System of Semantic Universals in the Sound Space Lexicon

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Abstract: One of the central problems of typological linguistics is the identification and study of common features inherent in all or most languages. All natural languages have common and distinctive regularities. The common patterns established as a result of the intersection of linguistic features in different languages by means of the comparative method are called linguistic universals. The linguistic universals established in this way in different languages of different families belong to one of the central problems of typological linguistics, to universology or linguistics of universals. The paper is a continuation of the study of absolute universals that know no exceptions or are characteristic of almost all languages of the world. The aim of the study is the system of semantic universals. Using the comparative and descriptive methods, the material of the Indo-European and Ugro-Finnish languages, representing the lexicon of the sound space of 25 languages of different language groups and families, has been traced. The languages under comparison belong to different language systems, but they have absolute universal onomatopoeic semantic formations. The reason for this typology lies in the closeness of these universals to the natural sounds of the reality, which are imitated by different language systems. In all the languages of the world, the objective basis of the studied semantic universals is extra-linguistic sound, imitation of the phenomena of sound space, because they arise in the same sphere of semantics in all languages - noise, creaking, screaming, hitting - sound in general. The formation of semantic universals is determined by two factors: extra-linguistic, or universal, independent of a particular language, and linguistic, which manifests itself in different ways depending on a particular language. The reason for this typology lies in the closeness of such semantic universals to the natural sounds of the surrounding reality, which are imitated by different language systems. Consequently, their sound shells are related to the corresponding phenomena of objective reality through their semantics. The proposed study is a contribution to the development of the theory of universals or universology as a separate science, which at this stage of linguistics development is separated from typological linguistics.

Keywords: Typology, The System of Semantic Universals, Sound Space, Acoustic Components, Onomatopoetic, Semantic and Phonetic Motivation, Universology

1. Introduction

The article is a continuation of the authors' research into linguistic semantic universals in the field of onomatopoetics of different language groups [13, 14]. The subject of the study, in addition to Slavic and Germanic, were various language families, and Ugro-Finnic formations in particular. As it has already been noted, there are a number of works based on non-Indo-European onomatopoetic material. L. Hakulinen noted that the category of "descriptive words" in the Finnish language "is so diverse and vital that it should be considered as one of the most characteristic features of the Finnish language vocabulary" [22].

Of the other languages of the Ugro-Finnic group, sound imitation in Hungarian is the most studied. These inquiries are represented by the works of V. Skalichka, Z. Gombots, K. Maitinska. Numerous onomatopoetic formations in the Altai languages were studied by G. Ramstedt. The linguist drew attention to the insufficient study of onomatopoeia in these languages: "Onomatopoeic words have often been discussed in connection with different languages, but, as far as I know,

no one has ever tried to exhaustively and systematically investigate this type of words " [43]. In Turkic languages, the first to study onomatopoeia was M. I. Ashmarin (in Chuvash) [1-3]. A bit later studies were conducted by V. K. Dmitriev (Turkic mimology) [8], and G. E. Kornilov (in the Chuvash language) [11]. In the Turkish language onomatopoeia was studied by M. Bittner [29]. From the typological point of view, onomatopoetia in English and Bashkir is considered in the works of L. Lapkina [15].

A deep insight into the problem of onomatopoetia in Semitic languages is presented in the works of A. M. Gazov-Ginzberg [7]. In addition to Semitic, the author analyzes the onomatopoeic roots of more than ten languages of four unrelated language families of the world and comes to conclusions confirming the thesis of the eternal connection of sound with meaning in the emergence of human language in general.

The diversity of onomatopoeic formations in languages with ideographic writing, namely Japanese, has been also studied recently [23]. There are a number of works on onomatopoeia based on Indo-European material. These are the works by S. Y. Lurie [16], M. Y. Korzhinek [36], E. Schwentner [45]. In modern Indian linguistics, onomatopoeia in Hindi was studied by I. A. Gazieva [6].

The works of W. Wundt [48], V. Kosov [12], G. Hilmer [34], G. Sommer [44] are devoted to the onomatopoetic phenomena of Germanic languages. They point to the connection between sound and meaning [14].

The onomatopoetia of Romance languages is studied in the works of M. Grammon [32] and J. Jordan [35]. Onomatopoeia in the Romanian language has been described in the works of J. Jordan (ibid.), A. Graur [33], as well as in the papers of the Czech novelist Z. Wittoch [47]. French onomatopoetia was considered in the works of M. Grammon (ibid.). V. Diego [31] touched upon the problems of onomatopoeia in the Spanish language. Onomatopoetic issues of Italian have been described by L. Spitzer [46], and of Latin by A. Graur (ibid.). Thesignificant onomatopoetic material of the Lithuanian language was collected and interpreted by L. Leskin [39].

Various aspects of onomatopoeia in the Slavic languages were studied in the works of D. Boranych [30], F. Kopechny [37], Y. Korzhinek (ibid.), R. Smal-Stotskyi [19], S. M. Tolstaya [20], H. Bilfeldt [28], Y. Yusyp-Yakymovych [25].

2. The Main Context

The basic points of the theory of onomatopoetics have already been formed, but the typology has not yet been finally clarified. The subject of our consideration is onomatopoetic formations in different groups of languages - Slavic, Germanic, andUgro-Finnic (25 languages in total), which are semantic universals and confirm their typology.

For example, the onomatopoetic Proto-Slavic *gagati has counterparts in the Slavic languages - Polish, Slavic, Slovenian, Croatian, Russian, Ukrainian; similar is Middle High German gágen, German gagágen, gackern, etc. (ESJČ,

p. 148); cf. Slovak gagotať in the figurative meaning 'to talk a lot about people, (especially women)': Dievčata ozajstnededinské husi, gagocú, ako ktorej príde (SSJ I, s. 358). Cf. German gackeln/gackern 'to cluck; gossip, gossip'; cf. gágat, in the figurative sense of 'contemptuous about the sounds of the throat'. Cf. Hungarian gége, gargol, gangol; in Hungarian, there are two verbs: gágogni (ludak) and hápogni (kacsák), English - cack·le - when a chicken cackles, it makes a loud high sound (LDOCE).

V. Skalichka connects Hungarian forms with other languages, where there are parallels:"There should be no doubt about their common origin in two related languages... It seems to me that we should not deny so unconditionally the connection of Hungarian gagogni "to cackle " with such Finno-Ugric words as Udmurt gagakt, gakket, Mordovian. gagan, kagan... [18].

A semantic universal is a verb formed from the onomatopoetia of a frog and a duck, which is figuratively used in the sense of speech: quak (Hungarian kvák) – 1. Onomatopoeia - frogs and ducks; quaken (quakeln) / kvákogni (kacsa, béka) – to croak, croak; 2. trans.: to speak unpleasantly, tiresomely. In the Hungarian language, there is another onomatopoeic verb formed in the same way: brek - sound imitation of a frog, from which brekegni (béka) with the same meaning comes, e.g. Im Teich quakten die Frösche. - A tócsában kvákogtak a békák. Frogs croaked in the pond. In English, the verb croak is used to make a deeplow sound like the sound a frog makes.

The use of the sound imitation of birds does not have such a dismissive attitude to speech as the transfer of the processes of sound formation of animals to human speech: gackeln/gackern/ (to cluck). All these variants of one verb are formed from the exclamation gack, gack, which means the clucking of chickens. The Hungarian verb kotkodácsolni is used in this sense: Die Mädchen sitzen auf der Bank und gackeln - A lányok a lócán ülnek és kotkodácsolnak. The girls sit on the bench and chatter. Sie haben immer etwas zu gackeln. - Nekik mindig van miről kotkodácsolni.

The linguistic universal is the verb krákat, which is a common Slavic verb: slovin. krákat', pol. krekorać, krokorać (a free reproduction of the cry kor-kor; cf. Czech krákati 'about the sounds of crows, hens, roosters, etc.', used in the figurative sense 'to tell, to talk (disparagingly)'. Here also belongs the krák-or-ati form; in words of this type such a variation is not surprising. Other languages have similar formations: Latin crocire, Lithuanian krökti, Greek κρώζω (ESJČ, s. 288). V. Mahek also cites krkati krákati about ravens, frogs, hens; figuratively 'to talk blasphemously, to gossip' (ESJČ, s. 293).

A widespread variant is krekati, krakati 'to croak; quack, croak'-in the southern Slavs: Bulg. kryakam 'to quack; quack', Macedonian kreka 'quacks', Chroat. krekati 't.s.'- in western Slavs: Polish.

krakac, Czech krakat, krekati 'to shout (about a vulture, hen, partridge)', High Lusatian krakac, krjakas; - in Eastern Slavs: R. kryakat, Br. krakats, Ukr. kryakaty 'to quack; quack' (SUM, III, p. 116).

Cf. German *krähen* 'to crow (of a rooster) and *quack-* to make the sound a duck makes (LDCE). Cf. Hungarian *korog* "to grumble, hoot", karog "to caw (about a crow)", *gagog* "to cackle", *kong* "to sound deaf" (e.g., about an empty hall), *huhog* "to hoot (about an owl)".

The semantic universality of *meow, miaow* is widespread in all Indo-European languages - cf. Slavic Ukrainian, Russian, br. *мяўкаць, n. miau*, sl. *mňau*, Czech *mňoukati, mňučet* in the figurative sense of 'to speak inarticulately, to beg'; Czech *maukati* and *mňaukati*; many dialectal forms: *mňa(ň)čet mnágat*, also with the meaning 'to whine, complain, to annoy someone, etc.' - by origin *mau-k-ati* is sound-imitative in other languages: Croatian *maukati*, Slovenian *mavkati;* with softnessin Russian *meow*, Polish *miauczeć*, English – *meow* - if a cat miaows, it makes a cryingsound (LDCE).

In Czech, the actual Czech transition *m > mň* (as *město* is pronounced *mněsto*), and the *au > ou* diphthong. W. Mahek refers to German *m(i)auen* (ESJČ, s. 371); High Lusatian *mjawkać, mijaw*, Bolg. *miaukam*, Chroat. *мäу, мäу,* Slovak. *mavkati, mijavkati;* – onomatopoetic formations inherited from Proto-Indoeuropean language; – cf. l. h. germ. *miauen, mauen*ʹ to mew**'**, German *miauen*, O. E. *mawen***,** Eng. *mew, miaow*, Fr. *Miauler,* Dutch *Mauwen,* Norv. *mjaue*, Pers. *maw*; in some non-Indo-European languages: Tur. *maw-, mijaw-, mijavla-*ʻto mew', Chinese - *miau* ʻa cat' (SUM, III, p. 349). Cf. German *miauen*: *Die Katze miaute* and Hungarian *nyávogni*: A macska *nyávogott.*

The onomatopoetic formation *mekati, mekotati* is treated as a semantic universal: cf. Proto-Slavic *mekotať,* 'to make sounds similar to the bleating of a sheep', Ukr. *меркотати,* cf. Czech *mekati, mek(o)tati, mechtat* in the figurative sense 'to speak quietly, under one's breath', S.-Czech *míkať* is a vivid example of onomatopoetia (e.g. Croatian *mekati*; Lithuanian *mekénti*, Gr. *μηκάομαι*, which indicates the antiquity of this verb formation (ESJČ, p. 358). Noun formations are not functioning in Czech. Ukrainian literary *mekaty* 'to shout, to make sounds peculiar to a goat, sheep, etc. ' in its figurative meaning possesses the one of 'to speak unintelligibly, stretching words and inserting "me" sounds between them' (SUM, IV, p. 668). In German we fix the lexeme *meckern*: *Die Ziegen meckern* and in Hungarian - *mekeg, mekegni*: *A kecskék mekegnek. Neki mindig mekegnie kell valamiért.*

Two nouns are formed from *meckern / mekegni*, which in both German and Hungarian colloquial language have a pejorative meaning and a high degree of expressiveness: *der Meckerer/mekegő* - the one who always grumbles; *die Meckerei/ mekegés* - grumbling.

In his theory of Hungarian sound imitations V. Skalichka noted: "Words that have a significant element of sound imitation, very accurately conveying the sound, are repeated in different languages. Therefore, we cannot, for example, consider the Hungarian word *mekegni* a borrowing from the Czech word *mekati* or vice versa" [18].

V. Skalichka explains such universals by the closeness of their sound to natural sound: "On the other hand, we are obliged to assume considerable stability, constancy of this category of words. This stability and continuity are supported primarily by the proximity to the real sound. The latter prevents phonetic change and replacement of the words in question by other words. Secondly, such stability is due to the influence of foreign languages in which similar words are represented. Therefore, such words persist for centuries without being replaced by others" (Skalicka 1967: 301).

The same universality is the verb formed from the sound imitation of frog croaking and duck quacking: *quak* (Hungarian *kvák*) - 1. the sound of a frog and a duck; *quaken* (*quakeln*)/ *kvákogni* (kacsa, béka) - to croak, quack; 2. figurative meaning: to speak unpleasantly, annoyingly. In Hungarian, there is another onomatopoeic verb formed in the same way: *brek* - a sound imitation of a frog, from which comes *brekegni (béka)* with the same meaning: e.g. *Im Teich quakten die Frösche. - A tócsában kvákogtak a békák* - frogs croaked in the pond, cf. Hung. *kvákog - vartyog, kuruttyol.* Cf. Gr. *κοΐζειν*, Lat. *quir*; *kvokatiť. kwokać*, Ukr. *квокать*, Rus. *квокать*, Croatian *kvocati*, English – *squawk*. All of the above verbs are used in the sense of speech verbs; the closest one is V. Mahek's Lith. *kvakseti*; with the sound *l* is similar German *glucken*, Latvian *klukšět*, Latin *glöciö*, Greek *κλώσαω* (ESJČ, s. 313).

The lexical unit that characterizes the speech of *murmur,* Ukr. *murmotaty,* burmotity, murkaty; Russian *mormetat*, in the same meaning is fixed in the Belarusian, cf. Czech *mrmlati*. Similar forms function in Czech *mrmlati*, Pol. *marmotac*, Slovak, Slovenian *mrmrati*, - Proto-Slavic *m*brm -blati*, as well as in non-Slavic languages - in Lithuanian the lexeme *murmuliúoti* is fixed in the sense of ʻto speak unclearly': germ. *murmeln* ʻto mutter', Lat. *murmuräre*, Gr. μορμνρω; Turk. *myrla-* ʻмуркотіти, бурмотіти', English - *mur·mur-* to say something in a softquietvoice that is difficult to hear clearly (LDCE). The sound-imitative reduplicated base *mur-* is used with various dissimilations. Similar formations function in Semitic, Turkic-Tatar languages, and Georgian. Here also belong *mumlati* and *brblat* (SUM, III, p. 538).

Czech fixed such lexemes as *mumlati,* as well as *mumrati, mamrati, mumlati*. Similar forms are used in other languages (Slovene. *mumlat*, Serbian *mumlati*, Ukrainian *mymryty, mymraty*). All these formations in Slavic are from Proto-Slavic **mъrmlati*, which goes back to the Proto-Indo-European root, cf. German mumme(l)n). Cf. also Czech *mamlati: mamlati, muchlati*, in Pol. dialects *mumlac* ʻto eat while slurping'. In Upper Lusatian there is *mamla* with various pejorative meanings, among others 'coward', this meaning is from German memmel 'coward'; in Lusatian - mamlať 'to speak incomprehensibly' (ESJČ, p. 350). German *murmeln* ʻmumble something under your breath'. cf. Hungarian *morog, mormol* 'to grumble, mutter'.

There is a well-known onomatopoetic universal, *kuku*, which means cuckoo singing. Between the leaves somewhere a cuckoo cawed: - *Cuckoo!;* By the ponds, a cuckoo somewhere on the aspen in the morning rejoiced: - *Cuckoo!.. Cuckoo*!; And in the storm, noises, hoots sounded: *Cuckoo!*

Cuckoo! (SUM, IV, p. 387).

Slovak *kuku, kukú* napodobňuje kukanie, volanie kukučky: kukulienka, kde si bola... *kukuku*, sedela som na buku. (ľud. pieseň) kukaj, kukučka, ak *kukú,* tak *kukú* (SSJ, I, s. 789); *kuk, kukuk* 1. napodobňuje hlas kukučky; 2. naznačuje nakuknutie: Vedia očami blýskať: *Kuk* sme, *kuk* tam (SSJ, I, s. 788).

Cf. German *kuckuck kuck* 'to cry cuckoo'; derivative of *der Kuckuck* 'cuckoo' (Duden, p. 1067). Cf. Hungarian *kotkodacsol* "cluck", *kukorekol* "cuckoo", kakukk! (*a kakukk madár hangja*), *kakukk* (cuckoo).

3. Discussion

Onomatopoeia, functioning in non-Indo-European and Indo-European languages (as evidenced by our review of scientific studies of different groups of languages belonging to different language families), provides an opportunity to direct typological research, in particular, to a relatively new direction - *thelinguistics of universals*. "The main peculiarity of universalism is that it seeks to discover linguistic universals inductively and at the same time wants to treat things in terms common to all languages" [9].

The clearest definition of linguistic universals is given in the "Memorandum on Linguistic Universals", authored by D. Greenberg, C. Ozgood, and D. Jenkins: "For all their infinite diversity, all languages are created according to the same model. Some cross-linguistic similarities and identities have been formalized, others have not, but linguists conducting research are in many cases somehow aware of their existence and use them as guidelines in the analysis of languages" - the memorandum states [9].

R. Jakobson in his works of different periods has repeatedly noted that the way to the study of linguistic universals, which together should represent the structure of human language in general, lies through the typological study of languages. "The languages of the world may, in fact, be regarded as manifold variations of one theme which covers the whole world - human language", he noted [26].

R. Jakobson proposed specific linguistic universals - a scale of differential features as elementary phonological units, which can be used to describe the phonemes of any language. According to R. Jakobson, universals can form a kind of system by themselves [26].

One of the systems of semantic universals is onomatopoetia - conditional reproduction of different sounds of the world, i.e. sound space with the help of the language system. This category is "alive", "vital", and constantly developing, according to B. Malmberg, it is "invaluable linguistic material" [41], and according to R. Smal-Stotsky (ibid.), "the sphere where the true creativity of language is instinctively felt, where the unheated lava of language still bubbles in variable vocalism and consonance".

Onomatopoeia in any language has as its objective basis the extra-linguistic sound - the sound space of a person. The formation of onomatopoeia is determined by two factors - extra-linguistic, or "universal" (independent of a particular language), and linguistic (which manifests itself in different ways, depending on the particular language). The sound, which is the imitation of extra-linguistic sound or phonetic motivation is a characteristic feature for onomatopoetia and their formations. A person imitates sound as a result of world cognition.

Studying the onomatopoeia of the Hungarian language, V. Skalichka noted: "... onomatopoetic word is not identical and cannot be identical to the sounds of the outside world. The sounds of language are elements of the language system, while the sounds of the outside world are an integral part of the real - world system. Thus, they act as components of different systems and, therefore, cannot be identical. And even if the sound of speech physically corresponded exactly to the natural sound, it could not be identical to it" [18].

Some linguists consider the motivation of onomatopoeia as a semantic one rather than phonetic, based on the fact that it is characteristic of a large number of languages.

S. Ullmann, for example, defines onomatopoetic motivation as a semantic universal that exists in almost all languages [21]. The reason for this similarity is that in all languages of the world, the objective basis of onomatopoetia is the extra-linguistic sound. After all, onomatopoetia in all languages appears in the same field of meaning - scream, noise, creak, etc., andsound in general.

An equally important feature of sound imitations is that, unlike the words of neonomatopoetic vocabulary, which have a generalized meaning, onomatopoetia always conveys a specific meaning. Exploring onomatopoeia in the language of Komi, D. V. Bubrykh noted that onomatopoeias give tangled images, details whose generalizing power is extremely small, for them there is not, for example, just being, but there are countless different ways of falling, for them there is not just walking, but there are countless different ways of walking [4].

S. Ullmann noted: "It is well known that there is often a striking similarity between onomatopoeic elements (despite their conventionality) in different languages... Undoubtedly, it is indicative that there is a sound similarity in the names of the cuckoo not only in Indo-European languagesbut also between Indo-European and some Ugro-Finnish languages" (ibid.), cf. in English - *cuck·oo* - a greyEuropeanbird that puts its eggs in other birds' nests and that makes a sound that sounds like its name.

As in other languages, V. Skalicka notes that almost all onomatopoeic words in Hungarian have a word-forming suffix: *-og- (eg-, -og-), -ol- (-el-), -an- (-en-)*, e.g. *nyavog, brekeg, kohog, lohol, kotkodacsol, kukorekol, robban, szisszen,* etc. [18].

4. Conclusion

The content basis of onomatopoeic universals is always an acoustic component accompanied by a movement component. These two components are obligatory constituents of such universals. Thus, in the above universals, the two factors - extra-linguistic or "universal" (independent of a particular language) and linguistic almost coincide, giving a typology.

The reason for this typology lies in the closeness of onomatopoeic formations to the natural sound of the reality.

Borrowings also demonstrate onomatopoetic formations. The source of Hungarian onomatopoeias, if they are borrowings, according to V. Skalichka, are the same languages from which the words – onomatopoeias are borrowed, that is, Turkish, Slavic languages, German, Romanian, etc. Along with the words from these languages, Hungarian probably has words from the languages of the pre-Indo-European population of Europe. Hungarian words of such origin probably penetrated into Hungarian, most likely through the mediation of some third language.

The proposed study is a contribution to the development of the theory of universals or universology as a separate science, which at this stage of linguistics development is separated from typological linguistics.

List of Abbreviations Used

SUM: Словник української мови. – К.: Наукова думка, 1970-1980.- Т.1-11. [Dictionary of the Ukrainian language.- K.: Scientific opinion. 1970-1980.- P.1-11.]

Duden: Duden. Deutsches Universalwörterbuch. – Mannheim: Dudenverlag, 2011. – 2112 S.

ESJČ: Machek V. Etymologický slovník jazyka českého. – Praha, 1957.- 866 c.

SSJ: Slovník slovenského jazyka. - I-VI diel – Bratislava: Slovenské pedagogické nakladateľstvo. – 1960-1965.

LDCE: Longman Dictionary of Contemporary English.

Available Form

Eng.	English
Bulg.	Bulgarian
Belarus.	Belarusian
High Lusatian	High Lusatian
Dutch	Dutch
Old Engl., O. E.	Old English
Danish	Danish
Chinese	Chinese
Lat.	Latin
Morav.	Moravian
l. h. germ.	Low High German
German	German
Low Lusatian	High Lusatian
Norw.	Norwegian
Pers.	Persian
Pol.p.	Polish
Cf.	compare
Rus.	Russian
Slov.	Slovak
Turk.	Turkish
Hung.	Hungarian
Ukr.	Ukrainian
Fr.	French
Chroat.	Chroatian
Czech	Czech

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