

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ФАҢЛАР  
АКАДЕМИЯСИ МИНТАҚАВИЙ БЎЛИМИ  
ХОРАЗМ МАЪМУН АКАДЕМИЯСИ**

**ХОРАЗМ МАЪМУН  
АКАДЕМИЯСИ  
АХБОРОТНОМАСИ**

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“Xorij radiosi va ... kalish” (1993) hikoyasi qahramonlari sinfonik arkestr nog‘orachisi, ayvonpeshana banda, do‘ktir Parishoniy, militsiya, qora ko‘zoynakli kimsa hamda xorij radiosi muhbiri.

Og‘zidan pivoning qoldig‘i ko‘pirayotgan ayvonpeshana kimsa sinfonik arkestr nog‘orachisini kalish o‘g‘irlashda ayblaydi. O‘zini urush veterani deb tanishtiradi. Lekin u nusxa “German urushi uchun yoshroq, afg‘on urushi uchun keksaroq bo‘lgani bois qaysi janglarda ishtirok etganini so‘raganida, ko‘cha janglarida qatnashganini aytadi. Shu orada chet el radiosining muhbiri tirjayma yigit paydo bo‘ladi. Do‘mbirachining qo‘lida uning do‘sti do‘ktor Parishoniyning diplomati bore di. Do‘ngpeshona undan diplomatni ochishni talab etadi. Janjalga odamlar yig‘iladi, militsiya keladi. Qora ko‘zoynakli yigit g‘alati mashinada paydo bo‘ladi. Diplomat raqamli qulf bilan berkitilgani bois, do‘ktor Parishoniyning o‘zini olib keladilar. Do‘ktor Parishoniy do‘ngpeshonani ko‘riboq koyiy boshlaydi: “He, Hebbiy polvon bo‘lmay, har narsa bo‘ling. Moldek ichvolib, transpotni choyxonada qoldirib ketibsiz-ku. Toji-samovar elanib yotib, kalishingizni qo‘limga tutqazuvdi. Qachongacha buyumlaringizni ortingizdan yig‘ishtirib yuraman, qo‘shni?” [2. -B. 146].

Do‘mbirachi uyga qaytganida chet el radiosining “...bozor oldidagi bekat maydoni odamga liq to‘lib ketgan. Muhbirlarimizning fikricha bu kattakon namoyishga kalish yetishmasligi sabab bo‘lgan... Sobiq Sho‘ro imperiyosining boshqa hududlaridan ham ...”[2. -B. 146]. degan ovozi eshitadi.

Xullas Anvar Obidjonning bir qarashda oddiy tuyulgan voqelikdan ham kulgili holatlarni yarata olish mahorati hajviy hikoyalarda yaqqol ko‘zga tashlanadi. Bu yozuvchinig uzoq kuzatishlari, xalq og‘zaki ijodidan samarali foydalanishi, hayotiy obrazlarni asarga mahorat bilan olib kirishida ko‘rinadi.

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## THE POSITION OF CONNOTATIVE MEANING IN THE SEMANTIC STRUCTURE OF A WORD

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**Annotatsiya.** Maqolada denotativ va grammatik makrokomponentlar bilan bir qatorda so‘zning semantik tarkibining bir qismi sifatida konnotativ ma‘no tasvirlangan. Konnotatsiyani o‘rganishda nutqiy konnotatsiya va til konnotatsiyasi o‘rtasidagi farq hamda til shaxsi hodisasiga ham e‘tibor qaratilgan.

**Kalit so‘zlar:** Konnotatsiya, so‘zning semantik tuzilishi, lingvistik shaxs, turtki, so‘zning ichki shakli.

**Аннотация.** Статья посвящена рассмотрению коннотативного значения как части семантической структуры слова наряду с предметно-логическим и грамматическим макрокомпонентами. Исследование коннотации предлагается проводить с учетом разграничения речевой и языковой коннотаций, а также с учетом понятия языковая личность.

**Ключевые слова:** коннотация, семантическая структура слова, языковая личность, мотивация, внутренняя форма слова.

**Abstract.** The article describes the connotative meaning as a part of semantic structure of the word along with the denotative and grammatical macrocomponents. The difference between speech connotation and language connotation as well as the phenomenon of linguistic personality is taken into consideration while studying connotation.

*Key words: Connotation, Semantic Structure of the Word, Linguistic Personality, Motivation, Inner Form of a Word.*

Determining the essence and significance of connotation is one of the important issues addressed by modern semasiology. Connotative meaning plays a significant role in the overall semantic structure of a word as it adds layers of implied or suggested meanings beyond the literal definition. The works of local and foreign linguists present points of view on problems related to the relationship between connotation and denotation, the structure of connotation, its typology, functions, the study of word connotation in comparative and cognitive aspects, etc. (V.V. Vinogradov, M.A. Krongauz, V. N. Telia, I. V. Arnold, V. I. Shakhovsky, E. S. Aznaurova, A. V. Filippov, Z. D. Popova, I. A. Sternin, L. A. Sergeeva, V. I. Goverdovsky, V. N. Manakin, A. N. Prikhodko, etc.).

Connotation enriches the semantic structure of a word by bringing in additional emotional, cultural, or social associations that may influence the interpretation of the word beyond its literal definition. This added layer of meaning can help convey subtleties, tone, and nuances in communication.

At the same time, on some fundamental positions, the judgments of highly respected researchers often not only differ, but are also the complete opposite. So, for example, in one of the basic questions, which is the question of the place of connotation in the structure of the meaning of a word, polar opposites are observed. “So far, divergences prevail in the views of semasiologists in determining the linguistic nature of connotation,” notes N. F. Alefirenko, and as an example he cites the contrasting points of view of supporters that connotation is part of the “semantic content of nominative units” (E. S. Aznaurova, I. V. Arnold, V. N. Telia, V. I. Shakhovsky) and the fact that connotation is not “an integral part of linguistic semantics” (Yu. D. Apresyan, N. G. Komlev, D. N. Shmelev)

Thus, the lack of a holistic theory of the connotative meaning of a word determines the relevance of our research. In addition, determining the linguistic status of connotation is a problem, the solution of which will make appropriate adjustments to the development of the theory of general and comparative linguistics, translation studies, psychosemantics, cultural linguistics, intercultural communication, cognitive linguistics and other disciplines. Before determining the relationship of connotative meaning with other components of the meaning of a word, it is necessary to establish the boundaries of the very concept of “semantic structure of a word.” Despite the fact that the term “semantic structure of a word” has long been used in linguistics, it is necessary to note the coexistence of different interpretations in its reading. Terminological interference (borrowing terms, primarily from logic, psychology, philosophy, etc.) “eroded” the original linguistic terminology system. As a result, we have either several parallel terms or different definitions of the same term. This entailed variability in the representation of the “semantic structure of the word.”

Thus, M.A. Krongauz by this term means a system of meanings of a polysemantic word. Speaking about the relationships between the meanings of the same lexeme - lexical-semantic variants - he defines three main types of connections between them: radial, chain and mixed. The author points out that the meanings of words represent a complex structure, and identifies a “prototypical” meaning and “derived” meanings. This classification is consonant with the theory of the “immediate” and “further” meaning of the word by A. A. Potebnya.

In line with this approach, V. V. Levitsky presents his vision of the semantic structure of a word, which defines it “as a structure consisting of several hierarchically interconnected substructures, as a multi-layered complex, the constituents of which are: “semantics” (information or knowledge about what is denoted by the word objects and phenomena of external reality), “pragmatics” (information or knowledge about the conditions of communication), “syntactics” (information or knowledge about the rules of using a sign)”.

The term “semantic structure of a word” can also be understood as the internal organization of the individual meaning of a polysemantic word, and the relationships between the components of the meaning of derived words. The purpose of the study is to determine the place of connotative meaning in the semantic structure of a word.

In our work, this term is interpreted as a complex formation that reflects the structure of the meaning of a linguistic sign. As the main components of the structure of the meaning of a word, we distinguish grammatical and subject-logical components. Taking into account their role in the formation of the meaning of a word and the possibility of their decomposition into components, in the future we will call them macrocomponents. These two macrocomponents are part of the core of the semantic structure of the word. Each of them allows division into significative and denotative components: grammatical denotation and signification, as well as denotative and significative components of the meaning of the subject-logical part, respectively. In the "Dictionary of Linguistic Terms" O.S. Akhmanova can see the following definition of connotation: "Connotation - (added meaning, coloring, coloring). The additional content of a word (or expression), its accompanying semantic or stylistic shades, which are superimposed on its basic meaning, serve to express various kinds of expressive-emotional-evaluative overtones and can give the statement solemnity, playfulness, ease, familiarity". But with the definition of connotation, not everything is so simple. Over the past decades, various approaches to the study of connotation have appeared, which indicates the complexity of this phenomenon.

I.A. Sternin in his work "Problems of analyzing the structure of the meaning of a word" gives the following definition of connotation: "Connotation is understood as additional information in relation to the concept, as part of the meaning associated with the characteristics of the communication situation, the participants in the act of communication, a certain attitude of the participants in the act of communication to the subject of speech. Connotation is part of the systemic meaning of a linguistic sign".

V.N. Telia speaks of connotative meaning as "a semantic essence that is routinely and occasionally included in the semantics of linguistic units and expresses the emotive-evaluative and stylistically marked attitude of the subject of speech to reality when it is designated in a statement".

We agree with a number of researchers who believe that the connotative macrocomponent is included in the lexical and phraseological meaning along with the significative-denotative one and interacts with it.

Scientists also have different opinions regarding the structure of the connotative component of meaning. A.V. Kunin distinguishes emotive, expressive and functional-stylistic components. L.E. Kruglikova talks about the emotional and evaluative, but does not include a stylistic component.

Many scientists have dealt with the problem of studying the evaluative component of connotation. The variety of approaches emphasizes the complexity and importance of this component in the connotation.

I.A. Sternin in his work "Problems of analyzing the structure of the meaning of a word" gives the following definition of evaluation: "The evaluative component of the meaning of a sign is an approving or disapproving assessment contained in the meaning of the word.

In the process of analysis, one cannot associate the evaluative component of a word with the truth or falsity of the use of a word with this component; the assessment of the word used may not correspond to the real situation". The author talks about the subjective nature of the assessment. Indeed, a person is a "subject" of assessment, who has his own worldview, his own socio-cultural values, which may differ from the values of society. But at the same time, many authors talk about the objective nature of evaluation component. on the totality of the social experience of a linguistic community and the norm recognized within it". Thus, we see the dual nature of assessment. In our study, we will adhere to the point of view of E.F. Arsentyeva, who argues that "evaluateness can be defined as the attitude of the subject to the object of nomination enshrined in language".

Here are a few examples of connotative meanings in different contexts:

*"After a long day at work, coming back to my cozy home feels like a warm hug."*

In the first example the word "home" may have connotations of warmth, security, and comfort, evoking feelings of safety and belonging.

*"I can't trust him; he's always been a snake in the grass."*

In the second example the term "snake" often connotes deceit or betrayal, suggesting a negative or untrustworthy character.

"The firefighter's heroic actions in rescuing the family from the burning building were truly brave."

Using the word "brave" to describe someone can carry connotations of courage, boldness, or valor, implying admiration for their actions.

"As I gazed at the serene blue ocean, I felt a deep sense of peace and tranquility wash over me."

The color blue can have connotations of calmness, tranquility, or sadness, depending on the context in which it is used.

These connotations help to create a richer and more nuanced understanding of the words and ideas being conveyed.

In summary, connotation in nominative units refers to the additional meanings, emotions, and associations that are associated with individual words, phrases, or other linguistic units beyond their literal or denotative definitions. Understanding the connotations of nominative units is crucial for effective communication and interpreting language within different cultural and social contexts.

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## TOG‘AY MURODNING ASAR PERSONAJLARI NUTQIDA MAQOL QO‘LLASH

### MAHORATI

#### “OT KISHNAGAN OQSHOM” ASARI MISOLIDA

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**Annotatsiya.** Ushbu maqolada hozirgi adabiy muhitda, aynan Tog‘ay Murod ijodida maqollarni qo‘llashning o‘ziga xos ahamiyati borasida fikr yuritilgan. Maqolada Tog‘ay Murodning “Ot kishnagan oqshom” asarida qahramonlar nutqida qo‘llangan maqollar asos qilib olingan. Ushbu yozuvchining uslubi badiiy asar qahramonlari tilidan aytilgan maqollar orqali tahlil qilinib, qissadan keltirilgan parchalar yordamida ochib berilgan

**Kalit so‘zlar:** ta’sirchanlik, Tog‘ay Murod, “Ot kishnagan oqshom”, maqol, personaj, nutq, xalq og‘zaki ijodi.

**Аннотация.** В данной статье рассматривается особая значимость использования пословиц в современной литературной среде, конкретно в творчестве Тогая Мурада. В основе статьи лежат пословицы, используемые в речи героев произведения Тогая Мурада «От кishiнaгaн oкшoм». Стилb этого писателя анализируется через пословицы, произнесенные персонажами художественного произведения, и раскрывается с помощью отрывков из повести

**Ключевые слова:** впечатлительность, Тогая Мурад, пословица, персонаж, речь, фольклор.

**Abstract.** This article discusses the special importance of using proverbs in the current literary environment, specifically in the works of Togay Murad. The article is based on the proverbs used in the speech of the characters in Togay Murad’s work "Ot kishnagan okshom". The style of this writer is analyzed through proverbs spoken by the characters of the work of art, and revealed with the help of excerpts from the story.

**Keywords:** impressionability, Togay Murad, proverb, character, speech, folklore.