

PHONOSTYLISTIC FEATURES OF ARTISTIC IMAGE  
IN ENGLISH AND UZBEK LANGUAGES

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**Annotation:** *This article provides a comparative analysis of phonostylistic means in English and Uzbek, and also discusses in detail the additional expressive meanings expressed in them. In particular, it was revealed that the graphic representation of phonostylistic means reflects pragmatic relations related to the emotional and physical state of the character.*

**Key words:** *individuality, expressiveness, use of slang, colloquial speech, emotional and physical state of the character.*

**Annotatsiya:** *Ushbu maqolada fonostilistik vositalar ingliz va o'zbek tillarida qiyosiy tahlil etilib, ularda ifodalangan qo'shimcha ekspressiv ma'nolar haqida atroflicha fikr yuritilgan. Jumladan, fonostilistik vositalarning grafik tasviri personajning hissiy va jismoniy holati bilan bog'liq bo'lgan pragmatik munosabatlarni aks ettirishi ochib berilgan.*

**Kalit so'zlar:** *individuallik, ekspressivlik, jargonni qo'llash, so'zlashuv nutqi, personajning hissiy va jismoniy holati.*

**Аннотация:** *В данной статье проводится сравнительный анализ фоностилистических средств в английском и узбекском языках, а также подробно рассматриваются дополнительные выразительные значения, выраженные в них. В частности, выявлено, что графическое изображение фоностилистических средств отражает прагматические отношения, связанные с эмоциональным и физическим состоянием персонажа.*

**Ключевые слова:** *индивидуальность, экспрессивность, употребление сленга, разговорная речь, эмоциональное и физическое состояние персонажа.*

The verbal components of the comic book, that is literal text, which includes the speech of the characters and the author's comment. In general, the text of the comic can be characterized by brevity and conciseness. This allows the reader to capture the entire text at once. In the comic book, not only drawing, but also text is important. It is the use of replicas of the characters that contributes to the fact that the author conveys oral speech in writing<sup>1</sup>. Despite the fact that the comic book is considered a written genre, according to some signs, it tends to the oral form, which is associated with the limited space of the frame in which the replicas of the characters are located. Placing heroes, their environment, and also text in one frame limits the use of long replicas, so the speech of the comic book characters consists of simple phrases and simple syntax. It is worth noting that, unlike cartoons and movies, the limiting factor of which is time, in the comic book the space imposes a limitation. Comic texts are characterized by relatively simple syntactic structure, which is as close as possible to the

<sup>1</sup> Fayzulloyevna, N. M. (2022). EXPRESSIVENESS OF SCIENTIFIC TEXTS. *International Journal of Pedagogics*, 2(11), 105-112.

spoken language. Since spoken language is simple enough to understand, comics are an entertaining genre. The speech of the heroes is characterized by dialogism, while the author seeks to make the statements of the heroes the most concise and capacious<sup>2</sup>.

Using a picture allows you to achieve this effect, because the picture contains a large amount of information. As a result, the syntax of the speech of the comic book characters is similar to the syntax of oral speech<sup>3</sup>. According to many linguistic studies, the spoken and book versions of the English language are quite diverging in structural terms. A characteristic feature of the English comic book language at the phonetic level is onomatopoeia (onomatopoeia), which is a reproduction of the sounds of nature and the sounds accompanying some processes (for example, trembling, laughter, whistling, etc.), as well as cries, sounds of animals. However, some scholars believe that onomatopoeia does not carry lexical meanings. Regarding comics, one can agree with the opinion of A.N.Tikhonov, who claims that although onomatopoeic words do not have a nominative function, they have lexical meanings and are full words<sup>4</sup>. Thus, they carry linguistic information and are means of communication.

A distinctive feature of the comic book language is the frequent use of interjections and various onomatopoeic words. Using onomatopoeia, the author conveys more information and expresses the feelings of the characters.

The English language is characterized by such common onomatopoeic words as meow (cat), quack (duck), woof (dog barking), cock-a-doodle-do (rooster crowing). Since these units are in constant form, they are equally understood by all English speakers. Based on this, it can be assumed that onomatopoeia have a socially conscious semantic content. In English comics, there are not only sounds made by animals, but also onomatopoeic words such as: BIIIIIP! (car horn), TIIIOUIIOUII ... (alarm sound), BAOOM! (blast sound), WRROOOAMM, TTTWRR ... (motor sound), PFFIOUUU, TATATATA (shot sound), IIK! (screech), etc<sup>5</sup>. The use of onomatopoeia serves the purpose of language compression. In addition, its use depends on the theme of the comics, in which fights, collisions, blows, screams, etc. can occur. Phonetically motivated signs are responsible for the quantitative and qualitative characteristics of sound, which makes it possible to “sound” a dumb text and bring it closer in impact to such types of mass culture as cinema and television. This effect is achieved through the use of onomatopoeias — onomatopoeic words<sup>6</sup>. The category of sound becomes a unique textual category that can only function within the semiotic system of comics. Onomatopoeia is very often regarded as interjection, but interjection and onomatopoeic words are significantly different. Unlike interjections, onomatopoeic words do not express emotions and feelings, they are imitations of specific natural sounds.

According to the majority of scientists, interjections are a category of words that serves to

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<sup>2</sup> Fayzulloyevna, N. M. (2022). PSEUDO-INTERNATIONALISMS IN MEDICAL TRANSLATION. *American Journal Of Social Sciences And Humanity Research*, 2(12), 13-20.

<sup>3</sup> 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.

<sup>4</sup> Fayzulloyevna, N. M. (2022). PECULIARITIES OF ALLITERATION IN EMILY DICKINSON'S POETRY. *International Journal Of Literature And Languages*, 2(11), 76-81.

<sup>5</sup> 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.

<sup>6</sup> Fayzulloyevna, N. M. (2022). THE STYLISTIC CLASSIFICATION OF VOCABULARY. *American Journal Of Social Sciences And Humanity Research*, 2(12), 28-34.

directly express emotions, feelings, expressions of will and calls without naming them. The language of the comic book can be simplified as a “concentrated” mixture of emotional reactions that follow the lines of the characters. Interjections are the most important element of this system and carry a significant stylistic load, visualizing emotional reactions and thereby bringing the comic book text closer to the oral form of communication. So, interjections are words that directly express the feelings of the characters<sup>7</sup>. In the implementation of the lexical meanings of interjections, the linguistic context, intonation, gestures and facial expressions are important. Typically, comics use lexicalized and individual interjections, but there presents the homonymy of interjections, which is found primarily among emotional interjections, so context is necessary<sup>8</sup>.

The linguistic aspect of studying comics is very diverse and represents a certain complex, consisting of several levels, each of which can be studied separately. The text of the comic is characterized by features typical of a literary text: emotionality, expressiveness, imagery, use of slang, a pronounced individuality of the author and expressive means that enrich the language of the text<sup>9</sup>. The analysis performed allows us to draw a number of conclusions regarding the peculiarities of the comic book text:

1. Onomatopoeia and interjections in comics reveals similar problems associated with the unformed systems of onomatopoeia and interjections in both languages, differences in the frequency of the use of such lexical units in English and Uzbek, as well as the presence of onomatopoeia and interjections proper, onomatopoeia and interjections modified by means of phonetic-graphic means.

2. Graphic representation of the phonetic features of colloquial speech, as well as typical deviations from the phonetic norm associated with the emotional and physical state of the character, play an important role in creating the pragmatic potential of the comic book text. In this study, the main directions of the analysis of the phonostylistic means of comics are outlined, but this problem is not exhausted.

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<sup>7</sup> 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.

<sup>8</sup> Fayzulloyevna, N. M. (2022). Classification of stylistic colouring words in the English language. *Web of Scholars: Multidimensional Research Journal*, 1(6), 370-374.

<sup>9</sup> 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.