

Phonetically Inflected Words and Connotative Meaning

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Abstract: *The connotative meanings of phonetically altered words in English and Uzbek languages are investigated comparatively in the article.*

Keywords: *phonostylistics, phonopragmatics, connotative meaning, metathesis, prosthesis, epithesis, apocope, emotional-expressive meaning.*

The meaning of demonstrative significance, or undertone, has to do with the socially gained worth of words. All in all, obvious importance makes sense of the additional significance of words that goes past the word reference definition. Inflection is a form of **morphology** (word formation process) in which a base word is altered to show grammatical meaning and category, such as tense, aspect, number, mood, or person. Typically, inflected words go through an affixation process, whereby a letter, or a number of letters, is added to the base word to show the grammatical change. For example, *sing* - *singing* - here, the inflexional suffix '-ing' indicates the action is ongoing. However, there are also several irregular inflections that don't follow the typical affixation process, and the base word is altered in terms of spelling, pronunciation, or remains the same. For example, *sheep* - *sheep*. Unlike regular inflections, which typically follow set rules, there are no rules around irregular inflections that need to be remembered.

As we referenced, the most widely recognized affectation process is appendage. Before we go any further, we should check out at a definition for that marginally frightening term.

Connotation is an importance notwithstanding the definitional meaning you track down in a word reference. Along these lines, it is generally difficult to decipher the importance of a word in view of the word's strict significance alone. For instance, when we utilize the word 'supper', there is a scope of potential undertones. Beside the word reference definition ('a feast'), there are related implications that we would guarantee as suggestive implications. Affixation is a morphological process (word formation process) whereby affixes (e.g., prefixes and suffixes) are added to base words to alter their meaning, word class, or grammatical meaning. So, affixation refers to the process of adding letters to a base word, but not all affixation is inflectional. **Inflection is unique in that it must show a change in grammatical meaning.** Let's take a look at two different words that have gone through the affixation process: one is an example of inflection, and one isn't.

1. Imaginable - **Unimaginable**
2. Eat - **Eaten**

In example 1, we can see that the prefix 'un-' has been added to the base word 'imaginable' to change its **semantic meaning** from something positive to negative.

Example 2, on the other hand, uses the suffix '-en' to show either the **perfect aspect** (e.g., *I have eaten two sandwiches today*) or the passive voice (e.g., *The sandwiches were eaten by me*), both of which are grammatical changes.

Types of inflection: Inflection can happen across several word classes, such as verbs, nouns, pronouns, and adjectives. The inflection of verbs is most common and is called **conjugation**, whereas the inflection of all other word classes is called **declension**.

Conjugation. The term conjugation refers to the inflection of verbs to show grammatical tense, aspect, mood, voice, and person. When discussing verbs, we usually start with their base form, e.g., *to sing, to run, to drive*; we then add inflections to the base to show grammatical meaning, such as when the action happened, who completed it, the complete status of the action, and more.

There are two tenses in English that can be created by inflections: the past and the present. We can create the **past tense** by adding the inflection '-ed' / '-d' to the end of the verb and the **present tense** by adding '-s'.

Today, he works from the office.

Yesterday, he worked at home.

Many linguists state that the future tense isn't a real tense in English as it cannot be represented with inflected verbs. Instead, we use the present tense with auxiliary verbs (e.g., *will*) to discuss the future.

The grammatical aspect refers to how an action/event extends over time. There are four main aspects in English; **simple, progressive, perfect, and progressive perfect**. The **simple aspect** presents facts, i.e., things that are always true. We don't inflect the verb based on aspect but instead follow the same rules of the tense. E.g., "*The baby sleeps every day.*" or "*The baby slept all day.*"

The **progressive aspect** lets us know the action/event is ongoing and not yet completed. For the verb inflection, we add '-ing' to the end of the main verb. E.g., "*The baby is sleeping.*"

The **perfect aspect** is used for actions/events that are completed. We use **past participles** (i.e., Verb 3) for the perfect aspect. The verb inflection for past participles is most commonly the suffix '-en'; However, there are many irregular verb inflections for the perfect aspect. E.g., "*I have eaten already this morning.*" and "*I have written 500 words today already.*" The **perfect progressive aspect** uses the verb inflection '-ing' on the main verb coupled with the auxiliary verbs had/have been. E.g., "*I had been working all day.*"

Voice. Grammatical voice shows the relationship between the subject or object in a sentence and the verb. The two grammatical voices are active (where the subject completes the action) and passive (where the object is acted upon). To show the passive voice, we inflect the main verb, again turning it into a past participle. E.g., "*The picture was drawn by me.*"

In the linguistics of the modern period, the internal possibilities of language as an aloa tool began to be studied in depth and comprehensively.

This resulted in new fields in linguistics. In particular, a branch of Methodism and Methodism appeared in phonetic Methodism, characterized by abundance and development. In phonetic Stylistics, my methodological features of speech sounds are mainly studied [1, 24-28]. Phonostylistics issues have been studied in English and Uzbek. It discusses the manifestation of the tactile edges of the language as a result of stylistic figures such as alliteration, assonance, anaphora, Epiphora, rhyme, rhythm, which are based on the repetition of speech sounds. Comparative study was carried out on the example of non-sister English and Uzbek. We reflect on the example of two languages in this article on connotative meanings in words with phonetic changes.

Repetition as a stylistic device is based on the nature of the oral form of speech, which is used for the purpose of expressing an exciting State. Emotional-expressive speech is characterized by shortness, logic, intensity, as well as the repetition of individual fragments of the stated thought. A stylistic

figure, the repetition is the most used figure in the language of poetic and publicistic works. In linguistics, the linguistic scientist O. Brik has made valuable remarks on sound repetition. In his opinion, sound repetition occurs mainly in consonant sounds, but later the term began to be used in poetic speech in reference to vowel and consonant sounds. The repetition was shown to be not only to nutk sounds, but also to others of the elements of the language structure, including word repetition, morphological parts repetition, syntactic whole repetition. The repetition stylistic tool is used to attract the attention of the listener. In it, mainly phonetic repetition performs a methodological task. The following poetic passage is written based on a sound repeat, in which we see that it mainly attracts the attention of the listener.

And his eyes have all the seeming of a demon that is dreaming.
And the lamp light over him streaming, throws his shadow on the floor;
And my soul from out this shadow that lies flating on the floor
Shall be lifted-never more. (R.Jacobson)

In the poetic stanza above, we see that a repeating stylistic figure is used through the consonants s, l, f,. This condition is a phonostylistic tool, which ensures that the poem increases its effectiveness and is kept long in the reader's memory. The main task of the repetition is to make the speech impressive, concretize the thought and draw the listener's attention to it. Phonetic repetition language is an enrichment of stylistic resources, and the speaker tries to fill his intuition with a qualitative amount, realizing that the phrase is not suitable. This state of course creates repetition, while repetition enhances meaning, serving for intensity and emotionality [4,11]. Enhance the impressiveness of poetic works, from the stylistic figures of poets repetition, one can find such types of fertile' tacror as alliteration, assonance, anaphora, Epiphora, misra and band (line) repetition.

Sokinu savlamli, soyabon sada ("Chollar" poem)
Salqin, silliq, so'lim bahor ertasi ("Yashil yaproqlar")
Sim- sim yomgir, sirli so'z misol pichirlyaydi ona-tabiat.
Saxiyiligi optganday qat-qat
Go'yo deydi ol, ol, olib qol (Yoz yomg'iri)

Repetition and its features of syntactic Stylistics L in linguistics. M. Astafeva, M.H. It was studied by the Azimovs in a holistic monographic way. In their scientific work, the syntactic stylistic features of repetition are revealed on the basis of evidential examples. According to scientists, the repeat language is a source of enrichment of stylistic resources [2,14-16].

A. Mamajonov also reflected on the repetition, stating with evidential examples that it contains phonetic repetition, morphological repetition, syntactic repetition manifestations, and that such repetitions are very rarely used in the language of folk oral fiction materials, artistic and publicistic works [3,18-24]. In general linguistics at stylistic means such as alliteration, assonance, anaphora, Epiphora are recognized as different manifestations of artistic repetition.

Anaphora. Parallel structured speech fragments are a stylistic figure consisting of a repetition of an element at the beginning. This stylistic figure is used to create speech forms, which are spoken with emotion, uplifting spirit.

In English:

For want of a nail, the shoe was lost
For want of a shoe, the horse was lost,

For want of a horse, the rider was lost

For want of a rider, the battle was lost.

In Uzbek:

Qani qizlar, qani o'rtoqlap?

Qani ko'klam, qani go'zal yor?

qani gullap, Qani bulbullar?

Built on a repeating basis, the anaphoras in the two languages mentioned above serve as a phonostylistic medium that evokes various emoticons in the reader and listener.

Epiphora. In poetic works, you can say that at the end of the two verses, the repetition of certain vowel or consonant sounds in the maxad of strengthening expressiveness, increasing expressiveness is called Epiphora. In other words, the repetitions that come at the end of the sentence are the Epiphora.

Un English:

When I go to the bank,

I get rattled,

The clerk rattle me,

The wickets rattle me.

The sight of money rattles me,

Everything rattles me (S.Leacock).

In Uzbek:

Uyda, oilada, dalada, qirda,

Oppoq paxta bitgan serunum yerda.

Ozod mehnat zo'r jadal bilan

Insonni insonni qaytadan ko'kartirganda.(H.Olimjon).

Observations show that in the poetic work of poets repeat anaphora Epiphora the most common stylistic figures bulib serves to increase the effectiveness of the work of art and performs a phonostylistic task

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