

CROSS-CULTURAL ASPECT OF VERBAL AND NONVERBAL REFLECTIONS OF ONOMATOPOEIC WORDS

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Abstract. *It is undeniable that there are certainly some challenges in understanding and transferring the real meaning of onomatopoeic words from one language to another. In this article it is analyzed the possible translations of onomatopoeic items seen in poems in both English and Uzbek from lexical point of view. At the same time onomatopoeias are investigated in terms of semantics since the way the onomatopoeic words are given may not directly match the real function.*

Keywords: *onomatopoeia, cross-cultural, verbal and nonverbal reflections, lexical, semantic.*

КРОССКУЛЬТУРНЫЙ АСПЕКТ ВЕРБАЛЬНЫХ И НЕВЕРБАЛЬНЫХ ОТРАЖЕНИЙ ЗВУКОПОДРАЖАТЕЛЬНЫХ СЛОВ

Аннотация. *Неоспорим тот факт, что при понимании и переносе реального значения звукоподражательных слов с одного языка на другой возникают определенные трудности. В данной статье анализируются возможные переводы звукоподражательных единиц, встречающихся в стихотворениях как на английском, так и на узбекском языке с лексической точки зрения. В то же время звукоподражания исследуются с точки зрения семантики, поскольку то, как даны звукоподражательные слова, может не соответствовать непосредственно реальной функции.*

Ключевые слова: *звукоподражание, межкультурные, вербальные и невербальные рефлексии, лексические, семантические.*

INTRODUCTION

It should be noted that main issue in discussion is to identify whether culture reflects the way the onomatopoeias are comprehended. Also, lexical and semantic correlations of onomatopoeic words in discourse will be thoroughly analyzed. Here the poems in poetry and songs will be chosen to figure out whether there will be any lexical and semantic relations in translating English onomatopoeias into Uzbek and vice versa.

Initially, it is worth noting that there are different linguistic aspects such in understanding onomatopoeias in any language. These aspects are usually expected to create difficulties for translators as they are realized differently in English and Uzbek.

One of the noticeable feature of the current issue is that there have not been done any studies yet to identify onomatopoeias and analyze them comparatively in English and Uzbek. Due to the fact that onomatopoeias are less debated in the area of translating them from lexical-semantic point of view in many languages yet, this study will be totally new research to this sphere of interest.

MATERIALS AND METHODS

With globalization increase, cultures of various countries are being growingly represented in other societies. Poems as one of the most famous texts among different countries play an important role in development of globalization by comprising and spreading cultures across the world. These days, with enhancing a mixed variety of information technology, soft copies of

poems have been more accessible to people from other nations. Thanks to a facile access to the World Wide Web over the countries, these products are accelerated in being read and entertained by more outer audiences. As the surge of reading of foreign literary happens, different works particularly poem shave taken huge advances among many countries such as Uzbekistan; the important status of translation of onomatopoeias from cultural-semantic points of view is becoming clear step by step.

RESULTS

One of the language characteristics pervasive in an English poem which is a source of complications in translation is the phenomenon of onomatopoeia in literary works. Thus, some English and Uzbek onomatopoeia and sound symbolism in poems and songs from different internet sites and books have been selected in order to compare contrastively to see the differences and similarities in semantics.

First example for onomatopoeic words of tears in Uzbek is as follows:

Ziyoda Kabulova

Gaplaringga chidabman-a, tirikman qara,
Tiriklikda saning uchun o'likman qara,
Uzrni sen mendan emas, o'zingdan so'ra,
Bitta qalbning qotili, so'z demagin, jim.
Jim, jim, jim, so'zlaringdan charchadim,
Tim, tim, tim, esiz ko'z yoshlarim

Additionally, in "To'kma ko'z yoshingni"(written by Shukrullo Yusupov) it reads "Tomchi tomib turar qoyadan chak-chak, Bir tomchi toshlarga solibdi ajin. Here we can be sure that "chak chak" signifies the voice of "tears" on face. In short, in this poem "chak chak" was used in two meaning:

Verbal reflections: (the sound of rain)

Nonverbal reflections:(the voice of cry and the way how the girl in "To'kma ko'z yoshingni" and in "Jim Jim" as well as the bride "Kelinchak" cries in burst of tears on their faces).

The other poem in English which gives onomatopoeias of rain with the same *Verbal reflection:* are as follows:

Rain Dance Poem by Victoria Reome

"When a poem is born
What is the chance
Of words in rain
Drip drop dance
Ping ting sing
Pitter patter rhyme
Rain dance acceleration
Makes my poem climb
Dribble drench *drizzle*
Thinking on the fence
Sprinkle *splish splash*
Bring balance to my sense"

In this poem such words represent the Verbal reflection: of onomatopoeic rain words: *drip drop, ping pong, pitter patter, dribble, drizzle, splish splash*. All this echoism denotes the

sound of rain which gives a imitative harmony to this natural phenomenon. Or let's have a look at another poem:

Piddle-Paddle by Jaymie Gerard

*"Piddle-paddle, piddle-paddle,
splash, splash, splash*

Into the pool with a great big dash!"

Here "*piddle-paddle, splash, splash, splash*" represent the way how it rains. It says how it is joyful when you jump into the pool which is full with the rain water that maintains the person with a bunch of childhood pleasure and bliss. However, sometimes the verb "piddle-paddle" can have two meanings:

Verbal reflection: represent the way how it rains.

Nonverbal reflection: the act of doing anything other than what you should be doing; wasting time; doing unnecessary things that will inevitably cause you to arrive late.

When we look at other possible meanings of "splash" we can be sure that there might be some other ways of mentioning the rain sound which can be observed in the following suggestions in meanings:

Verbal reflection: a sound made by something striking or falling into liquid which states the real rain sound here opposed to:

Nonverbal reflection: a prominent or sensational news feature of rain story

Now it is time to look at another poem indicating rain imitative words:

Running Water by Lee Emmett

*"water plops into pond
splish-splash downhill
warbling magpies in tree
trilling, melodic thrill"*

In the above stated poem "plop" points out a short sound as of a small, solid object dropping into water without a splash, whereas "splish splash" as usual means -to make a repeated splashing sound by rain. However, "warbling" and "trilling" do not refer to the sound of rain, instead they make a reference to quavering, shrilling, tweeting by a bird. Here the verb "warble" can have two meanings:

Verbal reflection: to become sounded with trills, quavers, and rapid modulations in pitch.

Nonverbal reflection: as an intransitive verb: to sing in a trilling manner or with many turns and variations.

Here is one more poem with rain allegory:

Storm by William Thomas Dodd

*"A cacophonous cannonade of thunder,
doesn't it make you wonder?
blasting buss of blunder,
pitter-patter rain, pouring under,
streets awash like tumult tundra,
lucid lightning flash,
clip-clop heels as people dash*

In this poetry "pitter-patter" alludes to:

Verbal reflection: a rapid succession of beating or tapping sounds of raindrops.

Nonverbal reflection: pitter patter is the first part to a saying “*pitter patter*, let's get “er” where basically mentions "let's go". This saying is mostly utilized a lot in the TV show “Letterkenny” in American channels. Maybe here another meaning of “pitter patter” might be “Let’s go, rain!” or “Go ahead, rain!”

Whereas on the other hand “clip-clop” conveys:

Verbal reflection: the sound of a horse's hoofs beating on a hard surface- where the horse’ hoofs have been transformed into rain’s beating.

Nonverbal reflection: “clip clop” signifies here the people’s rush in the pool of rainwater. Here are more alternatives of rain onomatopoeic words in English: *beat, drip, drop, drum, kerplunk, lash, patter, pelt, pink, plop, ponk, rat-a-tat tat, rattle, shatter, slap, slash, splash, splat, splatter, slosh, splish, splosh, and thump.*

Onomatopoeias of **HEART** in English and Uzbek”

DISCUSSION

When we look through the corpus of English poetry online, we bumped into several examples of onomatopoeic words of the sound of HEART which we decided to do a comparative analysis with the Uzbek literature then. For instance, the song “Boom Clap” is really attractive, full of fun, and happy-go-lucky. One reason why is so because thee we can be a witness that there is the use of onomatopoeias in the chorus:

Boom! Clap!

The sound of my heart.

In English “*Boom! Clap!*” designates a loud, deep, resonant sound of heart beating which directly conveys the pulsation of the heart. While it has another meaning which is an animating or vital unifying force this is figurative here: a vital unifying force of heart. To sum up, these onomatopoeic words of heart sound have two meanings:

Verbal reflection: the pulsation of the heart

Nonverbal reflection: a dynamic coalescing vigor of heart

Now it is time to have a glance at Uzbek poetry:

Sevinch Mo'minova

Duk-duk urar yuragim seni ko'rsam,

Duk-duk urar yuragim seni ko'rsam

Tunu-kun o'ylayman qaylarda bo'lsam,

Sensiz hech yasholmasman.

Here the onomatopoeic word “*Duk-duk*” indicates the heart which is full and energetic, like a pop song or happy party. Such a portrayal carries the happiness of the utterer who has fallen in love.

Another example is written by Tohir Sul-ton:

Ko'zim ko'zingga tushsa yana-yana, obboo-ho-hoo,

O'ziga rom etadi yana-yana, obboo-ho-hoo.

Ko'zim ko'zingga tushsa yana-yana, obboo-ho-hoo,

O'ziga rom etadi yana-yana, obboo-ho-hoo.

Qaddi-qomati (voy-dod),

Go`zal qomati (oho),

Qaddi-qomati,

Mayda-mayda qadamlari tak-tak.

Chak-chak, chakana yorim mani,
Tak-tak, taki-taki, tak-tak.
 Chak-chak, chakana yorim mani,
 Ofati jonim mani, oladi jonim mani

In this text of the song “*Tak-tak, taki-taki, tak-tak*” is symbolizing a heartbeat of the speaker. It refers how the singer feels when he sees his beautiful and charming lover who steps sounding like “*tak-tak*”. Here the homonymous “*tak-tak*” is referring not to the heartbeat but to the sound of short and repetitive small footstep.

Onomatopoeias of **COMMAND-CALL** in English and Uzbek”

In addition to this, there is “*obboo-ho-hoo*” and “*voy-dod*” which are the Emotional stimuli of the speaker's feelings, experiences and it expresses different joyful emotions of the author. Such imitative harmony words in Uzbek can vary such as: *Oh, eh, e, voy, o'hho', ehhe, ohho, uh, ma, hi (him), be, hoy, he, ey, ha, uf, tuf, dod, voy, voydod, obbo, ura, o'ho', eha, ehhe, ie, huv, hay, hey, bas, rahmat, qani, salom, xayr, ofarin, balli, barakalla, ana, mana, etc.*

As we know there are command - call urges of onomatopoeic words which mean warning, call, offer, call and command such as :*o'h, oh, hey, hoy, hay, ey, obbo, balli, rahmat, salom, hormang, xayr, xo'sh, cho'k, kuch-kuch, tu-tu, beh-beh, pish-pish, mosh-mosh, ho'-ho', gah, kisht, kisht-kisht, chuh, ishsh, xo'sh, cho'k, mo'h-mo'h*. They can be used in poems for such functions: to forbid, threatening and to drive. Here is one example for the command or a call:

By Bojalar

Xorazmni bitta ovoz, ovvo
 Lazgi badaniga davo, ovvo
 Farg'ona, Shohimardon, ovvoz
 Buhoro, Shofrikon ovvoz

Here onomatopoeic word “ovvo” can be replaced with “WOOAH!” in English which is used to express surprise, interest, or alarm, or to command attention. This expression is secondary onomatopoeia because it's the expression of an action, by the sound which describes this expression is classified as human sound. Here the speech act form is exclamation and the function is a surprise like “*woo-ha woo-ha*” in the following poem:

Keep running into your life now

You'll fall into every good turn

When you see a light be sure to blink
 so the dark will come along with you.

woo-ha woo-ha might la vida shine on you

Verbal reflection: of “*woo-ha*”: Often used to intimidate others by screaming unexpectedly.

Nonverbal reflection: a bold ambitious brewery from the highlands

Another example is suggested by Rayhon Ganiyeva:

Supurgimi bu, gulmi, *voy-voy?*

Asabimiga tegib baqirma *voy-voy!*

“*voyvoy*” in Uzbek means enthusiasm-“wahoo”, enthusiastic talk-“babble” and excitement-“*yoo-hoo yahoo yeeha*” or “*yippe*” in English in:

YIPPEE-KI-YAY

There was a black beetle named May
 Who lived with a frog in some hay

Together they would roam
Adventures far from home
Singing *yippe*-Ki-yay all day

Verbal reflection: of “babble”: to speak quickly, in a confused, excited, or foolish way, to utter meaningless or unintelligible sounds

Nonverbal reflection: to talk enthusiastically or excessively

“Babble” in poems:

I HEARD!

and a door was opened and a sign was seen saying "come on in boy and be free"
a saw a brook flowing unto a golden stream where children were bathing and laughingly at play -
babbling brookskie was his name ; he is a friend of mine

Another poem by the same author:

Rayhon

Yallolay, yasharmisan sen mensiz
Ovora, bo'laman men sensiz,
Voydoday, dunyoda sevging tengsiz
Qadriga yetay deysiz.

“*Voydoday*” in Uzbek is defined as an exclamation of joy or excitement. At the same time “yahoo” in English is used for expressing enthusiasm like in:

I'm a laughing stock because I rely on my parents for basic amenities.
Maybe I wanted to be a big boy, maybe I want to be a *yahoo* boy.

Verbal reflection: of “*voydoday*” like “yahoo”: used to express exuberant delight or triumph

Nonverbal reflection of “*voydoday*” like “yahoo”: a boorish, crass, or stupid person like in this poem to warn that disobedient lover to listen to the singer that her love is nothing than unique in the world that he can never find as such hers in this life.

CONCLUSIONS

To cut the long story short, it can be summarized that onomatopoeias use images that demonstrate emotions and ideas, either literally or metaphorically. For this reason, the creative language is one of the tools that the best poets employ to get a point across.

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