

## **EXPRESSION OF “PROCESSIVITY” WITHIN ENGLISH MOTION MANNER MEANINGS IN LEXICAL AND SYNTAX LAYERS**

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### **ABSTRACT:**

The universe is a whole system consisting of a set of interconnected objects, not individual objects, events, processes. There are two distinct differences between the motion manner tools of the “process” and “ability” groups. First, a means of expressing one of the meanings in the group of “processivity” is a relatively uncommon linguistic phenomenon that means a different manner in its own right. Almost all units meaning “ability” have the property of semantic polyfunctionality. Second, the scope of lexical level, partly morphological level, and syntactic level tools, which are an integral part of the “processivity” meaning group, is limited to the scope of informal speech. In contrast, the use of lexical layer means meaning “ability” is not limited to the scope of informal speech.

At the lexical level, each motion verb also includes the meaning of manner in its structure. Given that many verbs in English are formed from expressions that imitate the sound of an action, this expression further increases the number of means. At the syntactic level, motion manner meanings are expressed through various word combinations. Lexemes belonging to the case group play a role as a subordinate part of these word combinations, and this part serves to explain the manner of the main predicate.

**Keywords:** Motion manner meanings, motion verbs, processivity, morphological and phonetic layer, syntax layer, lexical layer.

### **INTRODUCTION:**

In the process of speech, linguistic phenomena are accompanied by ethnic, national, social, historical, ethical, aesthetic, philosophical, cultural, psychological factors. Speech, speech activity, in which views on the commonality of linguistic / non-linguistic factors are exemplified by the novel-Germanic languages of P. Grace, Dj.R.Serl, D.Frank, studied by such great scholars as van Dyke, I.M. Kobozeva, in Russian linguistics S.D. Katsnelson, A.A. Leontev, L.V. Shcherba, N.D. Arutyunova, V.V. Bogdanov, N.I. Formanovskaya, A.A. Akishina, M.S. Kagan, L.P. Krysin.

The rapid cultural integration of the peoples of the world defines the preservation of national identity as an important task of every nation that has a special place in the history of world civilization. Therefore, in the era of globalization, it is necessary to recognize the importance of language not only as a means of communication, but also as a social phenomenon that reflects national identity. It is essential to substantiate that language is a unique tool and a social phenomenon that reflects the past, current lifestyle and mentality of a nation. In linguistics, the study of grammatical categories on the basis of inter-lingual generalizations and distinguishing features, moving from meaning to form, the comparison of different languages in the dialectic of generality and specificity is becoming a topical issue. In particular, it is important to pay attention not only to the morphological, but also to the lexical, syntactic and phonetic layer units of motion manner expressions, to compare the meanings of motion manner and their expressive features in Uzbek and English.

Obviously, the lexical layer of each language is formed on the basis of specific laws. Such peculiarities have a significant impact not only on the word and its structure, but also on other layers of language, morphological, syntactic and even phonetic layers. In particular, as one of the peculiarities of the lexical layer of the English language, experts argue that the words that make up the main mass at this layer are one or two syllables. According to linguists, the number of one or two-syllable words in English is significantly higher than in other European languages, as well as in Russian. At the syntactic level, the semantic structure of a word is analyzed in its linear relationship with adjacent words in speech or other words in the text. In other words, the semantic properties of a word are observed, described, and studied in the context of its simple application. In the pragmatic stage, the word is compared with other words in the lexical system of the language. Thus, a word can be compared to other words that have the same meaning. For example, (*work, n. – labour, n.; to refuse, v. – to reject v. – to decline, v.*) compared to words with opposite meanings, (*busy, adj. – idle, adj.; to accept, v. – to reject, v.*) compared stylistically with words used in different contexts, (*man, n. – chap, n. – bloke, n. – guy, n.*) or studied according to various other properties. At the same time, the main issues of research at the pragmatic stage are synonymy and antonymy within different functional styles of speech. At the lexical level, motion manner expressions, i.e., verbs, may be synonymous with another stylistically neutral verb that signifies the same action, as well as stylistically opposite to it.

For this reason, the verbs in the following examples are not only a means of expressing motion manner meaning at the lexical level, but also a stylistical unit. For example: *She took a bite and **chewed** carefully. As she ate she became hungry* (S.Thornton, "Border Crossing"); *Still, one nice thing about autonomous vehicles was that they didn't **dawdle** at goddamn intersections*

(W.McCarthy, "The Last Biker Gang"); *He **waited** in the quiet of the room, and when it seemed his wife wasn't going to speak again, he **blinked** his eyes open, stood, reached his fists up to the ceiling to stretch the long sinews of his knotted back, and he left* (L.Horiuchi, "Bones"); *I took the revolver from my duffel bag and **flipped** the cylinder out of the frame* (J.Burke, "The Wild Side of Life"); *The sun **has slipped** behind the mansard roofs and Paris is gradually cooling around her, **drifting** toward night* (E.Hamlin, "Kaat").

At the syntactic level, motion manner meanings are traditionally expressed through combinations. Compounds can consist of various elements. Also, two independent verb combinations **verb + to + verb**, **verb + ing + verb** complementary and participle combinations at the syntactic level also serve to express style meaning. For example: *I **jumped again**, four more times, but with each try, my body seemed to get heavier, more awkward and ungainly* (E.Juska, "Dolphins"); *I **stopped mopping** and looked at him* (L. March "A little night magic"); *He **kept repeating** his nickname, Shibu, and the name of his childhood village, Dehergoti* (M.Siddhartha, "Bodies at rest and in motion"); *"I've **almost finished** the second movement" I replied. In fact, the movement was finished entirely, the pages torn in pieces on my bedroom floor* (K.Marotta, "Suite for Two Voices"); *It **slows immediately** when the driver spots them and rolls to a stop inches from Jamie, who has to step up onto the lawn to avoid the opening passenger door* (D.Coates, "Girls who never stood a chance").

As in the examples above, the manner of motion verbs combined with auxiliary verbs such as to start, to stop, to keep, to finish, to continue is evident from the auxiliary verb *sema* itself is represented; motion manner meanings such as the beginning, duration, completion, repetition, continuity or continuity, incompleteness of an action are clearly understood. The peculiarity of expressing the meanings of the same manner is also characteristic of adverbial combinations with

*almost, already, constantly, uninterruptedly, sometimes, rarely, seldom, repeatedly, slowly, quickly, suddenly.*

While such words serve to express vividly and clearly the different, distinctive meanings of the motion manner, such syntactic elements are not only content and methodologically limited to fiction, but also have a wide range of applications in scientific, journalistic and official texts.

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