish).

Results and discussion. Scholars have identified common and specific features of onomatopoeia in English. In English, onomatopoeic words mainly have a one-component structure, which is predetermined by the peculiarities of human perception of sounds: the longer and more varied the sound, the more difficult it is to convey it. Thus, one-component onomatopoeic words mean a single sound. Accordingly, fragmentary sound, repetition, or double forms are more

often used to express reusability. Example: *hush, hush-hush* (22, 892) — jim, bas, xalaqit bermanglar; *(k)nick-(k)nack* (22, 934) — maydachuyda buyum, bezak; *puff* (22, 1082) — pishshilamoq, vishshilamoq; *pooh-pooh* (22, 1064) — pishqirmoq; *rat-tat, rat-a-tat* (22, 1097) — tuq-tuq; *tick-tock* (22, 1255) — tik-tak; *tut, tut-tut* (22, 1276) — taraqturuq ovozi chiqarmoq; *shilly-shally* (22, 1165) — tebranmoq.

As is seen from the examples, during repetition the stem is repeated twice, rarely three, four or more times. In most cases, the vowel does not change when it is repeated.

The doubling of the second consonant of the stem is very common to imitation words. In Uzbek, the phenomenon of gemination occurs very rarely. In order to increase expressiveness in onomatopoeic words, gemination of the second consonant becomes almost the norm, especially with the addition of an affix beginning with a consonant. This also applies to repeated root words. In the second case, doubling occurs in both components or only in the second one. There is a doubling of the final consonant of the onomatopoeic word stem rather than before a vowel. Example: *dir(r)* (7, 626) — tebranish natijasida hosil bo'ladigan ana shunday harakat 2. Otni to'xtatish uchun ishlatiladigan undov so'z; *parr* (7, 227) — uchayotgan parranda qanotidan, aylanayotgan parrakdan chiqadigan tovush; *garr* (7, 686) — gazmol yirtilganda, tartarak tarillaganda chiqadigan va shunga o'xshash ovozni bildiradi; *tirr* (7, 114) — latta, qog'oz yirtilganda chiqadigan tovushni bildiradi; *tiss* (7, 116) — ovoz chiqarmaslikka yoki sekin so'zlashga undash uchun ishlatiladi; *churr* (7, 517) — hushtak ovozigina o'xshash ovozigina o'xshash tovushlarni ifodalaydi; *sharr* (7, 550) — suyuqlikning shiddat bilan oqishidan hosil bo'ladigan tovushni bildiradi; *qarr* (7, 252) — qarg'a va ba'zi boshqa qushlarning tovushini bildiradi; *qir(r)* (7, 300) — notekis yoki yopishqoq narsalarning bir-biriga ishqalanishidan hosil bo'ladigan tovushni bildiradi.

Onomatopoeia (mimemes, etc.) has been the object of scientific research several times. Initially, scholars often considered the entire system of onomatopoeic vocabulary. However, the whole system consists of two subsystems:

1. sound symbol (with non-acoustic denotation);
2. onomatopoeic symbol (with acoustic denotation).

To date, a lot of work has been done in the study of phonemic words. At the same time, the partial affiliation of onomatopoeic words, their distinction from word combinations and semantic properties, their role in the text, definition in children's language and literature, and translation problems remain controversial. In the second half of the 20th century, interest in onomatopoeia grew within the framework of the phonosemantic model of linguistic study of language units. New concepts developed in this direction appeared.

P.Jamshedov's study "Imitation in Modern English" (8) discusses in detail the morphological structure of onomatopoeic words of the English language — the formation of nouns, adjectives, and the ways of semantic classification of sounds.

Well-known scholar S.V. Voronin reveals the nature of onomatopoeia in a slightly different way, based on the fact that the theory of imitation of movement and sound properties is of great importance in the book “Fundamentals of Phonosemantics” (25).

When determining the classification of imitation, he abandons the semantic criterion and describes the action conveyed by them in terms of length and brevity, immediacy and duration, and frequency. S.V. Voronin divides imitations into three classes according to sound: instant, continuous, frequent imitations (25, 46).

Instants imitations in both languages refer to a short ultra sound or tone that takes on the properties of an acoustic sound as a beat. In our study, we analyzed examples of moments of tone and noise in the English and Uzbek language materials: *to tap* — тақиллатиш; *to rap* — teginmoq; *to bubble* — pufaklash, qurillash; *to gaggle* — qurillash; *pip* — baland ovozi radio signali; *clack* — baland ovozda bosish, chertish; *to click* — bosmoq.

Hired orchestra tapped significantly upon his music rack with his baton and began the soft curtain-raising strain (Th.D. Sister Carrie, 138) — *Dirijyor tayyoqchasi bilan pyupitrni ma'nodor qilib urib qo'yuvdi, spektakl uchun atayin kelishib olib kelingan mo'jazgina orkestr debochani boshlab yubordi* (T.D. Baxtiqaro Kerri, 185);

The train clacked through the yards along the lake front, and ran rather slowly to Twent-fourth Street (Th.D. Sister Carrie, 208) — *Chigal izlarni yorib, gumburlab ketayotgan poyezd bir oz ko'l yoqalab yurdi-da, yigirma to'rtinchi ko'chaga kirdi* (T.D. Baxtiqaro Kerri, 276);

The only indication of his thoughts came in the form of a little clicking sound made by his tongue; the sound some people make when they wish to urge on a horse (Th.D. Sister Carrie, 58) — *Uning ot haydayotgandek tilini salgina taqillatib qo'rganligi nimalarnidir o'ylayotganidan darak berardi* (T.D. Baxtiqaro Kerri, 83).

Explosive consonants predominate in instant imitation words in both languages. Both instant imitations and plosive phonemes are formed from the same acoustic shocks. Open vowels indicate high and low sounds, while closed vowels indicate quiet and high sounds. Nevertheless, the onomatopoeic typological isomorphic properties of two languages are very strong and usually clear.

Continuants imitations in English and Uzbek languages refer to a single momentary tone or noise without a beat. They are divided into two parts: tone continuants imitations and noise continuants imitations.

Tone continuant imitations indicate a tone without a beat, that is, a tone in its pure form: Example: *The car ran back more quietly — hooted, watched, flung at, but not attacked* (Th.D. Sister Carrie, 329) — *Qaytishda vagon ancha tinchroq ketdi. To'g'ri, goho orqadan tosh g'izillab, so'kishlar eshilib qolsa ham, oshkora xurujlar bo'lmadi* (T.D. Baxtiqaro Kerri, 433);

At that time something fell down and started moaning. I heard that (Gafur Gulom. A Naughty Boy, 36) — *Og'ilxona tarafda bir*

nimaning “**gurs**” etib yerga yiqilib, xirillay boshlagani eshitildi (G‘afur G‘ulom. Shum bola, 44);

*As before, the crowd began **hooting**, but now, rather than come near, they threw things* (Th.D. Sister Carrie, 331) — *Oldingi safarda bo‘lgandagiday odamlarning mazax qilib **baqirishlari**, hushtaklari eshitilib, zumda hamma yoqdan toshlar yog‘ila ketdi* (T.D. Baxtiqaro Kerri, 436);

*Having heard this, peasants and women started **to roar*** (Gafur Gulom. A Naughty Boy, 46) — *Mening bu so‘zimni eshitgan, atrofni halqa qilib olgan dehqonlar, xotin-xalajlar o‘rtasida ola-shovur qiyomatday **nolayi-fig‘on ko‘tarildi*** (G‘afur G‘ulom. Shum bola, 53).

Noisy continuants imitation words are distinguished by letter combinations **-sh, -ss, -zz, -sw** in English and **-z, -v, -g‘, -q** in Uzbek languages:

Example: *At that time a mountain partridge began **to whistle*** (Gafur Gulom. A Naughty Boy, 107) — *Hoji do‘ppili Sulton puchuq takyada boqib yurgan kaklik **g‘id-g‘idlay boshladi*** (G‘afur G‘ulom. Shum bola, 127);

*Trains **flashed** by them* (Th.D. Sister Carrie, 6) — *Ro‘paradan kelayotgan poyezdlar **g‘uvillab** o‘tardi* (T.D. Baxtiqaro Kerri, 13);

*At midnight, when the moon rose to the sky, we started our journey to Kukterak **whistling** and saying “query, qurey”* (Gafur Gulom. A Naughty Boy, 62) — *Yarim kechada oy ko‘tarilgandan keyin, oldinma-кетин **hushtak chalishib**, “qurey-qurey”lashib, Ko‘kterakka qarab keta boshladik* (G‘afur G‘ulom. Shum bola, 71);

*He heard the carts go lumbering by upon the neighbouring streets, but they were far off, and only **buzzed** upon his ear. The **hum** of the surrounding city was faint, the clang of an occasional bell was as music* (Th.D. Sister Carrie, 112) — *Olisdagi chekka ko‘chalarda aravalar **taraqa-turuq** kelayotganini eshitar, biroq ulkan shaharning bu **shovqini** qulog‘iga arang chalinar, nogahon daranglab qolgan qo‘ng‘iroqchalar ovozi esa qulog‘iga muzikadek eshitalardi* (T.D. Baxtiqaro Kerri, 154);

*This young woman was particularly dressy for her station, and wore a jewelled ring or two which **flashed** upon her white fingers as she played* (Th.D. Sister Carrie, 80) — *Qiz binoyidek kiyinar, royal yoniga o‘tirganida oppoq barmoqlaridagi uzuklari **yaltirab ketardi*** (T.D. Baxtiqaro Kerri, 110).

Frequentative imitations in English refer to very rapid, successive beats, in which each beat is felt almost separately. A sequence of beats cannot be completely combined into one sound. A very rapid change of beats increases hearing. Such a sequence of beats is perceived as dissonance, so frequentatives can also be called dissonant onomatopoeia. Regarding the classification of frequencies, S.V. Voronin introduces the concept of quasi (pseudo) instant: **to track** — *kuzatmoq*; **to rap** — *taqillatmoq, qoqmoq*; **to jerk** — *turtmoq, itarmoq*; **to chirp** — *chug‘urlamoq, chiriqlamoq*; **to crick** — *cho‘zmoq, cho‘zib kengaytirmoq*; **to jar** — *tovush chiqarmoq*; **to brr** — *qattiq shamol esmoq*; **to chirr** — *chirillamoq, tirillamoq*.

Example: He almost **jerked** the old subtle light to his eyes (Th.D. Sister Carrie, 143) — *Shunda ko‘zlari ilgarigiday mug‘ambirona chaqnadi* (T.D. Baxtiqaro Kerri, 192).

“Look out, Kitty”, called another, “you’ll **jar** your back hair” (Th.D. Sister Carrie, 30) — *Ehtiyot bo‘l, Kitty! – deb baqirdi boshqa biri. – Bo‘lmasa sochingni taxi buzilib qoladi!* (T.D. Baxtiqaro Kerri, 46).

Therefore, the classification of imitation words in this way was carried out according to the duration of the natural sound. Instants include second sounds (noises), continuants include non-percussive noises similar to continuous tones, and frequentatives include imitations of continuous ringing percussive sounds.

In English, imitative units describing action and state have the feature of being able to be used independently as participles. In English, which belongs to the family of inflectional languages, units of imitation are expressed in literary texts using various means. It can also be expressed using various simile units that denote states and modes of action. The meaning of imitation is understood from the semantics of verb-form units. Figurative words directly imitate the meaning and essence of the words. Example: *Even though the sun was shining, the was a lamp here* (Gafur Gulom. A Naughty Boy, 85) — *Ko‘chada allaqachon quyosh chiqqan bo‘lishiga qaramay, bu yerdagi shishasi qoraygan yettuinchi chiroq pilpillab yonmoqda* (G‘afur G‘ulom. Shum bola, 99); *Drouet came across the floor with a festival stride, a new pair of tan shoes squeaking audibly at his progress* (Th.D. Sister Carrie, 126) — *Oyog‘iga har bosganda g‘irchillaydigan yangi sariq botinka kiygan Drue mayxonadan bemalol va shoshilmay o‘tib borar edi* (T.D. Baxtiqaro Kerri, 171).

In English, imitative expressions are usually single, in Uzbek they are paired. In the Uzbek language, pairs of words such as *shart-shurt, tars-turs*, repeated figurative expressions such as *lip-lip, guldur-guldur* are not found in English fiction, instead, it is used as a descriptive word for words that imitate different situations in the form of possessive, participle, complement, case or determiner. Example: *It opened its eyes very wide, it was trembling and shaking its legs* (Gafur Gulom. A Naughty Boy, 70) — *Ko‘zlari olayib ketgan dag‘-dag‘ titrab, oyoqlarini silkitar edi* (G‘afur G‘ulom. Shum bola, 81); *Carrie had gone sobbing from the door to the window* (Th.D. Sister Carrie, 176) — *Kerri hiq-hiq qilganicha eshikdan deraza yoniga bordi* (T.D. Baxtiqaro Kerri, 234).

He blinked his eyes blindly a few times, wobbled on his legs, threw up his hands, and staggered back (Th.D. Sister Carrie, 327) — *U ko‘ini tez-tez pirlpiratib, gandrakladi-da, qo‘llarini yuqoriga ko‘tarib, chayqalganicha orqaga chekindi* (T.D. Baxtiqaro Kerri, 431).

Because English is an inflectional language, imitative words appear as nouns or verbs, but their semantics is imitation. In the Uzbek language, imitative words are rarely used as participles.

The following are the main general characteristics of onomatopoeia in English:

— in English, imitation words are lexemes with independent meaning. In addition, these words receive word-forming affixes, move from one word group to another, perform various functions in speech - not only exclamatory, but also possessive, participle, complement, case or determiner functions;

— in terms of structure, imitative words in English are also distinguished by their brevity. Such words are mainly composed of a monosyllabic base, and imitative words in the English language are close to such units in the Uzbek language;

— sound imitations are more common in English, while case imitations are used relatively less in speech;

— onomatopoeia in English in many cases also express figurative meaning;

— in English linguistics, there are different views that imitative lexemes belong to the group of imitative units, that is, exclamations, as well as onomatopes (16, 13).

Conclusion. In English, the expression of sound and image (state) is mainly expressed by descriptive words belonging to the noun or verb group. Although some figurative words are genetically derived from mimetic elements, they are given in the form of verbs, but their semantics also has the meaning of mimetic. In our opinion, researching the genesis of imitative words that have become verbs or nouns in English allows us to know whether imitations in the historical state of inflectional languages differed from their current state. After all, in the Uzbek language, where there is a large number of imitative words, it is very rare for imitations to appear independently as participles.

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