CHARACTERISTICS OF EXPRESSING CONNOTATION IN THE ENGLISH AND UZBEK LANGUAGES

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Abstract

The paper examines how connotative meanings are expressed at the phonetic, phonological, lexical, and morphological levels of the English and Uzbek language structures. The material analyzed in the article shows that connotative meanings can be expressed in the English and Uzbek languages, which are genetically and typologically distinct languages, by using homonyms, synonyms, antonyms, borrowed words, intonation, definite and indefinite articles, degrees of comparison of adjectives, auxiliary verbs, tense forms of the verb, and a variety of nouns.

Keywords: lexical level, morphological level, national mind, national color, uncertainty, exaggeration, genetically, typologically, stylistic peculiarities, connotation, coordination of sounds, emphatic intonation, emotional meaning, phonological level.

The language serves as a tool for communication as well as a record of knowledge gathered over many years in the culture where each language is used. The language in this society lives, evolves, is imperfect, and follows the needs of time and place, enriching and changing as much as the society does.

The vocabulary of the language is enriched by the advancements in science, technology, culture, and economics. It occurs through the use of borrowed words and the addition of connotative meanings to the language units' denotative meaning. The majority of words used to express concepts have connotations. This is so because concepts themselves have meanings. They cause us to have some form of internal intellectual or emotional response.

Connotation can be represented through words as well as through the phonetic, phonological, morphological, syntactical, and textual levels of the language.

Connotation can be either personal or general. The each man or woman's experience leads to personal connotations. The specifics of our prior experience dictate how we respond to ideas and objects. When considered collectively, the meanings associated with the majority of the words in our lexicon provide a rich and personal record of who we are. Our current response to a word can be the culmination of all previous interactions with the term and its referent. In other words, our response might have been predetermined by an early or particularly memorable encounter with them. The relationship between personal and broad implications can be seen with a little thinking. Because the collective mind is the sum of its constituent parts, universal connotations arise when the majority of people react similarly to a particular phrase.

The precise shade of meaning a word has in our language is frequently a result of the application to which it was put by a writer who had a particularly significant impact on the language. But literary progress is not necessarily a factor in broad meaning. It may come about as a result of people's experiences.

All general connotations have their roots in private connotations, or in specific, personal, but universal responses to the concepts and words they stand for. However, after general connotations have been

formed, the process goes the other way: a person who may not have had personal experience with the concept represented by a particular term may develop a personal attitude toward it by witnessing how society as a whole responds to the word. Every writer must distinguish between generic and personal connotations and depend solely on the former. Word differences are properly acknowledged .

J. St. Mill first introduced the word "connotation" in his 18th-century book "Of names. Theory of meanings'. He defined connotation as the signals that a word conveys. He made a distinction between proper names, which acted as a person's signs, and connotation, which displays the numeration of existing judgment inside the confines of the given name.

Different interpretations of the linguistic phenomena known as connotation were provided in the works by Teliya V. N., Komlev N. G., Kolshanskiy G. V. and Arnold I. V.

Connotation displays various emotional expressive, conceptive, metaphoric, and symbolic connotations added to the sound, word, expression, grammatical form, or statement employed in the text, much as language reflects the cultural and national mentality of the people whose language is spoken.

Connotation is the aspect of language that, at some level, elicits judgments from readers or listeners that are either positive or negative and touches their emotions.

Connotation is conveyed at the phonetic, phonological, lexical, and morphological levels of the language, according to the analysis of samples from literary texts in the English and Uzbek languages.

The following examples show how the language's phonetic level of connotation is expressed:

1. "Whenever the moon and stars are set,

Whenever the wind is high,

All night long in the dark and wet,

A man goes riding by"

(R. S. Stevenson)

The sound [w] is repeated, which results in expressiveness and increases the fact's emotive and touchability.

2. "Deep into that darkness peering, long I stood there, wondering, fearing,

Doubting, dreaming dreams no mortals ever dared to dreams before."

(E. A. Poe)

In this instance, the repeat of the sound [d] only makes the suggestion that it contains some information, much like the repetition of lexical units does.

According to renowned American linguist L. Bloomfield, "…in human speech different sounds have different meanings. To study the coordination of certain sounds with certain meanings is to study language".

3. What a wonderful day!

As we can see in this sentence, the rising intonation gives the communicated notion more color, makes it more emotional, and makes the reader or listener feel good. According to A. A. Abduazizov, emphasis can convey a variety of very subtle shades of meaning in addition to concepts of contrast and intensity. In jokes, anecdotes, humorous remarks, sarcasm, taunting, etc., strong intonation is typically used. The speaker's attitude toward the relevant fact, as well as his or her feelings, emotions, and moods, are expressed through emotional intonation. Through intonation, the emotional meaning of the text is placed on its overall meaning. Connotation is expressed in the examples below at the phonological level of the Uzbek language:

1. Bitta y-y-yarimtadan uch to'rt t-tanga q-qarzlarim bor edi, Xomid aka. This example is translated as: I have had th-three or f-four tanga (money) debt from s-some p-people, brother Khamid.

In this example by the interrupted repetition of sounds the author expresses depressed state of the speaker.

2. "Hoy, Rasul, k-ko'zingni och" – dedi dabdurustdan direktorni sensirab. This example is translated as: "Oh, Rasul, o-open your eyes" he said to the director treating him with familiarity. Here the interrupted repeated sound expresses anger of the speaker towards the addressee.

3.1. U sizga bu haqda aytgan. – He told you about it. (remember it is important for you);

3.2. U sizga bu haqda aytgan. – He told you about it (he didn't tell me about it, but he told you about it, it doesn't concern me);

3.3. U sizga bu haqda aytgan. – He told you about it. (you can't deny it);

3.4. U sizga bu haqda aytgan. – He told you about it. (You know it and you knew it, you can't justify yourself).

As we see from the examples given above the connotation expressed on the phonological level of the language is strong and colorful.

In the examples given below we see the connotation expressed on the lexical level of the language:

1. Nobody had ever found out who had done this to Sam. Sam isolated himself and wandered round the valley at nights.

2. It's always been a pain to me that the Kaffirs had a school while we didn't.

3. Entering the house he went up the short slight of stairs to his room. He sat on the divan and looked round.

P. Abrahams uses the first example to show how his hero, Sam, is socially awkward, as denoted by the Italian word isolated. The author illustrates the attitude of the locals of the South African village of Stilleveld toward the dark-skinned people who speak Bantu in the second example using the word "Kaffirs." In the third case, the author draws readers' attention to the setting by using the Persian word divan.

While maintaining national identity, P. Abrahams' use of borrowed language in the novel "The Path of Thunder" also increases the episode's expressiveness and emotional impact.

Overall, understanding and expressing connotative meaning requires an awareness of one's own cultural background and experiences as well as an ability to interpret the cultural and emotional associations of others. It is a complex and nuanced aspect of language that adds depth and richness to communication.

Resources

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