

THE USE OF ONOMATOPOEIA IN LITERATURE

Norova Mavluda Fayzulloyevna

associate professor of the department of Uzbek Language and Literature, Russian and English
Languages at Bukhara State Medical Institute named after Abu Ali ibn Sino
norova.mavluda@bsmi.uz

Jalolova Gulbakhor Farkhodovna

1st year Master's degree student of the Faculty of Foreign languages,
Asia International University
Guljalolova86@gmail.com

Abstract. Onomatopoeia is a linguistic phenomenon where words imitate natural sounds, such as the ringing of bells or the chirping of birds, creating a sound that reflects the meaning. This article explores the relationship between onomatopoeia and arbitrariness, focusing on how poets incorporate onomatopoeic words into literature. It also examines the reasons behind poets' use of these words and the methods they employ. The study concludes that onomatopoeia is a fascinating phenomenon present in all languages, with new examples emerging regularly as new objects and inventions are created. Additionally, poets utilize onomatopoeia to engage the reader's auditory sense and to craft vivid and harmonious soundscapes.

Key words: onomatopoeia, arbitrariness, linguistic signs, sound symbolism, echoic words, primary onomatopoeia, secondary onomatopoeia, phonetic sequences, iconicity, imitative sounds.

ИСПОЛЬЗОВАНИЕ ОНОМАТОПЕИ В ЛИТЕРАТУРЕ

Аннотация. Ономотопея — это лингвистическое явление, при котором слова подражают природным звукам, таким как звон колоколов или щебетание птиц, создавая звук, который отражает значение. В статье рассматривается связь между ономотопеей и арбитрарностью, с акцентом на то, как поэты используют ономотопеические слова в литературе. Также исследуются причины, по которым поэты прибегают к использованию этих слов, и методы, которые они применяют. Исследование приходит к выводу, что ономотопея — это увлекательное явление, присутствующее во всех языках, и с каждым годом появляются новые примеры, связанные с новыми объектами и изобретениями. Кроме того, поэты используют ономотопею для вовлечения слухового восприятия читателя и создания ярких и гармоничных звуковых пейзажей.

Ключевые слова: ономотопея, арбитрарность, лингвистические знаки, символизм звука, эхо-слова, первичная ономотопея, вторичная ономотопея, фонетические последовательности, иконичность, имитативные звуки.

INTRODUCTION. Language is a powerful tool that allows writers to evoke vivid imagery and sensory experiences for their readers. One of the most fascinating features of language is onomatopoeia, a phenomenon where words imitate the natural sounds they describe. From the chirping of birds to the rustling of leaves, onomatopoeic words bring the world of sound into the realm of language, allowing readers to almost hear the action or object being described. In literature, onomatopoeia serves not only to enhance the sensory appeal of a text but also to deepen its emotional impact. Whether it's the buzz of a bee, the crash of thunder, or the whisper of a breeze, these words create a direct connection between sound and meaning, making the text more dynamic and immersive. This study examines the role of onomatopoeia in literature, focusing on how poets and writers utilize these words to capture the essence of natural sounds and convey

deeper meanings. It delves into the relationship between onomatopoeia and the arbitrary nature of language, exploring how such words both challenge and reinforce traditional linguistic structures. The use of onomatopoeia in literary works is not just about mimicking sounds but also about creating soundscapes that resonate with the reader's auditory senses. Through careful analysis, this article highlights the ways in which onomatopoeic words are employed to enrich the reader's experience, offering a more immediate and sensory connection to the narrative.

METHODS. The most striking characteristics of language, compared to other codes or communication systems, are its flexibility and versatility. There are four properties of language, and one of them is arbitrariness. The term arbitrary is used to mean something like "inexplicable in terms of some more general principle" (Lyons, 1990:19). It is generally the case that there is no natural connection between a linguistic form and its meaning. For example, the word (qitta) in Arabic has no relation to its shape. The arbitrary relationship between linguistic signs and the objects they represent is called arbitrariness (Yule, 1985:18-19).

Onomatopoeic words are considered part of the natural sounds "theory of language" origin. There are sporadic instances in all languages of what is traditionally referred to as onomatopoeia: the non-arbitrary connection between the form and meaning of such onomatopoeic words as cuckoo, peewit, and crash in English. However, the vast majority of words in all languages are non-onomatopoeic: the connection between their meaning and form is arbitrary. That is, given the form, it is impossible to predict the meaning, and given the meaning, it is impossible to predict the form (Lyons, 1990:19).

Sounds alone are the basis for a limited number of words, called echoic or onomatopoeic, such as bang, burp, splash, tinkle, pig, and bobwhite. Leonard Bloomfield (1933:156) distinguishes between words that are actually imitative of sounds, like meow, moo, and bow-wow, which vary from one language to another. To the speaker, it seems as though the sounds are especially suited to the meaning, such as bump or flick. Such words frequently show doubling, sometimes with slight variations, as in bow-wow, choo-choo, and pe(e)wee. The last, by its sound, is merely suggestive of tininess—a quality that could hardly be limited in sound, save by a reduction in volume—and is hence symbolic. However, as the name of a bird, it is, like its variant peewit (or pewit), actually a fairly accurate imitation of the bird's cry (Pyles, 1971:276).

RESULTS. Onomatopoeia can be defined as the formation of words whose sound imitates the noise or action designated, such as hiss, buzz, and bang (Harper, 2010:1). Such words are often used for poetic or rhetorical effect. Additionally, it can be defined as the imitation of natural sounds, such as the ringing of bells, the singing of birds, or the voices of animals. In a broader sense, it refers to any combination of imitative sounds and rhythms used to reinforce the sense or mood of a passage in poetry or prose. Notari (2015:1) states that onomatopoeia is one way a poet can create sounds in a poem. These words actually resemble the sounds they represent, and one can almost hear those sounds as one reads, such as slam, splash, bam, babble, warble, gurgle, mumble, and belch. On the other hand, Goodword (2015:2) defines it as the status of a word whose pronunciation imitates its meaning, e.g., buzz, crack, clink, clank, clang, fizz, thump, slurp, sizzle.

Furthermore, Harper (2015:1064) adds that onom refers to words containing sounds similar to the noises they describe, such as hiss, bang, and pop. Additionally, Nordquist (2017:1) clarifies that onomatopoeia is the use of words that imitate the sounds associated with the objects or actions they refer to. According to him, onomatopoeia is sometimes called a figure of sound rather than a figure of speech.

ANALYSIS. It is a Greek word meaning "name-making," as the sounds literally create the meaning. They are sometimes called echoism (Abrams, 1993:138). Greek onomatopoeia comes from onoma (name) and poiein (to make). It refers to the formation of words from sounds that

seem to suggest and reinforce their meaning. This accounts for words like murmur, cuckoo, buzzing, and twitter when applied to the choice of words in poetry, where the sound is made an echo to the sense. Onomatopoeia, therefore, has real value. The most obvious examples are those in which the sense to be echoed is itself a sound (Scott, 1980:200-201).

According to Goodword (2015:1), “onoma” comes from the Proto-Indo-European root *nomen* (name), with a fickle initial that came and went over the course of Indo-European language history for no apparent reason. Rundgren (2015:5) states that the word onomatopoeia comes from the combination of two Greek words, one meaning “name” and the other meaning “I make,” so onomatopoeia literally means “the name (or sound) I make.” That is to say, the word means nothing more than the sound it makes. For example, “booing” means nothing more than it sounds. It is only a sound effect. Many onomatopoeic words have come to mean other things related to the sounds they make. For instance, “slap” not only means the sound made by skin hitting skin but also refers to the action of hitting someone (usually on the face) with an open hand. “Rustle” is the sound of paper brushing together, but it also refers to the action of someone moving papers around, causing them to brush together and make that noise. And of course, “twitter” is now much more than just the sound birds make.

Kinds of Onomatopoeia: According to Ullmann (1962: 84-85), there are two types of onomatopoeia: primary onomatopoeia, which refers to the imitation of sound by sound—truly an echo of the sense, as in buzz, crack, growl, whiz, etc.—and secondary onomatopoeia, in which the sound evokes not an acoustic experience, but a movement (e.g., dither, slither, wriggle) or some physical or moral quality, usually unfavorable, such as gloom, slimy, slick, sluggish.

Bloomfield (1933:156) distinguishes between words that are actually imitative of sounds, like meow and moo, and those that are symbolic, illustrating the meaning more immediately than do ordinary speech forms, such as bump and flick. Additionally, Lyons (1977: 102-105) uses the terms “primary iconicity” for onomatopoeia and “secondary iconicity” for sound symbolism.

On the other hand, Cruse (1986:34) remarks that there are some phonetic sequences that do not correspond to grammatical elements. Such elements are of two types: the first is onomatopoeic phonetic sequences that “resemble their referents auditorily,” like hum, buzz, meow, gang, etc. The second type of “meaningful phonetic sequence” is what he calls “sound symbolism,” where there is no question of auditory resemblance. He exemplifies this phenomenon with initial consonant clusters in glitter, glimmer, slither, slouch, etc.

DISCUSSION. The sounds of words sometimes support the sense. They can be of two types: onomatopoeia and phonetic intensives. Onomatopoeia may be used in both a narrow and a broad sense (Abrams, 1993:138):

1. **In a narrow sense**, it designates a word or a combination of words whose sound closely resembles the sound it denotes, such as hiss and buzz. The seeming similarity is due as much to the meaning and the feel of articulating the words as to their sounds.

2. **In the broad sense**, onomatopoeia is applied to words or passages that seem to correspond to, or strongly suggest, what they denote in any way, such as in size, movement, or force, as well as sound.

Phonetic intensives, on the other hand, are another group of words “whose sound, by processes as yet obscure, connects with their meaning.” An initial *fl*- sound, for example, is often connected with the idea of moving light, as in flame, flare, flash, flimmer, and *gl*- sounds also frequently accompany the idea of light, usually unmoving, as in glare, gleam, glint, glow (Arp, 1998: 760).

Hugh Bredin (1996:2, 3, 4) points out that there are three types of onomatopoeic words:

1. **Direct onomatopoeia:** The denotation of a word is a class of sounds, and the sound of the word resembles a member of that class. To explain it simply, the sound of the word resembles the sound that it names, such as hiss, moan, whirr, and buzz. However, he also suggests that none of

these words is exactly like the sound it denotes. There are higher and lower degrees of onomatopoeic word resemblance, and the number of words with a high degree of resemblance is relatively small, such as hiss.

2. **Associative onomatopoeia:** This 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, and whip. None of these words has a sound that resembles the objects or actions they denote. For instance, cuckoo is the bird's name, but its acoustic resemblance is to the song it produces, not the bird itself. The word barbarian, by which some foreigners called ancient Mongolians, is an example of this type. Its root, the Greek word barbaroi, was devised as a name for non-Greeks because their strange languages sounded to Greek ears like the stuttered syllables ba-ba. Association is just as much a matter of degree as acoustic resemblance. There is a close association of sound and object in the case of cuckoo, but a very slight association in the case of scratch or spatter.

3. **Exemplary onomatopoeia:** Its foundation rests upon the amount and character of the physical effort used by a speaker in uttering a word. Words such as nimble and dart require less muscular and pulmonary effort than do sluggish and slothful.

Also, their stopped consonants encourage a speaker to say them sharply and quickly, whereas the latter two words can be drawn out slowly and lazily. The word nimble does not sound like anything that can be denoted by the word, and it cannot resemble the idea connected to it, since concepts have no sound. Instead, the word nimble instantiates or exemplifies nimbleness, since it is itself a nimble sound (Bredin, 1996:1).

Bredin (1996:555-569) points out that there are two kinds: the strict or narrow kind of onomatopoeia, which is said to occur whenever the sound of a word resembles or imitates a sound that the word refers to. The terms "strict" and "narrow" suggest that the sense in question is a kind of original usage or practice, in respect of which other senses of onomatopoeia are metaphorical or perhaps an extensional enlargement. He adds that according to Quintilian's *Institutio Oratoria*, which laid the foundations for all subsequent descriptions and theories of figurative language, an onomatopoeic word refers here to what its etymology implies: namely, the creation of a word. Quintilian remarked in passing that the Greeks regarded word creation as a virtue, whereas among the Romans, it was rarely acceptable. This provides a fascinating glimpse into the contrast between the two great cultures of classical Europe.

CONCLUSION. In language, there are a number of literary devices frequently categorized as figures of speech, such as onomatopoeia, which is defined as a word that imitates the natural sounds of a thing. It creates a sound effect that mimics the thing described, making the description more expressive and interesting. For instance, "the gushing stream flows in the forest" is a more meaningful description than just saying, "the stream flows in the street." The reader is drawn to hear the sound of a "gushing stream," which makes the expression more effective. In a broader sense, it refers to any combination of imitative sounds and rhythms used to reinforce the sense or mood of a passage of poetry or prose. Onomatopoeia is the sounding word that depends on imitating the movement of something that has a relation to the object being imitated. It may refer to animals, machines, water, etc. For example, the movement of the tongue inside the bird's mouth leads to the sound of twitter, which is the onomatopoeic word.

REFERENCES

1. Abrams, M. H. (1993). *A Glossary of Literary Terms*. New York and Orlando: Harcourt Brace Jovanovich College Publishers.

2. Arp, T. (1998). *Perrine's Literature: Structure, Sound, and Sense*. Harcourt Brace Jovanovich College Publishers.
3. Bloomfield, L. (1933). *Language*. New York: Holt, Rinehart and Winston.
4. Bredin, Hugh. (1996). "Project MMSE – Onomatopoeia as a Figure and Linguistic Principles." *New Literary History*, University Press in collaboration with the Milton S. Eisenhower Library.
5. Cruse, D. A. (1986). *Lexical Semantics*. Cambridge: Cambridge University Press.
6. Good Word (2015). "Onomatopoeia." *Alpha Dictionary*.
7. Harper, D. (2010). "Origin and Meaning of Onomatopoeia." *Online Etymology Dictionary*.
8. Lyons, J. (1977). *Semantics* (Vol. 1). London and New York: Cambridge University Press.
9. Notari, Debbie. (2015). "Onomatopoeia in Literature: Definitions and Examples." *Data: Text/HTML*.
10. Nordquist, Richard. (2017). "Onomatopoeia." *ThoughtCo*.
11. Pyle, Thomas. (1971). *The Origins and Development of the English Language*. New York: Harcourt Brace Jovanovich Inc.
12. Rundgren, Todd. (2017). "Onomatopoeia Examples." *Brainly*.
13. Ullmann, Stephen. (1962). *Semantics: An Introduction to the Science of Meaning*. Oxford: Basil Blackwell.
14. Yule, George. (1985). *The Study of Language*. Cambridge: Cambridge University Press.
15. Norova, M. F. (2020). Connotative meanings in phonetic variants of verbal root-stems (As an example of English and Uzbek languages). *Theoretical & Applied Science*, (1), 439-442.
16. Fayzulloyevna, N. M. (2022). Classification of stylistic colouring words in the English language. *Web of Scholars: Multidimensional Research Journal*, 1(6), 370-374.
17. Fayzulloyevna, N. M. (2022). ON THE ISSUE OF NATIONAL COLOR IN THE TRANSLATION OF THE STORY "THE OLD MAN AND THE SEA" BY ERNEST HEMINGWAY. *International Journal Of Literature And Languages*, 2(11), 52-58.
18. Norova, M. F. (2017). Jack London's skill in creating the image of woman (in the example of the stylistic device metaphor). *Наука. Мысль: электронный периодический журнал*, (4), 80-84.
19. Khaydarov, A. A., & Norova, M. F. (2021). Connotative meanings of phonetically modified words in pronunciation. *Scientific reports of Bukhara State University*, 5(56), 45-55.
20. Fayzulloyevna, N. M. (2022). PECULIARITIES OF ALLITERATION IN EMILY DICKINSON'S POETRY. *International Journal Of Literature And Languages*, 2(11), 76-81.
21. Fayzulloyevna, N. M. (2022). THE STYLISTIC CLASSIFICATION OF VOCABULARY. *American Journal Of Social Sciences And Humanity Research*, 2(12), 28-34.
22. Fayzulloyevna, N. M. (2022). PSEUDO-INTERNATIONALISMS IN MEDICAL TRANSLATION. *American Journal Of Social Sciences And Humanity Research*, 2(12), 13-20.
23. Fayzulloyevna, N. M. (2022). EXPRESSIVENESS OF SCIENTIFIC TEXTS. *International Journal of Pedagogics*, 2(11), 105-112.
24. Fayzulloyevna, N. M. (2023). PRAGMATIC VALUES IN PRONUNCIATION OF PHONETICALLY CHANGED WORDS. *International Journal Of Literature And Languages*, 3(02), 63-67.
25. Fayzulloyevna, N. M. (2023). LINGUISTIC STATUS OF PROFESSIONAL JARGONISMS. *International Journal Of Literature And Languages*, 3(03), 17-23.
26. Fayzulloyevna, N. M. (2023). ARCHAISMS IN ENGLISH PROVERBS. *International Journal Of Literature And Languages*, 3(05), 58-64.

27. Fayzulloyevna, N. M., & Rustamovna, B. N. (2023). EXPRESSIVE FUNCTION OF ENGLISH ARGOT IN A LITERARY TEXT. *International Journal Of Literature And Languages*, 3(05), 96-102.
 28. Fayzulloyevna, N. M., & Rashidovna, B. Z. (2023). PHONOSTYLISTICS IS THE SCIENCE OF STUDYING THE SOUND COMPOSITION OF LITERARY TEXT. *International Journal Of Literature And Languages*, 3(05), 115-120.
 29. Fayzulloyevna, N. M. (2023). CATEGORY OF TENSION IN JD SALINGER'S WORKS. *International Journal Of Literature And Languages*, 3(05), 128-133.
 30. Fayzulloyevna, N. M. (2023). DIFFICULTIES IN TRANSLATING ARCHAISMS AND HISTORICISMS. *International Journal Of Literature And Languages*, 3(10), 11-18.
 31. Fayzulloyevna, N. M. (2023). STYLISTIC FEATURES OF SOME DIALECTICISMS IN ENGLISH LANGUAGE. *International Journal Of Literature And Languages*, 3(11), 1-8.
 32. Fayzulloyevna, N. M. (2023). Sociological Aspects of Slang. *American Journal of Language, Literacy and Learning in STEM Education* (2993-2769), 1(9), 531-536.
 33. Fayzulloyevna, N. M. (2023). LINGUISTIC PROPERTIES OF SLANG. *Academia Repository*, 4(11), 175-182.
 34. Fayzulloyevna, N. M. (2023). SYNONYMY IN MODERN ENGLISH SLANG. *International Journal of Pedagogics*, 3(12), 98-105.
 35. Fayzulloyevna, N. M. (2023). SOME FEATURES OF SLANG COMPOUND NOUNS. *International Journal Of Literature And Languages*, 3(12), 21-27.
 36. Fayzulloyevna, N. M. (2023). Colour and Musicality of Slang. *American Journal of Language, Literacy and Learning in STEM Education* (2993-2769), 1(10), 35-40.
 37. Fayzulloyevna, N. M. (2023). Lexico-Stylistic Functions of Argotisms in English Language. *Journal of Advanced Zoology*, 44.
 38. Норова, М. Ф. (2023). STYLISTIC CHARACTERISTICS IN THE LOWERING TONE OF FUNCTIONALLY RESTRICTED WORDS. *МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВА СЛОВА*, 6(2).
 39. Fayzulloyevna, N. M. (2024). Semantic-Stylistic Features Of Connotative Meanings Expressed In Vulgarisms. *Library of Progress-Library Science, Information Technology & Computer*, 44(3).
 40. Norova, M. F. (2024). FEATURES OF THE FUNCTIONING OF TABOO VOCABULARY IN MODERN SPEECH. *Analysis of world scientific views International Scientific Journal*, 2(2), 114-125.
 41. Fayzulloyevna, N. M. (2024). STYLISTIC FEATURES OF ENGLISH SLANG WORDS AND PHRASES. *Eurasian Journal of Social Sciences, Philosophy and Culture*, 4(6-2), 46-50.
 42. Fayzulloyevna, N. M. (2024). AMERICAN PRISON JARGON. *Central Asian Journal of Academic Research*, 2(11-2), 65-69.
- Fayzulloyevna, N. M. SLANG OR WHAT THEY DON'T WRITE ABOUT IN TEXTBOOKS.