

## EXPRESSION OF DESCRIPTIVE MEANING IN ENGLISH AND THEIR FEATURES

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### ANNOTATION

In this article, the linguistic landscape of the world, the artistic image of each language is unique and multifaceted, the national view of this being, the specific phonetic system of each language and its connection with the features of national articulation.

**Keywords and expressions:** imitation, descriptive word, descriptive expression, onomatopoeia, descriptive means, noun, verb, grammar form, imitation to sound and state, agglutination.

The number of units describing the situation in English is narrower than in Uzbek. Existing descriptive expressions, on the other hand, can only be applied to certain stereotyped situations, such as glances, the perception of an object.

Example: His dirty blond hair was banded back in a ponytail.

His light blue eyes never seemed to blink.

But the first thing most people noticed were the scars radiating out from his nose. The doctors had said they could fix them, but he'd told them not to bother. (Mazel Adam, Morgantown)

(Translation: Her brown dirty hair was tied back in a bunch, and her blue eyes didn't blink at all. But most people noticed the scars around her nose first.

Even though they said they could cure it, he refused as if to say "don't bother.") In this passage, the word to blink (blink) is used to describe the condition. However, it is a bit difficult to evaluate this lexeme as a descriptive word formed on the basis of imitation<sup>1</sup>. After all, it is both a noun ("blink", "blink", "moment": dictionary form - a blink), verb ("blink", "blink": dictionary form - to blink ) is also interpreted as. This evidence suggests that most descriptive units in English are not genetically derived from imitations. On the contrary, such descriptive words expressing the situation, as in the Uzbek language, have grammatical imitation, but can be grammatically considered as a word belonging to the noun, verb or main category<sup>2</sup>. As proof of our point, let us pay attention to the descriptive word used in the following text:

The wind's way in the deep sky's hollow

None may measure, as none can say

How the heart in her shows the swallow

The wind's way.

Hope nor fear can avail to stay

Waves that whiten on wrecks that wallow.

(Chiari Stephanie, ward Columbus)

(translation:

<sup>1</sup> TM Ataxojayev, Non-linguistic factors in the formation of the touristic terminology in Uzbek language, Asian Journal of Multidimensional Research (AJMR) 9 (12), 99-102, 2020.

<sup>2</sup> HI Ismailova, Lingo Cultural features of Euphemisms of English, Russian and Uzbek languages, Mental Enlightenment Scientific-methodological journal 2022 (3), 152-161, 2022

The path of the wind in the depths of heaven

No one can say, no one knows.

In fact, the wind leads the way

To the swallow at the bottom of the heart

Hope leads to fear,

Where the sunken ships sank,

The waves hit the throat constantly).

We do not observe that the descriptive expression. To wallow is used in Uzbek to refer to objects and events, as well as latitudes. It is used with a negative connotation to man, and at the heart of the meaning of the word is the imitation of the situation. But in English it has the meaning of a noun and a verb, and is used here as a descriptive word to express the state of ships. In English fiction, one can also see many descriptive words used to describe situations such as the flashing, glittering, and glittering of an object<sup>3</sup>.

Example: Nearly fifteen minutes passed before the first orange flash lit up the clouds.

The first flash was followed almost immediately by a second brighter flash as the warhead concealed inside the bot's braincase set off the Alliance's stockpile of weapons.

There was no sound, of course, no distant rumble of thunder, just the constant slap of the waves against the crusted black sand. (Kate Angell, "The cottage on Pumpkin and Vine").

(Translation: Fifteen minutes passed before the first orange flame lit up the clouds. Immediately after the first flash, the second, even brighter, appeared, and the Allies lit up the pelvis of the arsenal of weapons stockpiles<sup>4</sup>. there was no sound, no distant rumble of thunder, only the sound of waves crashing into the black earth.)

The piece used descriptive expression and imitative units as artistic stylistic devices<sup>5</sup>. While metaphorical expressions reflect the interaction of natural phenomena, the unit of descriptive expression represents the natural state. Nisyui alternatives of verbs in Uzbek language are based on imitation. Another aspect of figurative expressions in English that differs from Uzbek is that these lexemes are often unpaired. Double descriptive expressions, such as lip-lip, guldur-guldur, or tars-turs, shar-shurt, as in Uzbek, are almost non-existent in English literature. Instead, we can see the use of words as descriptive words that represent an imitation of a different situation in the form of possessive, cut, case, complement, or determiner.

Example: Colin Mac Gregor smiled behind his hood and slowed his mount to a leisurely canter. He wasn't far from his destination, a league or two at best. He could smell the sea on the crisp morning air. (Quinn, Paula, "Conquered by a Highlander") the exact translation cracked) in the fresh air he could smell the sea.

In the example, the leisurely carter (i.e., an expression formed from the imitation unit that signifies the stepping of horses by weight) was used as an expressive unit to describe a human step.

<sup>3</sup> AN Makhmatalikizi, Necessity and problems of typological study of onomatopoeia, International Journal of Development and Public Policy 1 (5), 101-102, 2021

<sup>4</sup> Mukumovna, Tuxtasinova Zilola. "TASKS AND PROBLEMS OF ACQUISITION OF WORDS FROM ENGLISH INTO UZBEK (IN THE EXAMPLE OF XXI)." Web of Scientist: International Scientific Research Journal 3.5 (2022): 1642-1645.

<sup>5</sup> HI Ismailova, Linguistic and social analysis of Euphemisms, Eurasian Journal of Academic Research 2 (6), 999-1001, 2022

But from the context of the text, of course, it is not difficult to understand that this expression is applied not to the sound of a step, but to its stepping position, i.e., the style of action<sup>6</sup>.

The second descriptive expression is also a genetically directly imitative unit and refers to the cracking of an object. But the lexeme *crisp* in this sentence refers to how pure the air is, and, by itself, serves to express the meanings of "clear to the point of tickling the nose," or "cool, tender the flesh." At this point, seeing the *crisp* lexeme as a unit representing the sound of pure air leads to a ambiguity of meaning. It is clear from the example that in some cases units that represent a direct imitation of sound can also be used as a descriptive expression of a situation or action. As noted earlier, the difference between imitation and descriptive expression is felt even in their grammatical forms. In particular, the linguist R. Kungurov can combine it with both auxiliary verbs, such as *to imitate the sound*, *to say* (depending on the place). Descriptive words are connected only with the auxiliary verb *to do*. Furthermore, in English, descriptive expressions are more common than imitative expressions, and they are an integral part of the literary text. Imitation expressions, on the other hand, are units whose scope is somewhat limited<sup>7</sup>. English linguists, in particular, believe that such units cannot be generally accepted as lexemes. In doing so, they argue that the phonetic structure of these units is variable, as well as that they have no semantic value and cannot be used independently outside the noun or verb state.

In conclusion, the expression of sound and image (state) in English is mainly represented by descriptive words belonging to the noun or verb category. Although some descriptive words appear to be genetically derived from imitative elements, in cases where they are derived from the inflected nature of the English language, they are given in the form of verbs. But in semantics, the meaning of imitation is clear. In our view, the study of the genesis of imitative-descriptive words that have become verbs or nouns in English makes it possible to see that imitations in the historical state of inflected languages are somewhat different from their present state.

After all, in the Uzbek language, where there are a large number of descriptive-imitative words, it is very rare for imitations to appear as independent cuts. But we can see in our ancient monuments that imitations are widely used in the function of cutting. *Doors knock on the door: someone came* (Yusuf Khas Hajib, "Qutadg'u bilig")

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<sup>6</sup> РР Назарова, СПЕЦИФИКА ОРГАНИЗАЦИИ СОЦИАЛЬНЫХ ПОЛЕЙ В АСПЕКТЕ СИСТЕМЫ ОБРАЩЕНИЙ В АНГЛИЙСКОМ, УЗБЕКСКОМ И РУССКОМ ЯЗЫКАХ, 2016

<sup>7</sup> НИ Inomovna, Phraseological euphemisms in modern English, *Thematics Journal of English language teaching* 6, (1), 2022.

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