

ONOMATOPOEIA IN THE ENGLISH LANGUAGE

Abdiganieva Dilnaz Bazarbay kizi
Abdullaeva Ayzada Usman qizi
4th-year students, English language and literature,
Bayimbetova Mekhriban Berdibaevna
Assistant teacher, English language and literature,
Nukus State Pedagogical Institute

In English, auditory sensations are used in comparison with visual sensations. Sound is the signal of one or another event in reality. It should be noted that sound perception is easier than, for example, color perception. Because we usually conclude by observing the color of an object over a long or short period of time, and often we don't limit the time in this period. We receive the sound quickly in a relatively short time. Imitative words are divided into several types depending on the process of word addition in imitation of identified objects and sounds.

I.R. Galperin gives a definition to onomatopoeia: Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy [Galperin 1962:124]. He distinguishes two types of onomatopoeia – **direct** and **indirect**.

Direct onomatopoeia is contained in words that imitate natural sounds, as *ding-dong, buzz, bang, cuckoo, tintinnabulation, mew, pingpong, roar* and the like.

These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it.

Onomatopoeic words can be used in a transferred meaning, as for instance, *ding-dong*, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested. Examples are: *a ding-dong struggle, a ding-dong go at something*.

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called “echo-writing”. An example is: ‘And the silken, sad, uncertain rustling of each purple curtain’ (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Indirect onomatopoeia, unlike alliteration, demands some mention of what makes the sound, as *rustling* (of curtains) in the line above [Galperin 1962:125].

According to the theory proposed by Bredin, words of imitation are divided into three types: direct, associative and pattern [Bredin 1996: 558].

1. The first and most evident kind, which refers to as direct onomatopoeia, happens when two requirements are met: (1) a word's denotation is a class of sounds; and (2) the word's sound is similar to a member of the class. In simpler terms, the word's sound is similar to the sound it names [Bredin 1996: 558]. Typical examples are *buzz, whirr, cluck, hiss, and moan*. Naturally, it is evident right away that none of these words closely resemble the sound they represent, and this is further supported by looking at more examples like *splash, rustle, zoom, bang, shriek, and thud*. One more example, knocking on the door: *knock-knock, tok-tok, iyik-iyik*. In other examples, this sound is represented by the following words: *boom, splash, toss, crack, durrr, bang, etc*. According to the author, this type of imitation is used in almost all types of texts. However, it is often used in comedy and action genres.

Direct onomatopoeia is observed when two criteria are met: 1) denotation of a word - a group of sounds; 2) The sound in the word is similar to a member and resembles a representative of the given group of sounds. In other words, the sound in a word is similar to the sound of the object it calls or expresses: for example, the words *hiss, moan, cluck, whirr, buzz*, as well as *splash, rustle, zoom, thud* are more similar to the sound of the words they are named because of their acoustic

similarity. On the other hand, there are high and low degrees of onomatopoeic similarity, but there are relatively few examples of feelings with high degrees of similarity.

A second type of onomatopoeia occurs whenever the sound of a word resembles a sound associated with whatever it is that the word denotes. Some examples of this are: cuckoo, bubble, smash, whip. None of these words has a sound that resembles the objects or actions that they denote. Cuckoo is the bird's name, but its acoustic resemblance is to the song that it produces, not the bird itself. Whip is like the sound made by a whip. Smash has a slight resemblance to a sound that may accompany the act of breaking or destroying. Bubble resembles neither the object nor action, but has some similarity to the sound of a bubbling liquid.

It will be useful to distinguish associative onomatopoeia from another type of acoustic linkage that, despite appearances, is not onomatopoeic.

Take a look at this sentence:

1. *The coach's stern voice reverberated over the field of play. The point might become much more evident if we contrast this with*

2. *The coach's firm tone reverberated throughout the field of play.*

An English speaker will normally see the terms iron and hard as having what I previously referred to as an onomatopoeic aura in both of these statements. If asked, we might respond that an iron voice has a resonant clarity that a hard voice might not have, and that a hard voice sounds flat and stable.

The third and last category of onomatopoeia is an exemplary onomatopoeia. Its basis is the quantity and nature of the physical effort a speaker puts out when speaking a word. For example, **agile, dart, lazy, sluggish, hoarse.**

This third type of onomatopoeia is illustrative, which depends on the speaker's ability to repeat the word. The words "dart" and "nimble" require less muscle and lung tension than the words "sluggish" and "slothful." At the same time, dart and nimble words, which are close vowels, should be pronounced quickly and sharply, while sluggish and slothful words are pronounced slowly and slowly.

In conclusion, the study of onomatopoeia demonstrates its essential role in language as a tool for representing sounds and evoking sensory experiences. By categorizing onomatopoeic words into direct, associative, and exemplary types, we understand how they mirror real-world sounds and actions while enhancing descriptive and emotional expression. This multifaceted linguistic phenomenon bridges auditory and visual perceptions, making it a powerful medium for communication and artistic creativity. Ultimately, onomatopoeia enriches our understanding of the relationship between sound, meaning, and human cognition.

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