



THE CONTRIBUTION OF THE PHENOMENON OF CONNOTATION TO THE FORMATION OF CONTENT IN THE SEMANTICS OF SPEECH STRUCTURES

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Abstract. The connotation of intention related to the speaker's communicative goal occurs within the meaning of urging the listener to a certain action. If the speaker's direct intention manifested by means of a speech act expresses the content of giving an order or encouraging the listener to respond, when performing connotative speech acts, pragmatic meanings such as request, advice, and suggestion are indirectly manifested. This type of use of speech structures is described in the scope of indirect speech acts in the field of pragmalinguistics.

Key words : speech structure, speech activity, semantic structure, meaning, connotation, intention, communication situation, presupposition, implication, pragmalinguistics.

In the process of communication, the speaker is not limited to conveying simple information about things and events in reality, but also expresses his attitude towards this event and tries to influence the mind and emotions of the listener.

Researchers are accustomed to distinguishing the sentence as the basic linguistic unit necessary to convey a message. A sentence is a primary speech event with a holistic content. According to M.Ya Blox's interpretation, in the process of speech activity, the speech shows the integration of nominative and predicative features, adapting its meaning to the information content related to the situation (Blox 1986 :98-99). finds. In the predicative feature realization, the name of the proposition or event is connected with the reality. In this case, the speaker determines whether the event is real or imaginary, at what time and under what circumstances, and as a result, the message receives different modal colors (Ibid., 123 b).

The complex interrelationship of objective and subjective features of each speech act ensures the multifacetedness of the speech structure. In addition to the main nominative and predicative meaning fragments, many unique additional meaning fragments are also expressed within this relationship. The emergence of these additional meanings is related to the context of communication, a certain environment. In this, the personal characteristics of the social status of the speaker and the listener also take their place. Most of the additional meanings mentioned are implied and understood through context. According to Uzbek linguists, "the hidden statement of the expression, the meaning of the sentence is inextricably linked with the thinking activity of the communication participants and their perceptions of the world. The wider the speaker's perception of the external world, the faster he understands the level of the speech situation. That is why it is related to the inner goal of the speaker to openly or covertly express information views in the semantic structure of the

expression, to give the information view that cannot be expressed openly in the form of meaning" (Hakimov, Gazieva 2020: 73).

The additional, sometimes colorful meaning of a linguistic unit is often associated with the concept of "connotation" in linguistics. The term connotation is derived from the Latin word *connotare* - "additional expression", and linguistics borrowed it from the science of logic. This term was originally applied to vocabulary items. In the comments given in special dictionaries, it is emphasized that the semantic-stylistic status of the connotation refers to the emotional-expressive properties of its language units.

Including D. In Kristal's dictionary we read the following explanation: "A term used on semantics as a part of a classification of types of meaning; opposed to denotation. Its main application is with reference to the emotional associations (personal or communal) which are suggested by, or are part of the meaning of a linguistic unit, especially a lexical item..." (Crystal 2008:102).

compiled by A. Hojiev, the concept of connotation is contrasted with the concept of denotation: " The connotative meaning of a language unit (an expression of additional meaning or meanings such as expressive, stylistic relationship) " (Hojiev 2002 :51-52).

I. V. Arnold's " Stylistics In the book "sovremennogo angliyskogo yaz yka " the concept of " connotation " is divided into four parts. These are : expressiveness, emotionality, evaluation and functional-methodical coloring (Arnold 1990 :7).

The results of the studies conducted in the fields of textual studies and methodological studies allow us to express some opinions about the essence of the phenomenon of connotation and its content. When it comes to the scope of this concept, its application should not be limited to the layer of words or phrases. The concept of connotation, first of all, refers to the purpose of using a linguistic element in a certain context environment, so it should be used in relation to the main information unit of the language, that is, the speech structure. Already, the structure in the form of a sentence activated in the process of speech activity has the status of dictation, i.e., the content of a thematic combination of sentences . This combination, in turn, has a set of certain pragmatic-linguistic properties (Blox 1986 : 120).

While thinking about the connotative meaning fragments that are traditionally distinguished by researchers, we believe that, first of all, the difference of expressiveness from other connotative fragments should be emphasized. Expressiveness, in essence, is a speech phenomenon that occurs as a result of speech activity. Therefore, it is wrong to consider expressiveness as a simple semantic element. Expressiveness is a pragma-stylistic feature of the speech structure and forms part of its connotative meaning. This feature ensures that the transmitted information is intended for the communicative purpose of the speaker and that the norm of language use corresponds to the given communication conditions. Most importantly, it contributes sufficiently to the effectiveness of communication.

The contribution of connotation to the formation of content is not limited to emotionality, evaluation and stylistic color, but is manifested on a wider scale. In addition to the listed fragments of meaning, it is necessary not to ignore the fragments of meaning related to the participants and conditions of communication and arising in the scope of mutual relations.

Sometimes in fiction, the author begins the story with the assumption that the reader is already familiar with the characters and the situation. Such a stylistic approach is based on a presupposition in the imagination. An example of this method, which aims to immediately

attract the reader's attention and make him a participant in the event being described, can be seen in the following examples: He came back into the kitchen. The man was still on the floor, lying where he had hit him, and this face was bloody. (WS Maugham. The Unconquered). The cemetery is quiet. Only the mirza poplars lined up on both sides of the grave, like children bowing their heads over the grave, wish their mother peace. Their mournful whispers join the sounds of the recitation and turn into a heartbreaking melody... The gorkov, dressed in a white surp jacket and with a well-fitting beard, gets up with a blessing on his face (O'tkir Hashimov. Consolation).

The use of anaphoric pronouns and the semantic-grammatical structure of the text in these excerpts taken from the beginning of the stories "Unconquered" by S. Moim and "Tasalli" by O'tkir Hashimov indicate the meaning of making the reader familiar with the story being told.

The functional-stylistic connotation intended for the communication environment serves to give the speech structure the spirit of solemnity, grandeur, formality, freedom, closeness, perfection, lyricism. This kind of colorfulness of speech is achieved through the formal and spiritual harmony of units belonging to a single functional-stylistic layer or the involvement of elements specific to other styles into the sphere of speech activity that is foreign to them. The methodological layer of the context gives impetus to the occurrence of this kind of "game of connotations". At the same time, the speech structure has contradictory stylistic indicators. It is clear that these types of connotations play an important role in figurative artistic speech. Compare :

Hear and attend and listen; for this befell and happened and became and was, O my Best Beloved, when the tame animals were wild. (R. Kipling . The Cat that walked by Himself).

My mother used to pour tea to the neighbors in a cup with flowers, and she would brag about it :

- My daughter gave it! Look, I have such a daughter, look at how I am not a fool! It's gardens, it's a white house. Double rugs! It has a radio, it comes in a box. If you see my daughter's agility. Some rice and some meat came down, and the soup was boiling as if it had been filled with seeds . You won't tell my husband, he is the head of the peravodnyi. He is from Ashgabat, this is from Leninabad - there is no place in seven climates that he has not seen. One is polite, one is smart...(O'. Hoshimov. I found my sister).

In the English example, we see that the connotation of solemnity is formed by means of an archaic vocabulary unit and syntactic repetition.

However, it is not necessary to chain elements with different stylistic colors in order to create a functional-stylistic connotation. The presence of a separate high-level element is enough for the speech structure to acquire a stylistic connotation. For example, in the following speech structure, the spirit of content is achieved through the use of the uncountable noun in the plural form:

All my struggles for many years were wasted (WSMaugham).

Connotation, which fulfills the purpose of naming the value, is related to assigning a certain value to any object. Such an axiological assessment takes place in the modal content of the speech structure (N.A. Avganova 1985).

The evaluation structure usually expresses the attitude of the speaker towards the object and expresses the evaluation given to a certain person or thing. For example, in the following case, the speaker negatively evaluates the behavior of the interlocutor's son,

emphasizes that he needs a father (even if he is a stepfather) and indicates that the boy is a man:

"Don't you want him to have a father" Daniel asked. "God knows he needs one. He's terribly spoiled " (M. Dickens).

In this speech structure, the connotation of evaluation is formed within its basic meaning and is not directly expressed in the speaker's statement.

The connotation of intention related to the speaker's communicative goal occurs within the meaning of urging the listener to a certain action. If the speaker's direct intention manifested by means of a speech act expresses the content of giving an order or encouraging the listener to respond, when performing connotative speech acts, pragmatic meanings such as request, advice, and suggestion are indirectly manifested. This type of use of speech structures is described in the scope of indirect speech acts in the field of pragmalinguistics (Austin 1986 ; Searle 1986; Hakimov 2020; Shomahmudova 2022).

For example, in the speech structure of Don't smoke, you'll ruin your health, command or advice is directly expressed. In a certain situation, the part of justifying the reason of the structure (you'll ruin your health) takes the leading place, and the part of prompting to action (don't smoke) can create a connotative meaning.

Of course, when the emotive connotation is activated, the feelings and emotional state of the speaker, which arise as a result of his attitude to reality, are revealed. Emotion reflects a person's assessment of reality, but this assessment is more emotional than rational. In this respect, the emotional content of the speech structure becomes a result of the emotional action of the speaker (Bloch, Kashurnikova 1985:87).

Emotion is divided into several types related to positive and negative mental states (Shakhovskiy 2010; Wierzbicka 1999). The emotional coloring of the meaning is created by means of different language units, structures, and these units have the ability to express different connotations. For example :

"Do you want the Memsahib to go?"

—"Does it make any difference whether I do or not?"

The hell with it, thought Robert Wilson. The utter complete hell with it (E. Hemingway).

In this case, the offensive phrase the hell with it indicates the speaker's hatred.

Thus, the semantics of speech structures consists of a specific set of nominative and connotative meanings. Structures are one of the main tasks of pragmalinguistics.

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