

EXPRESSION OF CONNOTATIVE MEANING BY PHONETIC METHODS IN ARTISTIC TEXT

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Annotatsiya. Ushbu maqolada badiiy matnda qo'llanilgan konnotativ ma'noning fonetik usullar bilan ifodalanishi: tovush o'zgarishi, tovush orttirilishi, tovush tushish jarayonlar badiiy matnlardan to'plangan misollar asosida o'rganiladi.

Annotation. In this article, the phonetic expression of the connotative meaning used in the poetry: sound change, rising sound, and falling sound processes are studied on the basis of examples collected from poetic texts.

Kalit so'zlar: konnotativ ma'no, bo'yqadorlik, fonetik usul, tovush tushishi, tovush ortishi, tovush almashish hodisalari, pragmatika, sema va sememia.

Key words: connotative meaning, coloring, phonetic method, falling sound, rising sound, phenomena of sound exchange, pragmatics, seme and sememia.

Phonetic processes have a great place and importance in the process of analyzing a literary text. In the artistic text, pictorial means provide emotional expressiveness. Especially in a poetic text, the aesthetic possibilities of speech sounds are easy and comfortable to perceive. Because the difference between poetry and prose works is its unique features are distinguished by the use of tone and pictorial means. In poetry, phonetic methods such as alliteration (repetition of consonants), assonance (repetition of vowels), gemination (layering of consonants) are used.

In order to increase expressiveness with the help of phonetic means in prose works, the lengthening of vowels, layering of consonants, raising of sound, lowering of sound, mispronunciation of words, repetition of sounds are effectively used.

Writers use phonetic means to express the mental state of characters in works of art, their inner experiences: excitement, happiness, sadness, surprise, protest, pity, begging, support, surprise, sarcasm, and emphasis. they use effectively. This increases the impressiveness, colorfulness and impact of the artistic text on the reader.

The object of phonopragmatic analysis is the expression of the author's attitude as a result of the use of sounds and tones with a certain hidden purpose in the speech. The formation of pragmatic semantics in lexeme semantics phonetic processes: sound change, sound increase, sound drop, sound doubling phenomena are of particular importance.

The linguist scientist A. Abdullayev shows the following methods of strengthening the meaning using the phonetic method:

- 1) by strongly pronouncing vowels (accent)
- 2) lengthening vowels (quantitative stress)
- 3) by layering consonants (gemination)

Various emotions can be expressed through speech sounds. For example, as a result of pronouncing vowels in more than one way in an artistic text, it is possible to express a connotative meaning such as surprise, revealing the mental state of the hero. A. Abdullayev stated that "as a result of lengthening vowels, it is expressed that the sign is weaker or more than the standard"¹, for example:

--- Hey, Sheikh, where are you going?- one of the women blocked his way. - There are old people sitting there.

--- Run away! - said the Sheikh, looking up. Then he entered my mother's room and suddenly threw himself on the ground.

--- Oi,- said gruntingly. - Oi-i-i! (O'. H "Works of the world", p. 27). Seeing the dead condition of the neighbor's wife, the Sayykh said, "Oi-i-i".

expressed the state of sadness by lengthening the vowels.

I ran and went to the hut by the water where the two of us were sitting. No, it does not appear there either.

--- Ho 'ja-a-a! - I shouted.

The sound of "a-a-a" was heard in the midst of the darkness of the evening. In the literary text, the writer revealed the pragmatic meaning of calling, inviting, attracting the listener's attention by lengthening the vowel "a".

In artistic texts, expressiveness and colorfulness are expressed through the deliberate pronunciation of consonant sounds. Expressing the inner mental state of the hero in the literary text: depression, surprise, joy, sadness the writer tries to reveal the pragmatic meaning of the situation by quoting more than one consonant sounds in the text in order to convey the situation to the reader: compression, surprise. For example:

--- Phew! I'm hot! - My mother rubbed her foamy hands, took off her tight-collared net coat and threw it aside. (That work, p. 107)

--- Well, it will be found, - he said quietly. - If he came here, where would he go?

--- Hmm! - My mother shook her head in such a threatening way that even though it was dark, I could clearly see that her eyebrows were furrowed. (That work, p. 109).

Dutor hit the ground...cracked. That's it! Both the melody and the song stopped.

--- Cindy! - I said, my voice trembling.

Vali came running up to me: - Wow - y-y! Now your father will kill you! (That work, p. 128). By repeating the consonants, the writer expressed a sense of wonder.

¹ Abdullayev A. O 'zbek tilida ekspressivlikning ifodalanishi. - T: "Fan", 1963.

Phonetic processes in the formation of a pragmatic seme in the lexeme seme: phenomena of sound change, sound increase, sound decrease, sound doubling are of special importance.

Dropping the sound in speech can have a negative or positive meaning. In this case, it is related to the speech situation and serves to express a pragmatic meaning depending on the subject of the speech. For example:

Hairdresser Naim spat his nose angrily and stroked his smooth chin as if he was angry at the injustice of the world.

--- If they served the state, we have a place where we can spend them. If they went to Moscow, I went with them. You raise them and you don't write me, is that it? I don't have anyone to lean on, do I? (That work, p. 102)

In this text, it is natural that the "a" sound in the word "Moscow" is dropped and the consonant "z" in the word "bizziyam" is increased in many dialects. But the decrease and increase of these sounds help to reveal the purpose of the writer. And this is through the hero's speech the pragmatic meaning of being arrogant, disdainful, and denying one's work has been revealed.

Pragmatic meaning can also be expressed through the exchange of sounds. For example: --- When my aunt found out that my mother didn't have a golden bag, she looked into her eyes and asked. - Who came to you?

--- No one. - Mom hesitated for a moment and slowly added. - Sister Sharopat arrived at noon. That's...

--- Is it wine? - Amma twisted her lips sarcastically as if she understood. - That's it, Amen Oblohu Akbar! (The same work, p. 109) This method is revealed in the text through the individualization of the hero's speech and bringing the expression closer to oral - lively speech, and in some places, the hero's fear and strong excitement, and the exchange of sounds.

The emergence of pragmatic meaning of speech sounds is related to the phonostylistic level. Linguistics, which is a separate language stage, does not have its own specific units, but is limited to giving language units one or another expressive meaning. If a stylistic feature of the language is not fully expressed lexically or grammatically, it is filled as a result of phonetically forming it." For example:

The beautiful shawl was visible from under the floor, and it seemed to add to the beauty of the bride. The women on the edge heard the exclamation of wonder:

--- Wow – y –y –y ! (That work, p. 119)

It is possible to express expressiveness and colorfulness by duplicating the sound from phonetic means.

"Obba, San-ey, that's enough for you, why didn't you go to the yard," he says. "If you don't come to our place in the evening, I will be very upset. I have come to order a light for you," he said. (That work, p. 104.) In this text, pragmatic meanings such as surprise, emphasis, strengthening of meaning, surprise appear. In the combination "I'll

be very sad" the word "hard" is expressed phonetically and pragmatically with a stronger meaning. But lexically, it is also possible to observe the transfer of metaphorical meaning. Both of them, used together, attract the attention of the reader and express a strong colorism.

In conclusion, it can be said that the skilled artist O'tkir Hashimov used phonetic tools to increase expressiveness. Using phonetic tools such as imagery, lengthening of vowels, repeated use of consonants, sound reduction, and sound exchange, the artistry of the work was improved, and the painting became resonant.

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