



## Functional-Cognitive Characteristics of Speech Verbs in English and Uzbek Languages

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**Abstract:** This article is devoted to the study of functional-cognitive characteristics of speech verbs in English and Uzbek languages.

**Keywords:** address, admit, advise, agree, analyze, announce, answer, appeal.

According to the information obtained from MacMillan English dictionary for advanced learners (London 2007), Merriam-Webster's Colligate Dictionary, Webster's New World Dictionary, English speech verbs are: *address, admit, advise, agree, analyze, announce, answer, appeal, argue, articulate, ask, assure, babble, bark, bawl, beg, bellow, bemoan, blabber, blather, bleat, blubber, bluff, blurt, bluster, boast, brag, breathe, cackle, call, chant, chatter, check, cheer, chime, chirp, chirrup, chortle, chuckle, clarify, cluck, coax, comment, complain, concede, confess, confide, confirm, consent, convey, coo, correct, couch, cough, critique, crow, cry, decide, declare, delineate, demand, describe, disagree, drawl, drone, entreat, exclaim, expand, explain, express, falter, forward, fuss, giggle, goad, groan, grumble, growl, grunt, hint, hiss, holler, hoot, howl, hum, illustrate, implore, inform, insist, interrupt, intimate, intone, jabber, jibber, judge, laud, laugh, lecture, lie, maintain, mention, mislead, moan, mouth, mumble, murmur, mutter, nag, narrate, observe, offer, order, outline, pant, parrot, persuade, pester, plead, prattle, preach, proclaim, profess, proffer, pronounce, purr, query, question, quote, ramble, rant, recommend, recount, rebuff, refuse, rejoin, remonstrate, repeat, reply, report, respond, retort, reveal, roar, sass, say, scream, screech, scold, shout, shriek, sing, simper, sigh, slur, snap, snarl, snicker, sniff, snigger, snivel, sob, speak, spit, spout, sputter, squawk, squeak, squeal, stammer, state, stutter, submit, suggest, summarize, summon, surmise, table, tattle, taunt, tease, tell, trill, twitter, urge, upbraid, vocalize, vociferate, voice, wail, warble, weep, whimper, whine, whisper, whistle, wonder, yammer, yap, yell, yelp.*

The following speech verbs are found in the explanatory dictionary of the Uzbek language are: – *aytmoq, aytmoqchi, aytirmoq, aytishmoq, aytilmoq, so`zlamog, gaplashmoq, gapirtirmoq, gapirishmoq, bahslashmoq, so`ramog, aniqlashtirmoq, ta`riflamog, tushuntirmoq, axborotlashtirmoq, bo`lmoq, qaytarmog, gapirmog, tasdiqlamog, ta`riflamog, qo`shilmog, so`rashmog, demog, atamog, taklif etmog, chaqirmog, pichirlamog, vaysamog, aljiramog, ma`qullamog, ta`kidlamog, salom aytmog, uzr aytmog, gapirib bermog* and etc.

The class of speech verbs as the object of research is the nuclear core, in the English language are: *to tell/to say* and in the Uzbek language are: *gapirmog/ aytmog*. The reason for this is that the above-mentioned speech verbs can be considered as synonyms of English *to tell / to say* and Uzbek language *gapirmog/ aytmog*. In the subject of analysis, the functional and cognitive aspects of the English and Uzbek speech verbs *to tell / to say* and Uzbek *gapirmog/ aytmog* are studied. The combination of verb lexemes with nouns, pronouns, adverbs and adjectives helps to reveal this. A card file compiled on the basis of English and Uzbek dictionaries and examples taken from English

and Uzbek fiction serve as test material. The English verb *to tell* is given as follows in MacMillan English dictionary for advanced learners (London 2007):

1[transitive] to give information to someone If you see anything suspicious, tell the police.

✓ *tell someone (that):*

✓ *Didn't he tell you that I wanted to see you? The passengers were told their flight was about to depart;*

✓ *tell someone who/what/why/how etc:*

*Just tell me what she said. Were you told when she would be arriving?*

✓ *tell someone something: He finally told me the reason why he was so upset.*

✓ *tell someone (something) about something: 'Tell me about your day,' she said. I haven't been told anything about it.*

✓ *tell the truth/a lie: I promise to tell the truth, the whole truth, and nothing but the truth. He tells some absolute whoppers big lies sometimes.*

The verb tell verb if you tell a story or a joke, you give someone a spoken account of it, if you tell a story or a joke, you give someone a spoken account of it Grandpa tells wonderful stories about the old days.

➤ *tell someone something: Shall I tell you a joke? if something such as a fact, event, or piece of equipment tells you something, it gives or shows you some information* *If something such as a fact, event, or piece of equipment tells you something, it gives or shows you some information. The facts themselves don't tell us much. Her look of surprise told him that he had guessed right. The flashing light tells you when the battery needs recharging. What does this room tell you about the person who lived here?*

➤ *tell its own story/tale give all the information that you need: His troubled face told its own story.*

2[transitive]

➤ *to order or strongly advise someone to do something: I'm not asking you – I'm telling you!*

➤ *tell someone to do something: I told you to be here on time this morning.*

*tell someone what/how/when etc.: I told him what to do, but he wouldn't listen. You will be told where to sit. do as/what you're told. Do as you're told this minute!*

3[intransitive/transitive] (never progressive) to recognize something as a result of knowledge, experience, or evidence. He's lying. I can always tell. *tell (that) Peter could tell that she was bored.*

➤ *tell who/ what/whether etc.: It's never easy to tell whether he's being serious or not. 3a. to recognize the difference between one person or thing and another. Which is which? I can't tell.*

➤ *tell something/someone from something/someone: Can you tell butter from margarine? They're so alike I can never tell one from the other.*

➤ *tell the difference (between): These days it's hard to tell the difference between political parties.*

4[intransitive]

✓ *to have an effect that can be clearly seen, especially a bad effect: +on. These endless business trips are telling on his marriage.*

✓ *begin/start to tell: The strain of the last few days was beginning to tell.*

5[intransitive] (informal)

✓ *to not keep a secret: You promised you wouldn't tell.*

6[intransitive]

- ✓ *to inform someone about something bad that someone else has done: +on: She threatened to tell on me. (CD-ROM © Macmillan Publishers Limited 2007. Text © A&C Black Publishers Ltd 2007).*

The verb to say in English is developed as follows in the MacMillan English dictionary for advanced learners (London 2007):

#### 1[intransitive/transitive]

- ✓ *to express something using words: 'Pleased to meet you,' he said with a smile. 'When's he coming back?' 'He didn't say.'*
- ✓ *+ (that). She said that she liked dancing.*
- ✓ *say how/ what/who etc. Did he say who called?*
- ✓ *say something to someone. Tell me what he said to you. say hello/goodbye etc (to someone). Say hello to Jenny for me!*
- ✓ *say sorry (to someone for something). I've already said sorry for hurting his feelings.*
- ✓ *say yes/no (to someone/something) give/refuse permission. The committee said yes, so we can go ahead.*
- ✓ *a horrible/stupid/strange etc thing to say. What an odd thing to say, Carrie thought.*
- ✓ *say something on/about. I want to say something on this subject.*

#### 2[transitive]

- *to think something, or to have a particular opinion. I think we should stop now. What do you say? + (that). He always said you'd be rich and famous one day. I say we go I think we should go by car: it's quicker than the train.*
- *would say so/not (think it is likely/ unlikely). 'Will she meet the deadline?' 'I would say so.'*

2a *if people say something or if something is said, it is the opinion of a lot of people. they/people say (that). They say laughter is the best medicine.*

- *as they say. Time, as they say, is a great healer. be said to do something. She is said to have great talent as an artist. The castle is said to be haunted.*
- *it is said (that). It is said that he was introduced to the king by a wealthy cousin.*

#### 3[transitive]

- *usually progressive to mean something by a statement. +say (that). We are not saying that taxpayers should pay more. Is she saying she hasn't got any homework?*

3a *to have a particular meaning for someone say something to someone. This music says nothing to me.*

#### 4[transitive]

- *to give information or orders in writing, numbers, pictures etc. My watch says quarter to twelve. +(that). Her letter says she's arriving at midday. The rules say that we need a two-thirds majority to win. +how/when/what etc. Does it say on the box how much it costs?*

#### 5[transitive]

- *to show indirectly what someone or something is like say: something about someone/something. Your home says a lot about you. This incident says something about the way the company is run.*

#### 6[transitive]

- *usually in imperative to imagine what will happen in a particular situation. Say you get £2,000 for the car – you'll still need another thousand.*

7[transitive]

➤ to use something as a possible example. *Why don't we have a break until, let's say, 10.45?*

8[transitive]

➤ informal to tell someone to do something: *say to do something. Mum said to do the dishes.*

9[transitive]

➤ to repeat the words of something such as a prayer or speech that you have learned previously. *They lit candles and said prayers for the dead. (CD-ROM © Macmillan Publishers Limited 2007. Text © A&C Black Publishers Ltd 2007).*

In the explanatory dictionary of the Uzbek language, the verb *gapirmoq/to speak* in the Uzbek language is defined as follows:

TO SAY:

1. to express an idea, purpose, explain, speak, say. *To tell the truth.*
2. to tell the story, to speak, to tell. *He can speak English.*
3. to pronounce. *She can pronounce English words correctly.*
4. to name, to consider. *She refused to consider my request.*
5. to invite, to call. *To invite to the wedding.*
6. In the command-interrogative form, the speaker agrees with the expressed opinion, approves or emphasizes this opinion.
7. It forms a compound verb with some nouns, e.g. *To say hello, to say sorry.*

In the explanatory dictionary of the Uzbek language, the speech verb *aytmoq/to say* in the Uzbek language is given as follows:

TO SPEAK

1. To express an opinion, comment, express, speak, say. *O`ynab gapirsang ham, o`ylab gapir. Maqol.*
2. To speak, to have the ability to speak: *Bola katta bo`lib qoldi, gapiradi.*

The above-mentioned dictionary materials indicate that the speech verbs reflect the fact that the speaker agrees with the expressed opinion, approves or emphasizes this opinion. The next stage of our article is examples taken from English and Uzbek fiction. They also greatly help in revealing the functional-cognitive aspects of speech activity. Before starting the analysis, we should consider the usefulness of studying the text and discourse. T. van Dijk, one of the founders of discourse theory, approaches it as a communicative phenomenon.

According to him, a person views and uses language as a means of conveying his thoughts and desires, and influences through speech (2, 29). It should be noted here that T.A. van Dijk considers discourse as a linguistic form of communication with a speaker and a listener, and considers text as a product of the conversation process rather than a form of communication. Probably for this reason, N.D. Arutyunova defines the discourse as a speech immersed in life, and the term discourse, unlike the term text, is not used in relation to ancient writings, because their connection with living life is broken (1, 364).

Thus, discourse is a complex communicative phenomenon, which, in addition to the text, includes extralinguistic (non-linguistic) factors that help to understand it, that is, knowledge about reality, thoughts, the speaker's goal, etc. In this direction, we observe that the cognitive structure of speech verbs taken from dictionaries is manifested in various discourses.

For example, *But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"*

HENRY. *The Gift of the Magi*. 'Five what, dear? Tell your Sudie.' 'Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?'

O. HENRY. *The Last Leaf*. "You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too."

O. HENRY. *The Gift of the Magi*. 'You are just like a woman!' yelled Behrman. 'Who said I will not bese? Go on. I come mit you. For half an hour I haf been trying to say dot I am ready to bese. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I vill baint a masterpiece, and ve shall all go away. Gott! yes.'

O. HENRY. *The Last Leaf*. It is to be feared that about a hundred detective stories have begun with the discovery that an American millionaire has been murdered; an event which is, for some reason, treated as a sort of calamity. This story, I am happy to say, has to begin with a murdered millionaire; in one sense, indeed, it has to begin with three murdered millionaires, which some may regard as an embarrass... . But it was chiefly this coincidence or continuity of criminal policy that took the whole affair out of the ordinary run of criminal cases and made it the extraordinary problem that it was. (K. Chesterton, *The Arrow of Heaven*).

➤ Dear me!' he said gravely, 'that is very serious indeed! I am sorry to hear you say that. The fund was, of course, for the propagation and spread of the red-heads as well as for their maintenance. It is exceedingly unfortunate that you should be a bachelor.' (Arthur Conan Doyle, *The red-headed league*).

'I'm pretty sure he has,' said Peter Wain, frowning. 'I've not seen the letters, only his secretary sees any of his letters, for he is pretty reticent about business matters, as big business men have to be. But I've seen him real upset and annoyed with letters; and letters that he tore up, too, before even his secretary saw them. The secretary himself is getting nervous and says he is sure somebody is laying for the old man; and the long and the short of it is, that we'd be very grateful for a little advice in the matter. Everybody knows your great reputation. Father Brown, and the secretary asked me to see if you'd mind coming straight out to the Merton house at once.' (G. K. Chesterton, *The Arrow of Heaven*).

'I am in communication with Mr. Wilton,' said Father Brown gravely; 'in fact, I asked him to ring me up here in a few minutes from now. I may say that we've worked the thing out together, in a manner of speaking.' (G. K. Chesterton, *The Arrow of Heaven*).

➤ Then, good-bye, Mr. Jabez Wilson, and let me congratulate you once more on the important position which you have been fortunate enough to gain.' He bowed me out of the room and I went home with my assistant, hardly knowing what to say or do, I was so pleased at my own good fortune. (Arthur Conan Doyle, *The red-headed league*).

'If you will permit me to say so,' remarked Father Brown, composedly enough, 'I did undoubtedly think it my duty to suspect them and everybody else. I did suspect Mr. Crake and I did suspect Captain Wain, in the sense that I considered the possibility or probability of their guilt. I told them I had formed conclusions about it; and I will now tell them what those conclusions were. (G. K. Chesterton, *The Arrow of Heaven*).

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice-what a beautiful, nice gift I've got for you."

O. HENRY. *The Gift of the Magi*. "You say your hair is gone?" he said, with an air almost of idiocy.

HENRY. *The Gift of the Magi*. "If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eighty-seven cents?"

HENRY. *The Gift of the Magi*.

*Betga aytganning zahri yo`q. Maqol. Ertasiga O`rmonjon bu voqea va o`zining mulohazalirini Ibrohimovga aytdi. (A. Qahhor, Qo`shchinor). Mo`ylovi maysa bo`lib qolgan kap-katta yigitning —r ni ayta olmasligi Elmurodga g`alati tuyildi. (P.Tursun, O`qituvchi). Qimorboz deb kimni aytasiz? Og`zidagi oshi bilan g`o`ldiradi Qambar. (Oybek, Qutlug` qon). Mahalladan ham uch-to`rt kishi aytdim, oshni ko`proq qilish kerak. (A. Qodiriy, O`tgan kunlar). Hasharga aymoq. Aytmagan yerga borma, aytgan yerdan qolma. Maqol. Aytmagan qo`noq-yo`nmagan tayoq. Maqol. Men eng yaxshi qaymoqni Marg`ilonda yedim. ..Xushbo`yligini ayting. (A. Qahhor, Ikki yorti bir butun). Buning ustiga chevarligini aytmayisizmi? (SHuhrat, Ona rozi). YAxshi topib gapirar, yomon qopib gapirar. Maqol. Safarov kuldi va ertaga qilinadigan ishlar to`g`risida gapirdi. (A. Qahhor, Qo`shchinor). Ovqat ustida Xadicha qishloqda bo`lib o`tgan hamma hodisalar to`g`risida gapirib berdi. (A. Qahhor, Qo`shchinor). Mana majlis ochiq. Kim gapiradi? (A. Qahhor, Kampirlar sim qoqdi). (Nutq so`zlamog` ma`nosida). SHu ikki fikr atrofida munozara juda qizib ketdi. Gapirmagan, tortishmagan odam qolmadi. (Nutq so`zlamog` ma`nosida).*

Let's go to the analysis of fragments taken from works of art. As a result of the analysis, it became clear that the verb is used correctly only if it clearly fulfills the function of speech. Let's refer to the given examples. We pay attention to what the author wants to say with each verb and in which case it acquires meaning.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

HENRY. The Gift of the Magi. `Five what, dear? Tell your Sudie. `Leaves. On the ivy vine. When the last one falls I must go, too. I`ve known that for three days. Didn`t the doctor tell you?`

O. HENRY. The Last Leaf. "You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too.

O. HENRY. The Gift of the Magi.

It was understood from the passages that the verbs *to tell and to say* mean "*to speak/gapirmoq*", it is understood that the speaker is expressing his opinion, advancing his goal, expressing his opinions, revealing his feelings.

IT is to be feared that about a hundred detective stories have begun with the discovery that an American millionaire has been murdered; an event which is, for some reason, treated as a sort of calamity. This story, I am happy to say (ma`lumot bermoq), has to begin with a murdered millionaire; in one sense, indeed, it has to begin with three murdered millionaires, which some may regard as an *embarras de richesse*. But it was chiefly this coincidence or continuity of criminal policy that took the whole affair out of the ordinary run of criminal cases and made it the extraordinary problem that it was. (G. K. Chesterton, The Arrow of Heaven).

Here the English verb *to say* is understood as "*to inform*". He fully expressed the wishes of the speaker and performed his speech task correctly. This situation is evident in the passage.

*`You are just like a woman!` yelled Behrman. `Who said I will not bouse? Go on. I come met you. For half an hour I half peen trying to say dot I am ready to bouse. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I will baint a masterpiece, and we shall all go away. Gott! yes.`*

O. HENRY. The Last Leaf.

In this passage, the verb *to say* means *to explain/tushuntirmoq*.

*`I am in communication with Mr. Wilton,` said Father Brown gravely; `in fact, I asked him to ring me up here in a few minutes from now. I may say (qo`shmoq) that we`ve worked the thing out together, in a manner of speaking.` (G. K. Chesterton, The Arrow of Heaven).*

'It wasn't at all like I imagined,' she said. (G. K. Chesterton, *The Arrow of Heaven*). The exact meaning of the verb cannot be understood from the passage. This is a link to the reader. Is he explaining, is he lying, is he thinking something else while talking.

When talking about the analysis of speech verbs, it is appropriate to quote J. Askelad's opinion about them. (3, 64). He says: —It depends what we're trying to communicate as to what we're going to use.

Consider the sentence: 'It wasn't at all like I imagined,' she said. Now, I'm not here to tell you that any of these are wrong. Instead let's analyze what we are saying with each and decide which is best under which circumstances. In the sentence, we make no judgment. We leave it to the reader to decide. Is she explaining? Is she lying? Is she thinking of something else while she's speaking? So, this statement is fine, but it depends what we're trying to communicate as to what we're going to use. A sentence will create strong, clear prose, which is generally a good thing. Using 'said' and 'asked' a lot, as in sentence, makes the verb less intrusive, which means that we can focus on the dialogue more easily. Sentences must be handled with care. Description of sound is an important element of writing (indeed, give your reader sound, touch, taste and smell as well as visuals), but it often judges intrusively and detracts from the dialogue. My general advice for these verbs is to use them in strong, first-person perspective writings (or 3rd person, where we're strongly identifying with the protagonist's viewpoint) to relay the opinion of the protagonist, or use them in comedy for audio effect. Using 'said', as in the sentence above, makes the verb less intrusive, which means that we can focus on the dialogue more easily. That doesn't mean that onomatopoeic speech verbs have little place in serious writing. We should use them sparingly and with clear intent. Overall, they are better placed in description than the framework of direct speech: He was in love with the way she chirruped at him about the banalities of the office, her sweet voice delineating the affairs of everyday nobodies whom he would never meet. Here we witness that 'he' is more interested in the sound of her voice than the content, so the verb is especially pertinent. Let's use some speech and decide how we're going to frame it. We're going to be facetious with our first draft: 'Harry, I'm leaving you,' she said. 'Just you try it,' he said. 'I'm being serious,' she said. 'No, you're being hot-headed. You don't mean it,' he said. 'And what if I do?' she asked. 'You couldn't break my heart like that. I know you. You don't even know yourself but I know you,' he said.

Okay. Maybe some are attracted to this style, but for most of us it should feel repetitive, like listening to a lot of minimal techno. To escape this repetition, one thing we can do is vary it with different verbs that we've looked at, but is that sufficient? How else can we add variety? Here's an attempt: Finally she told him, 'Harry, I'm leaving you.' 'Just you try it,' he laughed. 'I'm being serious.' Harry kept his gaze from her. 'No you're being hot-headed,' he said. 'You don't mean it.' 'And what if I do?' she asked. 'You couldn't break my heart like that,' he replied. 'I know you. You don't even know yourself but I know you.' You can see that I haven't shied away entirely from the old 'she said/he asked' formula, instead keeping it to a minimum. I varied the prose by putting the speech verb in front of the first sentence, also adding a 'when.' In sentence two I used 'laughed,' which adds more information, without being invasive. A word such as 'hooted' could add similar information, but would also be judgmental, and perhaps hyperbole under the circumstances. 'I'm being serious' is an impacting sentence, and stands alone. Look out for these and use them thusly. In the fourth sentence I add a bit of (non) action and again vary the prose by breaking Harry's speech with the speech verb. Don't be scared to add larger tracts in-between the speech: 'You couldn't break my heart like that,' he replied. He thought back to the last time they fought. They had screamed and thrown objects around the flat like hellcats. She had said the same then. He remembered the ache he had felt, all the useless, wasted torment. Like every time before, she had come back. She would keep on coming back to him. 'I know you. You don't even know yourself but I know you.' The last sentence uses the simple 'replied'. This verb describes the function of the speech basically, without intruding on what's being said.

The given opinion of J. Askelad (3, 64) can be continued as follows. That is, the subject content of the speech is manifested in the form of combining speech verbs with certain words in the English

and Uzbek languages. In this case, the nouns that represent the basic units of the language and have the "speech" component in their meaning system are important. They include words such as strange, simple, beautiful, sincere, beautiful, and pronouns with adjectives and adverbs.

For example, simple, good, furious, full of anger, extraordinary, angry, speaking strangely, etc.

In English to say indignantly, to say disgraceful, to say eloquent, to say well, to say something malicious, fast, usual, out of the way, extraordinary, conciliatory etc.

For example:

- *Ko`nglim sezib turibdir, agar shu odamga tushsam, bebaxt o`turmen. Boburjon, egachingizning so`ziga ham ishonib. «Davlat manfaatlari» deb o`zingizni ko`p ezmang. Siz bilan biz uchun ham bu umr g`animat. O`z ko`nglimizga ham ishonishimiz kerak! Ko`ngil toza bo`lsa, kishini aldamaydir! Xonzoda begim shunday bir samimiyat bilan yonib gapirmoqda ediki, uning qalbidagi olov go`yo Boburning qalbiga ham o`tdi. (Pirimqul Qodirov, Yulduzli tunlar).*

*"Oh, drat the man!" she would exclaim, when some unfortunate sculler would get in her way; "why don't he look where he's going?" And, "Oh, bother the silly old thing!" she would say indignantly, when the sail would not go up properly. And she would catch hold of it, and shake it quite brutally. Yet, as I have said, when on shore she was kind-hearted and amiable enough. (Jerome K. Jerome, Three Men in a Boat).*

At first she refused to see anything in what they had heard at all. Then she insisted on Hall keeping silence, while Henfrey told her his story. She was inclined to think the whole business nonsense--perhaps they were just moving the furniture about. "I heerd'n say 'disgraceful'; \_that\_ I did," said Hall. (H. G. Wells. The Invisible Man).

- *Madam, - I replied, - for myself I like the smell of cheese, and the journey the other day with them from Liverpool I shall ever look back upon as a happy ending to a pleasant holiday. But, in this world, we must consider others. The lady under whose roof I have the honour of residing is a widow, and, for all I know, possibly an orphan too. She has a strong, I may say an eloquent, objection to being what she terms "put upon". The presence of your husband's cheeses in her house she would, I instinctively feel, regard as a "put upon"; and it shall never be said that I put upon the widow and the orphan. Jerome K. Jerome, Three Men in a Boat. We could not take our eyes off the fish after that. It really was a remarkably fine fish. We were still looking at it, when the local carrier, who had just stopped at the inn, came to the door of the room with a pot of beer in his hand, and he also looked at the fish. - Good-sized trout, that, - said George, turning round to him. - Ah! you may well say that, sir, - replied the man; and then, after a pull at his beer, he added, - Maybe you wasn't here, sir, when that fish was caught? - No, - we told him. We were strangers in the neighbourhood. (Jerome K. Jerome, Three Men in a Boat).*

He commenced to say his prayers mechanically. Sometimes he would be so tired that he could not remember the prayer and then he would say them fast so that they would come automatically. *Hail Maris are easier to say than Our Fathers, he thought. (Ernest Hemingway. The old man and the sea).*

In addition, nouns denoting the name of an object combined with an adjective. For example in Uzbek: *yomon, ahmoqona, dahshatli, yoqimsiz narsalarni aytmoq*. In English *to say dirty things, to say bad things of something, disagreeable things, stupid things, horrible thing, nasty things*.

*Masalan, Duradgorlardan biri yog`ochning arralangan joyini Tohirning otasiga ko`rsatib, yomon shubhasini aytmoqchi bo`lganda, usta buning oldini olib labini tishladi: — Damingizni chiqarmang, — deb shivirladi. — Agar yog`iy biror gumoningizga ishonsa, butun Quvaga o`tkazadi. Hammamizni qilichdan o`tkazadi! — Gapingiz haq! (Pirimqul Qodirov, Yulduzli tunlar).*

*Xonzoda begim onasiga «yalt» etib qaradi-yu: «Hozir birgina Qosimbekka o`tkaza olmagan takliflarimizni keyin barcha beklarga qandoq o`tkazurmiz?» demoqchi bo`ldi. Qutlug` Nigor xonim Boburga yana yoqimli nimalarnidir aytmoqchi bo`lib og`iz juftladi. Ammo Bobur Qosimbekka*



qarab: — Mashvarat ertaga chaqirilsin, yaxshiroq o`ylab ko`raylik, — dedi-da, o`rnidan turdi. So`ng Qosimbek boshliq mulozimlari bilan otlig sayrga chiqib ketdi. (Pirimqul Qodirov, Yulduzli tunlar).

He always thought of the sea as *la mar* which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as *el mar* which is masculine. They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought. (Ernest Hemingway. *The old man and the sea*).

"Had to say something horrible. I was beginning to feel frightened. I could see right down it. He extended it straight towards me, slowly, slowly--just like that--until the cuff was six inches from my face. Queer thing to see an empty sleeve come at you like that! And then--" "Well?" "Something--exactly like a finger and thumb it felt--nipped my nose." Bunting began to laugh. (H. G. Wells. *The Invisible Man*).

The functional-cognitive potential of verbs in English and Uzbek languages is almost the same. Speech verbs aimed at the functions of speech activity and language tasks determine their complex meaning system. This broad structure of meaning concretizes aspects of the global concept of "*to speak/gapirmoq*". The wide functional-cognitive potential of speech verbs is based on the fact that the functions of speech activity and language tasks are in communication with each other and are closely connected. Informational, subjective, and intentional aspects of speech appear as language universals.

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