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ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА

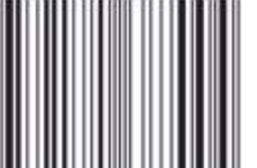


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CONNOTATIVE MEANINGS OF PHONETICALLY  
MODIFIED WORDS IN PRONUNCIATION

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**Abstract:**

**Introduction.** *The article is dedicated to the phonostylistic features of one of phonetic changes elision in English and Uzbek languages which occur in pronunciation. The connotative meanings conveyed with the omission of sound or syllables in the verbal root-stems of the compared languages are shown on the basis of well-grounded examples. The phonopragmatic aspects of the literary speech of elision are thoroughly analyzed and studied. The connotative meanings expressed in the case of syncope are also explained on the basis of evincive examples taken from English and Uzbek languages. Syncope words and their making up the great number in English language, their providing poetic meter specific for rhythmic tone in the artistic image and its creating a sense of artistic impressionability in the reader are conceived in the article.*

**Research methods.** *Among the language units there are also words that have undergone phonetic changes in pronunciation. From a phonostylistic point of view, the pronunciation of such words have additional, i.e. connotative meanings. Phonetically modified words are divided into two, that is, the increase and decrease of speech sound in the pronunciation of words. The phenomenon of so-called sound acquisition includes the phenomena of prosthesis, epenthesis, epithesis. The so-called sound omission includes aphaeresis, syncope, apocope, elision.*

**Results and discussions.** *Connotative meanings occur in the pronunciation of words with the phenomenon of sound omission, such as aphaeresis, syncope, apocope, elision. The phonopragmatic phenomenon of syncope has been used not only in poetry but also in prose and drama. The phenomenon of apocope is characteristic of colloquial speech in both languages, revealing that they have a number of connotative meanings, such as love, caress, intimacy, diminution. The connotative meanings of the phenomenon elision in the comparative languages have been studied on the basis of examples taken from the fiction in both languages.*

**Conclusion.** *Thus, the connotative meanings formed by the phenomenon of sound omission in the pronunciation of words are similar from point of variety and versatility. They express a number of connotative meanings in speech, such as brevity, excitement, rhythmic tone, rhyme adjustment, gentleness, passion.*

**Keywords:** *phonetic changes, phonostylistics, the omission of speech sound, elision, expressiveness, connotative meaning, phonopragmatics, metre, rhyme, foot, rhythm, syncope, poesy, prose.*

**Introduction.** The problems of phonostylistics in general linguistics have been studied extensively and comprehensively. A comprehensive study of the additional meanings formed by the pronunciation of sounds and their place in verbal communication remains a requirement of the period. In this context, the definition of additional meanings formed by the pronunciation of phonetically variable words in English and Uzbek is the essence of the content of this article.

There are more than 20 terms connected with the phonostylistic changes (phenomena) can be found in the scientific, scientific-methodological literature and dictionaries [1, 2] on phonetics. The most important ones are the followings: assimilation, dissimilation, apocope, prosthesis, epenthesis, elision, aphaeresis, syncope, haplology, epithesis, procope, metathesis, synaeresis, reduction, accomodation, fricativeness, voicelessness, reproduction (multiplication) of speech sound, voicedness, paragoge, diaeresis and others.

**Materials and methods.** In almost all of the phonetic changes mentioned above, a number of phonostylistic meanings can be conveyed through their pronunciation and writing. In other words, they are all phonostylistically essential. It is very important to identify such expressions as additional emotional and expressive colors that are realized in the pronunciation of the verbal root-stems, that is, to identify different connotative meanings, to determine their place, position, features of usage in speech and stylistic role, especially in fiction.

One of the aforementioned phonetic phenomena elision is distinguished with its form, pronunciation and plenty of additional diverse connotative meanings.

In this context, we will give a brief overview about the emergence of elision in speech, its form, its additional meanings in pronunciation, and its stylistic significance in the artistic depiction in the case of English and Uzbek languages.

**Results.** The term **elision** borrowed from Latin *elasio(n-)*, in English *elidere* ‘crush out’ in the late 16th century. In elision some speech sounds or syllables of the word are omitted to make it easier to pronounce.

We did not find a scientific source specifically written about elision. Little information is given about this phonetic phenomenon in some linguistic dictionaries and textbooks. Furthermore there are also some references in the works of William Safire, Tej R Kansakar, and Caroline Newton.

We use the term elision in the general sense of the various meanings of linguistic dictionaries and scientific views, such as 'crush out', 'a striking out', 'a pressing out'. In other words, we mean the omitted, pressed out, crushed out speech sounds and syllables in the pronunciation of the words.

Elision can occur not only in words but also in word combinations and phrases: camera – /kamra/, fish and chips – 'fish 'n' chips', I don't know – /I duno/. This is a natural occurrence for native speakers. In elision, consonants are more likely to be elided than vowels. This will simplify the speech and make it easier to master. I am – I'm, let us – let's.

Compare the following examples:

“I'm sure, Cap'n,” says a farmer in his novel, and a stevedore calls a young soldier a “sojer boy.” ... [2, 15].

I didn' wanna give 'im no stuff. (Stephen Crane, "Maggie, a Girl of the Streets").

In English spoken language, unlike Uzbek, it is more common to use shortened vocabulary to improve speech fluency. This, in turn, also ensures the diversity of connotative meanings of words in the context. One can say, elision is a common occurrence in everyday English speech. In the English discourse, the elision is also formed with the combination of pronoun and auxiliary verb: **isn't** (is not), **I'll** (I shall/will), **who's** (who is / has), **they'd** (they had, they should ёки they would), **haven't** (have not) [3, 54]. In Uzbek, this process arises from a combination of the notional and auxiliary verbs: бора олади – боролади, ёза олади – ёзолади, кела олади – келолади, чиза олади – чизолади.

Elision also occurs as a result of the omission of one of the consecutive consonants and the reduction or contraction of the vowels while speaking in a hurry in English. The connotative meaning expressing the speaker's haste is illustrated by the following words in the dictionary of Daniel Jones in “English Pronouncing Dictionary”: acts /æks/, perhaps /pə'hæps, præps/, potato /pə'tetəu/, bicycle /'baɪsɪkl/, philosophy /fɪ'lɒsəfi/ [4, 399].

Elision is also used to characterize children's speech as a phonostylistic tool. For example, if the word combination *left leg* is pronounced as *lefleg* /ləfleg/ and the sound **t** is omitted, the combination of the word *robbed* and the definite article *the* is pronounced like /rɒbðə/ and the sound **d** is elided.

In the pronunciation of the combination the preposition *in* and the word *box* the sound **n** is omitted and it is pronounced as /ɪbɒks/. Such pronunciation in children's speech is due to the pronouncing difficulty of the aforementioned words [5, 24].

It is known that in the oral speech, the pronunciation is simplified as the result of the loss of different sounds in unstressed syllables of the elided words and reducing the number of sounds when the words are combined in pronunciation.

In writing an apostrophe is used instead of the elided sounds or syllables. For example, the word **going to** became **gonna** in the result of elision. Such pronunciation of the word expresses the connotative meaning of spoken language.

Elided words with different connotative meanings can also be found in the following texts:

What dire offence from **am'rous** causes springs,  
 What mighty contests rise from trivial things,  
 I sing — This verse to Caryl, Muse! is due:  
 This, **ev'n** Belinda may vouchsafe to view...  
 Say what strange motive, Goddess! could compel  
 A well-bred Lord **t'** assault a gentle Belle?  
 O say what stranger cause, yet **unexplor'd**,  
 Could make a gentle Belle reject a Lord ...  
 Sol **thro'** white curtains shot a **tim'rous** ray,  
 And **op'd** those eyes that must eclipse the day;  
 Now lap-dogs give themselves the rousing shake...

## LINGUISTICS

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In the passage given above from the poem “Rape of Lock” by English writer Alexander Pope, the words amorous – am’rous, even – ev’n, unexplored – unexplor’d, through – thro’, opened – op’d, t’ – the, timorous – tim’rous are shortened and written in elided form.

The poet used elision in order to keep the number of syllables in the poetry i.e the poetic rhythm “pentameter”. As a result, the musicality and melodiousness of the poem is enhanced.

The elided words are used with great skill in the play “Doctor Faustus” by English playwright, poet and translator Christopher Marlowe:

Settle thy studies, Faustus, and begin  
To sound the depth of that thou wilt profess:  
Having **commenc’d**, be a divine in show,  
Sweet Analytics, ’tis thou hast **ravish’d** me!  
Is, to dispute well, logic’s chiefest end?  
Then read no more; thou hast **attain’d** that end:  
Be a physician, Faustus; heap up gold,  
Why, Faustus, hast thou not attain’d that end?  
Whereby whole cities have **escap’d** the plague,  
And thousand desperate maladies been **cur’d**?  
The god thou **serv’st** is thine own appetite,  
Wherein is **fix’d** the love of Belzebub:  
To him I’ll build an altar and a church...

In this passage, the author reveals a number of connotative meanings such as attractiveness, politeness, flatness, lightness, comfort, smoothness, fluency by dropping out the unstressed syllables of the words. Elided words can also be found in the poem “Tam o’ Shanter” by Scottish poet and folklorist Robert Burns as well:

Whiles holding fast his guid blue bonnet,  
Whiles crooning **o’er** some auld Scots [sonnet](#),  
Whiles **glow’ring** round wi’ prudent cares,  
Lest bogles catch him unawares;  
Kirk-Alloway was drawing nigh,  
Where ghaists and houlets nightly cry.

In this excerpt the consonant **v** in the word over – **o’er** and vowel **e** in the word glowering – **glow’ring** are elided. Apostrophe is used in writing. Through this process the rhythm of the poem is preserved and the extra meaning of poetic musicality is added.

Elision can also be found in a number of works by English poet and playwright William Shakespeare. Elided words such as disturb’d, stretch’d, attain’d, fill’d are found in one of his plays "A Midsummer Night's Dream":

But with thy brawls thou hast **disturb'd** our sport  
The ox hath therefore **stretch'd** his yoke in vain,  
The ploughman lost his sweat, and the green corn  
Hath rotted ere his youth **attain'd** a beard;  
And crows are fatted with the murrion flock;  
The nine men's morris is **fill'd** up with mud ...

The vowel **e** is crushed out of all the words in bold type in the text. Elision in this case formed the rhyme of the words in the text and enhanced the harmonious rhythm. It helps to remember the poem for a long time.

Elided speeches are often produced in a casual, careless, informal, temporary conversation between people. Besides poetry, elision can also be used in character's speech in prose by the writer deliberately and intentionally. From a phonostylistic point of view, one can see the excess amount of the connotative meanings in the pronunciation of those words phonetic structure of which has undergone elision.

**Discussions.** In some parts of fictional literature the elided words do not have stylistic significance which are used in the speech of characters with defects.

As in English, the elision which is caused by the omission of a sound or syllables is also found in Uzbek speech converse. Elision is associated with the speech situation and produces phonopragmatic components specific to its subject. For example:

Ай, кўнгилни қитиклаган эрка гул!  
Ай, оламни кўмган орзу – сирга, гул!  
**Қайга** десанг, мен кетаман бирга, гул.

Lingvopragmatic connotative meanings such as sympathy, pleasure is produced with the deliberate omission of the sound **p** in the word **қаерга** (the elision of sounds is natural in some dialects, but from the literary point of view, these cases are also important in expressing the author's attitude) in this text.

The same case can also be seen obviously in the following poetic lines:

*Сен қайларда эдинг, мен қайда эдим,  
Қайлардан келган бул йўллар учрашди?  
(Икром Отамурод).*

One of the important forms of using words peculiar to oral speech and dialectic lexis in literary text is the shortened and reduced usage of them phonetically. Phonetically reduced forms of words are the product of artistic speech, as well as oral one:

Ҳурматга бўлиб сазовор,  
Ҳамманинг **бўб** қадди дол,  
Ҳунарни **қиб** намойиш...

(Б.Бойқобилов. «Тож Маҳал»).



The short forms **бўб**, **қиб** of verbals **бўлиб**, **қилиб** in the poetic passage, firstly added the connotative meaning of oral speech tone to the poetic text and secondly, served to secure the placement of poetic form such as rhythmic foots in lines. The contraction of syllable is mainly characteristic of poetic speech:

Бир ўзима катта қозон қурмаса,  
Қирқта-ўттиз ошпаз ош **қип** бермаса ...  
Бир талотўп катта тўда **бўп** қолди,  
Кўп бўз бола тўда-тўда **кеп** қолди ...

(“Авазхон”).

The shortened variants such as **қип**, **бўп**, **кеп** in poetic lines expressed the connotative meanings such as rhyme setting and melodiousness.

Incomplete verb form of the word **эмоқ** is used in the form of **эрмоқ**. This form is found mainly in the historical texts and classical poetry and expresses such connotative meanings as loftiness, solemnity:

Мулки Ҳинду Марвдин келсам, топардим эътибор,  
Шул **эрур** айбим, Муқимий, мардуми Фарғонаман.

(Муқимий).

The verb **экан** is reduced in the process of speech and becomes **-кан** in the spoken style and **-кин** in the artistic style. It joins to the word followed by and serves for setting the rhyme and rhythm.

Била олармикин қодир бу дунё,  
Ета олармикин ҳаёт қадрига.

(Э. Воҳидов. Ота тилаги).

The shortened variant **-миш** of the compound form of the word **эмиш** indicates to the long ago action in the past and is used in artistic and spoken style to express the connotative meanings such as setting the rhyme in poetry, creating additional tone and resonance, enhancing emotion.

The final consonant **-l** of demonstrative pronouns **бул**, **шул**, **ўшал** used in the ancient Uzbek language and historical works is elided today and pronounced as **бу**, **шу**, **ўша**. While this phenomenon is considered stylistically neutral in the context of modern language, the demonstrative pronouns **бул**, **ул**, **шул**, **ўшал** expresses the additional meanings such as historicity and enthusiasm [6, 50].

Note the following examples: **Ул** менинг ўйларимни англарми англамас, етиб борса на бўлғай рақиблар ижросида. (М. Жамил. Бахтимга сен борсан).

**Майли, мақбул бўлса, шул ширин забоним сизники,  
Тоза қалбим, сўзларим, жону жаҳоним сизники.**

(Т.Ҳамид).

The connotative meanings such as setting the rhyme, enhancement of musicality and melodiousness is more increased when the pronoun **нима** is shortened like **не** and the usage of this pronoun in conjunction with postposition **учун** and sometimes for poetic demand the postposition **учун** is also reduced and becomes as **чун, чук** and their usage like **нечун, нечук**:

**Нечун** туғдинг мени бахти қарони,  
Балога муфтало мотам сарони.

(“Навоий” драмаси).

*Томоша қил мен Қайсарни нетаман, Омин де, отажон, майдон кетаман.*  
The Explanatory Dictionary of Uzbek Language states that the word **нетмоқ** is a poetic one [EDUL, III Volume, 35].

*The additional expressiveness emerges also when the pronoun қайси in literary speech and relative word қаер turn into the phonetic variant қай.*

*There is an inter-style commonness in interrogative pronouns. The peculiarity of the artistic style can be seen only in the elided forms of the pronouns нима, қайси, қаер in the form of -не, -на, -қай.*

**-не:**

**Аммо** ўлганларга шеър, достонидан **не** наф,  
**Не** фойда йиғлашдан қалб дардин айтиб.

(Э. Воҳидов. Нудо).

In conclusion, elision plays an important phonostylistic role among the phenomena which have phonetically altered pronunciation.

The connotative meanings of elided words in compared languages are similar in variegation and versatility. At the same time, their number is greater in English spoken language.

A number of connotative meanings such as shortness, excitement, rush, gentleness, easiness, passion, difficulty in pronunciation are expressed due to the elision of the words in both languages.

It serves to set the rhyme in poem, intensify the rhythm, melodiousness and musicality.

It is also possible that some elided words do not express the connotative meaning in the communication.

Another of the most commonly used phonetically modified words in speech is syncope.

The word **syncope** originates from Late Latin ‘syncope’ and from Greek ‘synkope’ – contraction of a word, originally ‘a cutting off’, from synkoptein ‘to cut up’, from syn- ‘together, thoroughly’ + koptein ‘strike, cut off’. Syncope is a literary device that can be defined as the contraction or the shortening of a word by omitting sounds, syllables or letters from the middle of the word. It can be found in synchronic analysis and diachronic analysis of languages. Its pronunciation is syncope [ˈsɪŋkəpi] [7]. For example: heav'n – heav(e)n, ma'am – ma(d)am, hast'ning – hast(e)ning,

fo'c's'le – fo(re)c(a)s(t)le, cam(e)ra, fam(i)ly, fav(o)rite, mem(o)ry, veg(e)table, butt(o)ning etc. Such syncopated words express a number of connotative meanings in informal speech, such as negligence, indifference, cold-bloodedness, randomness, casualness, suffering. Syncope occurs in multi-syllable words. The dropped unstressed vowel comes after a strong stressed syllable. In linguistics, dropped speech sounds are also referred to by the term syncopated. In English writing, they are sometimes indicated by an apostrophe: *medicine* /'medsin/, *library* /'laibri/. If the vowel sound [i] and the syllable [rə] are omitted in the pronunciation of the words 'medicine' and 'library' and the words *ever* > *e'er*, *never* > *ne'er*, *boatswain* > *bo's'n* are pronounced by dropping consonant *v* and one or more vowels and consonants or syllables [8, 68].

Such case is also observed in the following examples: *opra* (*opera*), *genral* (*general*), *chocolate* (*chocolate*) [9, 17].

It can be seen that syncope is used in English poetry as a phonostylistic medium, mainly for the following purposes:

1. When it is required to avoid a syllable in a word, to adjust the rhyme in the poem, to arrange orderly, equal and standard rhythmic pattern,

to exaggerate the rhythmic state in order to create an expressiveness specific to the art of oratory, to create harmony, conformity between them according to the metric rhythm requirement between the lines.

In the above cases, the realization of connotative meanings such as melody, charm, additional emotional coloring is considered. This can be seen in William Shakespeare's sonnet "A Lover's Complaint":

This said, his **wat'ry** eyes he did dismount,  
Whose sights till then were **levell'd** on my face,  
Each cheek a river running from a fount,  
With brinish current downward **flowe'd** a pace...

The abbreviated use of the words *wat'ry* (*watery*), *levell'd* (*levelled*), *flowe'd* (*flowered*) in the passage above results in rhythmic tone specific for poetic meter is formed.

Such captivating poetic abbreviations can also be found in the poem of Oliver Goldsmith "The Deserted Village":

For talking age and **whisp'ring** lovers made!  
Ill fares the land, to **hast'ning** ills a prey,  
And his last **falt'ring** accents **whisper'd** praise...

In the passage quoted, the poet evokes a rhetorical impression on the reader through the syncopated words *whisp'ring* (*whispering*), *hast'ning* (*hastening*), *falt'ring* (*faltering*), *whisper'd* (*whispered*).

The poet William Wordsworth used syncopated words appropriately in his sonnet "The World Is Too Much with Us".

The road extended **o'er** the heath  
Weary and bleak: no cottager had there  
Won from the waste a rood of ground, no hearth  
Of Traveller's half-way house with its turf smoke  
Scented the air through which the plover wings  
His solitary flight.

In the above verses, the poet used abbreviated word **o'er** (over) to give a sensitive impression of colloquial style and to form a rhyme.

The phonopragmatic phenomenon of syncope is used not only in poetry but also in prose and dramatic works.

A similar phenomenon can be found in the play of William Shakespeare "Cymbeline":

...Thou thy worldly task hast done,  
Home art gone and **ta'en** thy wages...  
Going on his ideas, he writes the following:  
I would thou **grew'st** unto the shores o' the haven,  
And **question'dst** every sail: if he should write  
And not have it, 'twere a paper lost,  
As **offer'd** mercy is. What was the last  
That he spake to thee?

The syncopated words *ta'en* (taken), *grew'st*, *question'dst* and *offer'd* in the given example above created stylistic meanings such as rhyming, adjustment, harmony, emotional sensitivity in the play [10].

2. Syncope is mainly used in spoken language style. The situations such as speaker's too much emotion, retreat from speech etiquette are reflected. Syncope is also used in order to increase the tempo, to achieve the brevity of speech in the process of speaking between people. For instance, nowadays no one pronounces the consonant 't' within the word Christmas. In fact, Jesus Messiah was not called as Chris. Saying it in the way 'Christmas' /krɪsməs/ shows that it is a syncopated word. The word Parliament [pɑ:ləmənt] is also a syncopic word because the letter *i* in the middle of the word becomes silent and disappears in pronunciation [11]. The other words of this nature include: *as'n* (association), *bo's'n* (boatswain), *fo'c's'le* (forecastle), 'cos (because), *ymbology* (symbolology) etc. In English oral speech, an apostrophe is placed in written speech instead of a dropped sound or syllable. Such a mark makes the text easier to read and provides a rhythmic tone.

The phenomenon of falling of a sound or a group of sounds from the word structure, i.e. syncope is used more limitedly in Uzbek speech communication than English one. They are mainly found in the speech of the elderly generation and serve to express the connotative meanings of historicity, upliftment. Compare: such as билан – би(р)лан, синглим – синг(и)лим, аслон – а(р)слон and others.

In conclusion, syncopic words are quantitatively abundant in English, but rare in Uzbek. As noted, syncope provides a rhythmic tone specific for poetic meter in the artistic image and creates a sense of artistic impressionability in the reader. It also

creates speech thriftiness. But not all syncope used in speech is appropriate either. They can change the content of the speech. Therefore, in both forms of speech (oral, written) it is advisable to use only those that are phonopragmatically self-justifying.

**Conclusion.** It is important to have a deep understanding of the connotative meanings that result from the pronunciation of phonetically altered words and to apply them in speech communication.

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