



## METHODS OF EXPRESSION OF CONNOTATIVE MEANING IN LINGUOPOETIC ANALYSIS (IN THE WORKS OF H. DOSTMUHAMMAD)

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Article history:	Abstract:
<b>Received:</b> 10 <sup>th</sup> March 2022 <b>Accepted:</b> 10 <sup>th</sup> April 2022 <b>Published:</b> 24 <sup>th</sup> May 2022	This article analyzes the connotative meanings of the lexical units used in a work of art. In particular, on the basis of the connotative meanings of the words used in H. Davron's prose, the peculiarities of the writer's style are revealed.
<b>Keywords:</b> Metaphor, Connotative Meaning, Extralinguistic Means, Phonetic, Lexical	

Increased attention to linguopoetics in linguistics has led to the emergence of many studies on connotation and its means of expression. In the past, the concept of connotation as an object of stylistics has been the object of organizing the coloring of speech events. This is because the condition of connotative speech is the organic object of pragmatics as a phenomenon realized through context. It is well known that pragmatics is derived from the Greek *pragma*, *pragmatos*, which means action. Connotation is also one of the important tools in linguopoetic analysis.

It reflects the context-related aspects of the speech situation of language units, speech etiquette between people, the social nature of speech in relation to the subjective modal aspect of expression, evaluative words and various means, discourse and presuppositional phenomena expressing the human psyche. Thus, a number of additional meanings understood in a particular sentence are the organic objects of linguistic pragmatics, the meanings that are inextricably linked to the speech situation, the context, the linguistic and extralinguistic means that express them (Khakimov, p. 16).

In any text, connotation is an additional semantic component of language units, through which the emotional-expressiveness of speech is ensured. In this case, connotation is a semantic-pragmatic aspect that serves to reveal the mental state of the subject of speech.

When we approach it from this point of view, we can understand that in the works of the writer Khurshid Dostmuhammad, connotation is expressed in different ways.

The means of creating connotative meaning in the author's work can be divided into two types:

1. Through linguistic means.
2. By extralinguistic means.

Linguistic means are phonetic, lexical, grammatical (morphological-syntactic) means, while extralinguistic means are various gestures and body movements through facial expressions.

In this sentence from the stories of H. Dostmuhammad, Attang means no with a nod of the head. For example:

"Gulgun was giving an exhibition to the investigator."

How many days? the investigator asks again.

He shook his head at Attang for ten days. Investigator.

Gulgun did not understand the meaning of this nod, although she understood that she was not in a position to touch it delicately.

We can also see that the author has extensively used linguistic tools in the formation of connotative meanings in his few works. Basically, he makes effective use of phonetic, lexical and grammatical methods of connotative meaning.

The writer makes extensive use of intonation to express connotative meanings by means of phonetic means. (Curse of the careless bird, p. 412). Sometimes, when describing an event in a highly moving or figurative way, the meaning is strengthened by repeating the words and stretching the vowels: Enough, when you arrive, rest, rest o-o-o-x o-rom! (From the same work, p. 342).

In his short works, the author widely uses the method of sound repetition to express the national color of the dialect: When do you drip soup? (Curse of the careless bird, p. 114).

Bekorri ate five, mother! (Ibid., P. 286). I have no intention of upsetting you, sister! Think more broadly (See page 97).

In Russian words, which are typical of oral speech, the negative and positive relations are revealed depending on the situation of the speech: The next morning a journalist boy came. (Questionnaire, p. 218). He was not surprised to see Melissa sitting next to his mother, but the mother and Melissa lifted Bazar from the water to the coke (Ibid., P. 219).

In addition, in phonopragmatics, the connotative meaning is formed as a result of the hesitation of the sound. In it, expressiveness is expressed by the addition of a sound in a word.

2. Expression of connotative meaning using the lexical method has some peculiarities in the works of H. Dostmuhammad.

It is known that in system linguistics there are two schemes of lexemes: denotative and connotative meanings. makes extensive use of synonyms such as synecdoche, resulting in units of connotative meaning belonging to a new lexical meaning.

For example: This is my habit, my dear, when I go to a market, I walk for weeks and months, I forget the world of children from the market (Market, page 11). Here, the metaphorical meanings are also metaphorically formed, such as whether the water-carrier and the squirrel moved to the market on the basis of similarity, or whether he stood on the back of a truck (Page 4). The figurative expressions of the author's work are diverse, which ensures that the content of the work is expressive and figurative. For example: Hope noticed at a glance that her mother's mood had changed and that meaning had escaped her eyes. (Stories on page 450). He still used to pick up the sun-kissed silk skirt (Bazar, p. 30).

The formation of lexical connotative through the method of metonymy is also often observed in the works of the writer. This happens in the process of naming one object after another. For example, they gather around a table. This family's table is big, a little single (from the newspaper).

The connotative units formed by the synecdoche method are also widely used in the works of the writer. In this case, the name of the object is represented by a part of another object: Uncle, house, nok- ucho leaning on each other and practically living. If one of them falls, there will be no sign of Jannatorol. Nauy, neither uncle, nor mana is like this nashvati (Qissalar33).

The author's work is also distinguished by sentences with different metaphors, such as imitation, animation, and exaggeration. (Curse of the careless bird, p. 364).

In the novel Bazar, the author describes it in the following way: He does not want to hand over the reins of an interesting bazaar to a slave, but the bazaar, which has lost its reins, is close to him. he says. (Market Page 140)

In short, the author's works are rich in artistic and pictorial means, and there are many units that have specific connotative meanings in terms of language and style.

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