

## Expression of “Processivity” within English Motion Manner Meanings in Phonetic and Morphological Layers

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### Abstract

From the 19th century to the middle of the 20th century, linguistic phenomena in world linguistics were studied in terms of categorization, following in the footsteps of young grammarians. From the middle of the twentieth century, the grammatical approach began to acquire a system-structural essence. In modern linguistics, an anthropocentric approach to language phenomena is becoming a new trend. In English linguistics, which has gone through all the stages enumerated, the means of expressing motion manner have not yet been studied as a whole system. The means of manner expression at the phonetic, morphological, syntactic, and lexical levels have not been studied as a holistic functional-semantic field in English linguistics: stylistic meanings have also not been grouped. The article below takes a glance at motion manner meanings and their expressions at phonetic and morphological layers in a theoretical comparison with the Uzbek language. As well as meanings within “processivity” group are provided in a tabular form.

**Key words:** Motion manner meanings, motion verbs, processivity, morphological and phonetic layer, verb tense, phrasal verbs

One of the biggest and still waiting for its solution issues in the research of motion manner expression tools in English is that these forms have not been systemized according to the meanings. Although motion manner tools were regarded as motion event or motion aspects and studied repeatedly by various scholars those studies have only covered pragmatic aspect of an issue. There is no clear-cut summary about motion manner (or how it is usually regarded motion event and aspect) referring to it as a functional semantic field which has tools in all layers of a language and involves a significant semantic system with various private semantic meanings. In general, while collecting data about motion manner and its meanings we came across with biased conclusions focusing only on cognitive and pragmatic aspects, fundamental research on phonetic, morphological, lexical and syntax motion manner tools haven't been structured and systemized according to the meanings.

In this situation, the study of English-style means of expression is to some extent difficult. Of course, in our research, it is worthwhile to look at English as a native language, as well as based on the tables created by famous English linguists who systematized units of style expression. But since there is no such material that can be the basis for the study, the table created in Uzbek linguistics was taken as the basis. By grouping the tools in English according to their meaning, separating them according to their belonging to the level of the language seemed to be the most optimal solution. Thus, in English, the means of expressing the meaning of “processionality ” are united under the following private grammatic meanings:

“PROCESSIVITY”							
“Inception”		“Duration”		“Ending”			
Abrupt	Continuous	Intermittent	Constant	Complete	Non-complete	Self-directed	Abrupt

In English, the manner of motion is not clearly expressed at the phonetic level. We know that although the manner of motion is expressed at the phonetic level, these units are indefinite, i.e. they are not as conspicuous as morphological, syntactic, lexical level units. In English, as a purely phonetic expression of manner, one can exemplify the elongation of vowels in a verb and the fact that one syllable is pronounced with both stress and strong intonation in contrast to another. For example: *Romney was a walking disaster for 3 months straight and conservatives fought like the devil to the point of creating their own alternate reality, all to keep their spirits up. Valleys? Ruuun for the Hiiiills!! ; We're trying to un-brainwash our friend. Daaance!!! Anybody wants to daaaance?* (South Park, 1998: 293 episode)<sup>1</sup>.

Of course, cases like the above are almost non-existent in written sources, sound changes in English are usually typical of oral speech. Also, the phonetic changes in the above examples occurred mainly in the composition of imperative verbs. For this reason, it can be assumed that such sound extensions are aimed at expressing command inclination. However, in context, these changes, along with inclination, also indicate indirectly that motion occurs over a long period of time.

Special attention should be paid to onomatopoeia, which are formed on the basis of a phonetic phenomenon, but are not a means of pure phonetic expression. In English linguistics, there is the following explanation of onomatopoeia, that is, simulated expressions. Onomatopoeia came into English from Latin and is derived from the Greek onoma “noun” poiein “make”. Although the term began to be used in English linguistics in the sixteenth century, since ancient times people have formed many words in imitation of the various sounds around them. The fact that many words in English are formed on an imitative basis has also formed a separate theory in linguistics about this, according to which language is actually formed on the basis of imitation of natural sounds. Indeed, many verbs in English are derived from words that mimic the sounds that actually occur when a motion manner occurs. Later, these imitations became the verb that calls that action in speech. Although such onomatopoeia, i.e., imitation words, reflect in their composition a non-speech-specific combination of several sounds, i.e., are based directly on pure phonetic components, they cannot be considered a pure phonetic level tools.

The reason for such a characterization is that on the basis of imitating the sound of an action, such artificial words begin to express that action, and in speech such verbs express their lexical meaning. For this reason, imitation words formed from the sum of phonetic sounds are words with independent meanings. The meaning of the manner expressed in them, in turn, belongs to the lexical level. For example: *Now Doris cried some more, covering her face with her hands while she sobbed* (Sh.Bowring, “Onawa”); *The wooden boards under her feet shook and groaned as the train passed onto the trestle.* (O.Udenwe, “John 101”); *As he left the old woman to head back to his cabin, a question bubbled from his lips* (J.Currin, “Hide and seek”); *Ikva disappeared into the fray and Zishe galloped after her, following the movement of the stalks.* (E.Rose, “Planet Doykeit”); *“We don't have time for this!” Sarah hissed.* (V.Grut, “On the Way to the Church”); *Carl heard the pitter patter of feet across the neighbors' living room floor.* (D.Updegraff, “Release from the Ceramic Doghouse”)

In English, as in Uzbek, the motion manner is clearly expressed within the morphological level. This is because, within the morphological level, manner meanings can be expressed through a variety of means. In particular, the meaning of the duration of the motion is clearly seen, especially in the forms of the tense category. By their very nature, verb tense and its semantic manifestations in English have certain forms, and they are clearly expressed. Therefore, auxiliary verbs, which serve to express the tense of a verb, mean such things as the beginning, end, and continuation of a motion. For instance: *Beautiful and perfect, with skin like starlight and hair black as the void between, her dark eyes were watching me, and she was sad.* (“Formless” – “Analog” Science Fiction Vol. 139,

<sup>1</sup> The Return of Chef (2006) (IMDB) (Open Subtitles)

Iss. 11/12); *I had been cleaning up the final reports, notations, and billings from the last case.* (“The retrieval artist”, “Analog” Science Fiction & Fact Vol. 120, Iss. 6.); *Who had built these steps in the middle of The Woods?* (Boys, “The lookout tree”); *The military is running this operation. Why else are you here?* (A.Stewart, “Likho”); *That is why the Trustees have charged me with the honor of bringing you here, Wizard Bijou.* (E.Bear, “The Bone War”).

As can be seen from the above examples, only certain forms of time have the property of clearly expressing the manner of motion along with tense. In particular, past continuous, past simple, past perfect, present perfect and present continuous forms, through their forms, complete, incompleteness, inaccuracy, serves to express meanings such as duration of motion.

At the morphological level, one of the main means of expression of motion manner is prepositional verbs. Prepositions in English, correspond to auxiliary verbs in Uzbek according to their grammatical and semantic function. Preposition and verb combinations are called phrasal verbs. The phraseological verb exception, which has been used in English linguistics since the 1920s, basically means a combination of verb + preposition or verb + form, and the independent semantic elements in this combination together serve to mean a single motion notion. In another source, this linguistic phenomenon is explained as follows. By definition, a group of words consisting of a verb and a preposition, a verb and a form, or a combination of a verb, a form, and a preposition serve together to perform the function of a verb.<sup>2</sup>

In contrast to Uzbek, in English, which has an inflectional structure, the preposition is combined with a verb without the adverbial form. In this case, the meaning of the motion manner, which can express the relative form, falls on other units. Also, the fundamental difference between English and Uzbek in this regard is that the lexical meaning of any verb in Uzbek combined with an auxiliary verb remains almost unchanged. In English, on the other hand, the lexical meaning of the verb in the combination of preposition changes almost completely. Therefore, it is not possible to say that the meaning of motion manner is expressed in all verb + preposition combinations. Different prepositions combined with a verb can express different lexical meanings in their combination. For this reason, it is expedient to study prepositions both as pure functional means and as prepositions that create lexical meaning. Another fundamental difference between English phrasal verbs and Uzbek verb + adverbial form form + auxiliary verb device is related to the inflectional structure of English. Due to its inflected nature, the range of conjunctions in English is limited, that is, a particular verb cannot be combined with many prepositions. In a sense, this should be seen as one of the syntagmatic features of word combinations in English. Prepositions also do not have the same meaning when combined with all verbs. For this reason, it is expedient to evaluate the combination of verbs and prepositions in English as a stable combination and to interpret the meanings they express as a separate lexical-morphological linguistic phenomenon. To illustrate: *We're supposed to go somewhere public and write down a conversation we hear* (J.Walter, “Fran's Friend Has Cancer”); *Two other voices spoke up on the radio with, “Hello!” and “Help us!”* (H.Harlow, “Friend for Life”); *She'd had a few stories picked up around the Internet, but nothing big, nothing to get excited about* (H.Harlow, “Friend for Life”); *They went up Freeblast without enough water* (M. Rutkoski, “El Capitan”); *I listed these things in my e-mails to James; passive-aggressiveness, knobby knees, indecision, weak ankles that made ice-skating difficult, an allergy to shrimp... the list went on.* (A.Silverberg, “Suburbia”); *With the addresses of the shops in hand, I walked through the narrow alleys* (B.Aurora, “Keshav”).

<sup>2</sup> <https://www.learnersdictionary.com/definition/phrasal%20verb>

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