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PRAGMATIC APPROACH TO THE ANALYSIS OF EXPRESSING CONNOTATIVE MEANING IN THE ENGLISH AND UZBEK LITERARY TEXTS

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Abstract: The article deals with the expression of connotation in the English and Uzbek literary texts proceeding from the pragmatic approach to the analysis. In the paper examples selected from the English and Uzbek literary texts manifest the expression of various shades of connotation on the phonetic, phonological, lexical, morphological and syntactical levels of the language. The analysis of the English and Uzbek literary texts shows that in spite of the fact that English and Uzbek languages belong to different typological systems and different genealogical families there are a lot of common similarities in expressing connotation. On the basis of the pragmatic approach to the analysis of expressing connotation the authors use the method of Allan Keith (the professor of linguistics at Monash University (Australia)) and Speech Act Theory by John Austin.

Key words and expressions: literary competence, evaluate, reproduce, literary taste, skill of conveying, interlocutor, cultural and national mind, coordination of sounds, emphatic intonation, phonological level, syntactic level, lexical level, stylistic peculiarities, pragmatic approach, similarity.

The language is a social phenomenon, which is used to express social actions of speakers, their communicative competence so that they should exchange ideas, thoughts, feelings and impressions. In literature language is used to express emotional purposes so that the readers should enjoy the author's production. Cognitive analysis of literary texts manifests emotive effect of literary interpretation, feelings which meet the demands of the readers. Pragmatic analysis of literary texts shows that production and interpretation of the text are the process where the author and the reader take part. In this process the reader plays an active role as though taking part in the event created by the author. Depending on his literary competence the reader understands, evaluates and reproduces the author's production. That is why the author thinks about the reader so that there should be fixed a mutual and sensible context which will help the reader to understand the literary work. The author uses his skill of writing the literary text so that the reader

should be able to use his knowledge, experience and literary taste in order to understand and contemplate. Different meanings may be expressed from the same utterance depended on the author's intention, his purpose so that he should have the skill of conveying the connotative meaning in all levels of the language [2]. The professor of linguistics at Monash University (Australia) Allan Keith [2] says that connotations have pragmatic effects that motivate semantic extension. Connotation invites associations of words to other words and their evaluative aspects, or affective meaning. So evaluation is expressed by the author and concretized either in positive, negative or neutral aspect [2]. Allan Keith says that denotation may seem to be part of an utterance , but connotation indwells any expression of language [2]. Pragmatic approach to the study of grammatical units can be briefly described as the study of the way, the language is used in particular contexts to achieve particular goals [7]. Speech Act Theory was first introduced by John Austin who says that the notion of a speech act presupposes that an utterance or purposes can influence the reader and situation in different ways [7]. For example, in the utterance **It's cold here** we can concretize the following purposes according to the position or the context this utterance is used: 1) The speaker just states the fact; 2) The speaker wants the interlocutor to do something about it (close the window or switch on the heating system); 3) The speaker shows that he is displeased with the interlocutor's not having heated the room; 4) The speaker is seeking for an excuse so that he should not do something his interlocutor wants him to; 5) The speaker wants to blame the interlocutor for the latter's not having heated the room.

The analysis of the utterance It's cold here shows that in order to concretize the meaning expressed by the utterance it is reasonable to use the method of pragmatic analysis in the process of defining the connotative meaning conveyed by the speaker. The author, performing a speech act, takes into consideration the knowledge of his reader so that there should be constructed a mutual understanding which comprises two levels: the first level includes interaction inside the fictional world, the second includes interaction where the author and the reader take part. That is why various speech acts, thoughts are performed by the same utterance in fiction, one and the same utterance gives different linguistic interpretations [2]. Connotation was dealt with in the works by Teliya V.N. [20, p. 5], Comlev N.G. [11], Kolshanskiy G.V. [10, p. 93-95], Arnold I.V. [5], and there were given different interpretations to the language phenomenon connotation.

As the language reflects the cultural and national mind of the people the language of whom is spoken of, connotation expresses different emotional expressive, conceptive, metaphoric and symbolic meanings added to the sound, word, expression, grammatical form or the statement used in the text, the attitude of the speaker to his action or the reality as well. Connotation is the language phenomenon expressed on some level of the language which arises people to a pleasant or unpleasant judgment, touch emotions of the reader or the listener.

The analysis of the examples taken from literary texts of the English and Uzbek languages show that connotation is expressed on the phonetic, phonological, lexical and grammatical levels of the language.

In the examples given below the connotation expressed on the phonetic level of the language is demonstrated:

1. “**W**henever the moon and stars are set,
Whenever the **w**ind is high,
All night long in the dark and **w**et,
A man goes riding by”

(R.S.Stevenson)

The repetition of the sound [w] produces expressiveness, it makes the fact more emotional and touchable.

2. “**D**eep into that **d**arkness peering, long I stood there, wondering, fearing,
Doubting, **d**reaming **d**reams no mortals ever **d**ared to **d**reams before.”

(E.A.Poe)

In this example the repetition of the sound [d] merely suggests that a certain amount of information is contained in the repetition of the sound as the case with the repetition of lexical units do. L. Bloomfield, a well-known American linguist says that “...in human speech different sounds have different meanings. To study the coordination of certain sounds with certain meanings is to study language” [8, p. 27]

3. What a wonderful day!

As we see in this sentence the rising intonation adds additional colour to the expressed thought, makes it emotional, gives the reader or the listener the feeling of pleasure. A.A. Abduazizov says that emphasis is capable of expressing not only ideas of contrast and intensity, but also various shades of meaning. Usually emphatic intonation is typical in jokes, anecdotes, comic remarks, irony, teasing etc. [1, p.197]. Emotional means of intonation express the speaker’s attitude towards the fact in question, his feeling, emotions and moods. The emotional meaning is superimposed on the general meaning of the sentence through intonation. In the examples given below connotation is expressed on the phonological level of the Uzbek language:

1. Bitta y-y-yarimtadan uch to’rt t-tanga q-qarzlarim bor edi, Xomid aka [23]. 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 [37]. 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 colourful.

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 [24, p. 26].
2. It's always been a pain to me that the Kaffirs had a school while we didn't [24, p. 21].
3. Entering the house he went up the short slight of stairs to his room. He sat on the divan and looked round [24].

In the first example P. Abrahams demonstrates his hero's (Sam's) being unsociable, reserved by the Italian word isolated. In the second example using the word Kaffirs the author shows the attitude of the local people of the village Stilleveld in South Africa towards the dark-skinned people speaking in Bantu. In the third example the author uses the Persian word divan to attract the readers' attention to the locality the hero was.

P. Abrahams using borrowed words in the novel "The Path of Thunder" preserves national colour, at the same time making the episode more expressive and emotional.

In the given below examples we see the expression of different shades of connotation by using borrowed words in the Uzbek language:

1. Bu kishi do'ppi olmaydilar – dedi do'kondor do'ppilarni **rafchaga** qo'yaturib [25, p. 187] – This man will not buy the cap(national Uzbek cap), said the seller putting the cap **on the shelf**.
2. Qovunlar bilan to'ldirilgan **barkashlar** qator qo'yiladi [25, p. 231] – **Plates** filled with melons will be placed one after another.
3. Zarari yo'q, mening uyimda ko'nglingizga sovuq suv o'rnida **yaxob** urib ketasiz – deb, u hali ham haqimda shubhasi borligini anglatdi [25, p. 216] – It doesn't do any harm, you will leave my house **being cool** (strewing water with ice into your soul), he said, showing that he was still doubting in my sincerity.
4. ... avval uni umrbod qamoq bilan, Buxoroning **zindon, obxona, kanaxonasi** bilan, qolaversa janobi oliylarining **dor** va **minorolari** bilan qo'rqitish kerak [26, p.

128] – First he must be frightened by Bukhara **zindan** (dungeon, where the prisoner was thrown), by **water-room** and **claw-room** (the room where the prisoner was eaten up by claws), by Amir’s **gallows** (the prisoner was hanged), and Amir’s **tower** (from where the prisoner was thrown onto the ground).

Using the Tadjik words, **rafcha** (shelf) in the first sentence, **barkashlar** (plates) in the second, **yaxob** (water with ice) in the third, **zindan** (dungeon), **obxona** (water-room), **kanaxona** (claw-room), **dor** (gallow) in the fourth sentences, S. Ayniy (the author) attracts the reader’s attention to the history, to the culture of the people and to the place the event is happening. Using the Tadjik words in the text of the Uzbek language the author makes the episode emotional, expressive, demonstrating his heroes’ speech in Bukhara dialect, as the event was taking place in the Ancient city of Uzbekistan in Bukhara.

5. And if joy were not on earth,

There were an **end** of change and birth,

And Earth **and** Heaven **and** Hell would die [39, p. 8].

6. A clean **Fast** is better than a dirty breakfast

Who feasts till he is sick, must **Fast** till he is well [21].

7. Yo rab, ul shahdu shakar **yo lab durur**,

Yo magar shahdu shakar **yolabdurur**.

Jonima payvasta navak otgali,

G’amza o’qin qoshig’a **yolabdurur** [32].

8. La’lidin jonimga o’tlar **yoqilur**,

Qoshi qaddimni jafodin **yo qilur**.

Men vafosi vadasidin shodmen,

Ul vafo bilmonki qilmas, **yo qilur**.

In examples 5-8 the usage of the homonyms “and-end”, “Fast-fast” in English and “yo lab durur- yolabdurur”, “yoqilur – yo qilur” in Uzbek make the poem or proverb (example 6) more emotional.

The authors’ skill of expressing connotation by using homonyms in the given above examples is a high masterpiece of art. The listener or the reader can’t help admiring the expressiveness of the given above poems in the English and Uzbek languages.

9. Look, Lanny, **inside** me there’s a free woman, **outside** there’s a slave woman, and both are me [24, p.58].

10. I thought, so he said looking Lanny **up** and **down** [24, p.63].

11. Was that same little boy who shouted and ran about the house; the barefoot boy with the torn shirt and pants and greasy **legs** and **arms** and dirty neck that he hated washing [24, p. 30].

12. Ul parivash hajridankim, **yig’ladim** devonavor

Kimsa bormukin anga ko'rganda kulgu kelmadi.

Ko'zlarindin necha suv kelgay deb o'lturmang mani,

Kim bori qon erdi kelgan, bu kecha suv kelmadi.

In this poem A.Navoi used antonyms yig'ladim (**I cried**), **kulgu** (laughter), **suv** (water), **qon** (**blood**) showing his hero's **crying** while missing his beloved and not even having anyone **to laugh** at him and instead of **tears(water)** **blood** came from his eyes [32].

As we see from the examples contrast features of the two objects or phenomena are more easily perceived when they stand out in similar structures. The structural design of antonyms is so important that the reader or listener can't help admiring the author's skill of expressing his hero's state.

In examples 9-12 the usage of antonyms in P.Abrahams' novel "The Path of Thunder" and in A.Navoi's poem intensifies the idea of contrast and manifests the state of the image described in the text more emotionally.

13. O my Luve's like a red, red rose,

That newly sprang in June,

O my Luve's like the **melody**

That's sweetly played in **tune**.

(Robert Burns)

14. A gown made of **fine** wool

Which from our **pretty** lambs we pull

Fair lined slippers for the cold

Which buckles of the purest cold [24].

15. Men yonarman beqiyos mehrim bilan,

Dil kuyadi dardlashay deb kim bilan,

Yorni hech parvosi yo'q **ko'nglim** bilan,

Qon **yurakni** sizga ko'rsatsammikan?

(Yusuf M.)

16. **Ehtirosli, otash** dil,

Beranji so'rdi nolon.

Nahotki farangi til,

Yo'qolgusi bir zamon [33].

In examples 15-16 the words **dil**, **ko'ngil** and **yurak** "heart", **ehtirosli**, **otash** (**dil**) "burning" (heart) and in examples 13-14 words **melody/tune**, **pretty/fine** are synonyms, the usage of which makes the poems in the English and Uzbek languages emotional. The usage of synonyms in the given above examples makes the fact concrete and to the author it gives the chance of demonstrating the phenomenon comprehensively.

Now we will demonstrate the expression of connotation on the morphological level of the English and Uzbek languages.

As we know morphology deals with the parts of speech, the category of number of nouns, the forms of the degrees of comparison of adjectives, the forms of tense of verbs, the verbs having causative markers, articles, etc.

In the English and Uzbek languages these forms may be used in a specific way for the sake of expressiveness and emotiveness. A point of interest here is presented by the plurality of nouns expressing augmentation and diminution in the structures of the English and Uzbek languages. This article demonstrates the following connotative peculiarities of the English plurality form:

1) Expression of redundancy and large scale of some objects with uncountable and material nouns which are usually not used [5, pp. 143-144] with the form of plurality:

1. Waters on a starry night are beautiful and fair (W. Wordsworth).

But where are the snows of yesterday? (F. Villon)

2) Expression of uncertainty:

2. It happened years ago.

3) Expression of exaggeration:

3. I haven't seen you for ages.

You have done it loads of time.

4) Expression of diminution:

4. Seconds later he came in.

He will leave within minutes.

It will cost him only pennies. [9]

5) Expression of emphasis:

5. I am brains at Singleton Fisher [15, p. 11].

Connotative peculiarities expressed in the Uzbek plurality form of nouns:

1) Expression of respect:

Dadamlar keldilar – My father came (In this example the word father is used in plural to show her(his) high respect towards his(her) father).

2) Expression of uncertainty:

O'tgan yilning may oylarida... – Perhaps in May last year.

3) Expression of exaggeration with the abstract nouns which are usually not used in plural (yoshlik – “youth”, muhabbat – “love”, orzu – “dream”): Tushlarimni sizga aytsam... - If I tell you about my dreams

4) Expression of generalization [19, p.78].

In this case the proper nouns receive the form of plurality and are used as common nouns: ...Farhodlarning biri haqida hikoya qilamiz. [32] – We will tell

you a story about one of farhads (Farhod is the name of the hero of Alisher Navai's novel "Farhod and Shirin").

In the following examples expression of connotation by using articles, adjectives and by tense forms of the verb is demonstrated:

1. Have you **a** Rosetti? [5, pp. 144-145] (a picture by Rosetti). In this example the metonymic use of the indefinite article before the proper noun "Rosetti" adds a strong emotional colour to the fact, demonstrating Rosetti's being famous among artists.
2. Know my partner? Old Robinson. Yes, **the** Robinson. Don't you know? **The** notorious Robinson [5, pp. 144-145]. Here the usage of the definite article with the proper name performs an expressive function by indicating that the person enjoys fame or notoriety.
3. ...And I like to marry her because she's got the longest, smoothest, straightest legs in the world [9, p. 240]. Here the usage of the superlative degree of the adjective makes the fact more emotional. This case of expressing emotional colour is observed in the structure of the Uzbek language too:

Bir Vatanning o'g'limankim,

Har taraf gullola bog',

Qalb ko'ziday **eng qorong'u**

Ko'chada porlar chirog' [19, p.111]. – In English it is translated as: I am the son of the country full of flowers and gardens, even the darkest street shines like the eye of the heart.

In this Uzbek poem the author expresses strong emphasis by using the superlative degree of the adjective "**eng qorong'u ko'cha**" the darkest (street), showing the strong love of the hero towards his country.

4. You **shall apologize** to him! [12, p. 78]. By using the Future Simple Tense of the verb in this example the author demonstrates the speaker's insistence on the person addressed that he must apologize whether he wants to or not. Some authors call this usage of the Future Simple as "The Emphatic Future" [18]. The same expression of the connotative meaning is observed in the Uzbek language:

Daryo suvini bahor **toshirar**,

Odam qadrini mehnat **oshirar** [19, p. 132]

This Uzbek proverb sounds in English like this:

River's water is filled by Spring,

Man's merit is increased by his labour.

In this Uzbek proverb the usage of the Future form of the verbs "**toshirar**" **will fill**, "**oshirar**" **will increase** expresses certainty, obviousness and even natural lawfulness of the action to be performed and the dream, wish to be implemented or to come true.

5. I am longing for you every moment. You are looking great [12, p. 78]. The example shows that the usage of the Present Continuous of the verb is more emotional and personal than the Present Simple (I long for you every moment. You look great). The usage of the Present Continuous adds special force and vividness to the utterance and emphasizes the nature of the action which the speaker feels. This use of the Present Continuous can be compared to the use of the auxiliary verb **do(did)** to add emotional colour to the action expressed by the notional verb: Oh, how the stars were shining!

How the diamond **did** twinkle and glitter [12]

This way of expressing the connotative meaning by the Continuous Tense form of the verb is often met in the texts of the Uzbek language too.

Bugun 688 reys bilan Moskvaga **uchib** ketyapman [19, p.132] –Today I am flying to Moscow by plane 688.

The usage of the Present Continuous form of the verb (by the addition of the affixal morpheme “-yap” to the stem of the verb) in the example given above expresses the future action planned beforehand, the performance of which is considered to be obligatory, compulsory and sure without any fail.

In the given below examples the utterances, where the verbs with causative forms add various shades of connotation to the lexical meanings of the verbs, are demonstrated.

In Turkic languages this linguistic phenomenon is considered to be one of the forms of the voice named, as the causative voice. This linguistic phenomenon is included in the system of the category of the Uzbek voice which consists of the forms of active voice, passive voice, reflexive voice and reciprocal voice. In this article this phenomenon is not included in the system of the category of voice of the verb in the Uzbek language. Proceeding from the Speech Act Theory proposed by John Austin [7] we take into consideration that an utterance can be said with different intentions or purposes and therefore it can influence the reader and situation in different ways and in order to concretize the meaning expressed by the utterance it is reasonable to use the method of pragmatic analysis in the process of defining the connotative meaning conveyed by the author or speaker. B.A. Serebrennikov’s opinion deserves to be mentioned in this case. He marks that in Turkic languages the verbs having the affixal morphemes of causation at present do not correlate with the forms of the voice and it is possible that these affixal morphemes have acquired a new and special function [16, p. 68]. Receiving one of causative affixal morphemes [-tir/-dir/-ir/-ar/-sat/-kaz/-qaz/-giz/-kiz/-ar/-ir] transitive verbs preserve their transitivity acquiring additional meaning of causation, intransitive verbs become transitivity and also acquire additional shades of causation. Pragmatic approach to the analysis of this phenomenon shows that

one and the same affixal causal morpheme added to the verb can express various shades of causation depended on the position of its usage. Analysis of the examples selected from the Uzbek literature shows that the speaker's causation includes from strict order to simple connivance or indifference, and the speaker's influence on the caused object can be direct or influential-remote[22] .

Examples:

1. Bu Akram Hodjining taajjubini orttirdi [23, p. 16]. – “This increased Akram Hodji's interest.”
2. ... uning bu oxirgi jumlasini Hamidni yerga qaratib, lom deyishga majol bermay qo'ydi [23, p. 21]. – “His words made Hamid lower his gaze.”
3. Kumushbibi uyning to'riga o'tqazildi [23, p. 55]. – “Kumush was seated on the place of honour.”
4. Sovchilarga zarrin to'nlar kiydirildi [23, p. 48]. – “Proposers of marriage were dressed by oriental embroidery robes.”

Analysis of the examples shows that in the first and second examples the initiator's influence on the caused object is distant, that is influential remote, but in the third and fourth examples the initiator's influence on the caused object is direct (3. Kumush was taken by arm, accompanied to the place of honour and was seated there; 4. Gold embroidered robes were thrown on the guests and the guests put them on).

In the process of distant and direct causation the initiator can participate in the realization of the action by the caused object completely (maximal) and partially (minimal) [22] .

According to the volitive and involitive attitude of the caused object to the initiator's influence, caused action or state can be factitive or permissive [17, p. 254].

Examples: 5. Sen aqlsiz o'lgur Kumushni uyaltirgansan [23, p. 51]. – You are stupid, you made Kumush be confused. 6. Hasanalini hujradan uzoqlatib, so'ngra javob berdi ... [23, p. 9]. - Otabek answered when he was sure that Hasanali was far from hudjra (a small habitable room) in madrasah (high muslim educational enterprise).

In the example 5 caused action is performed by the caused object (Kumush) despite the latter's volition (involitively). In the example 6 the initiator's causation includes permissive character. Causation can be strong, weak and intangible. In the example 6 we find intangible causation. Analysis of the examples selected from the Uzbek fiction shows that there exists mediated (indirect) causation, where the initiator of the caused action causes the action or state to be performed over the caused object by the indirect object which can be expressed explicitly or implicitly in the utterance: 7. Azizbek (M.A. Alimova) ... beklarni o'ldirib, o'rda darvozasiga osdi [23, p. 36]. – Azizbek killed **beks** (title of notable person) and hang them on palace gates. 8. ... ichida o'zining Shamayda tiktirgan osmon rang movut kamzuli ... [23, p. 59]. - ... he had on blue **kamzul** (man's jacket), he had it made in Shamay. 9. ... onasi “tinch uxlasin, ortiq urinmasin!” deb bugun nomozga

ham (Kumushni – M. Alimova) uyg'ottirmagan edi [23, p.30]. – Mother didn't wake up Kumush for the morning praying so that she should sleep and have a rest.

In the example 7 Azizbek (Khan, ruler) didn't kill beks himself and didn't himself hang them on the palace gates. He had it done by the other man (who was caused to do it). In the example 8 he had on the jacket which he had it done by the tailor (who was caused to make it). In the example 9 Kumush's mother asked the housemaid not to wake up Kumush for the morning praying (mother herself didn't perform the action of waking up).

In English the usage of the direct object after the intransitive verbs can express the same causative meanings as the Uzbek causative affixal morphemes do, that is causation which includes from strict order to simple connivance or indifference: 1. He **worked his servants** hard; 2. The captain **marched him** off [28, p. 513]; 3. "Poor fellow, he isn't used to walking, and I've **hurried him** on so," said Eliza [36, p. 93].

Example 1 can be transformed as: He made his servants work hard; example 2 can be transformed as: The captain made him march off; example 3 can be transformed as: ... I made him hurry on/I caused him to hurry on.

4. When you have roused the wild beast that sleeps in people and set on the church ... [40, p. 310]. 5. Miss Ophelia has several times tried to awaken her material fears about Eva, but to no avail [36, p. 349]. 6. But the one influence that ... was changing him now was his infatuation for Hartense Briggs [27, p. 124]. 7. As soon as Ben Gunn saw the colours he came to a halt, stopped me by the arm, and sat down [35, p. 153].

Analysis of the examples shows that in the utterance 7 direct -contact causation is expressed. In the examples 4-6 influential-remote (distant) causation is expressed. In the utterances 4-7 by contact and distant influence of the initiator on the caused objects causative meanings of inspiration, order, command are expressed and the degree of causation is strong. Given above utterances can be transformed as: 4. When you have **made the wild beast** that sleeps in people **rouse** ...; 5. Miss Ophelia had several times tried **to make** her material things **awaken** ...; 6. But the one influence that **was making him change** was his infatuation ...; 7. As soon as Ben Gunn saw the colours he came to a halt and **made me stop** by the arm.

Shades of causative meaning expressed by the combination of the transitive or intransitive verb with the direct object is productively conveyed by the combination of the auxiliary verbs let/make/get/have with the notional verb. The productivity of these constructions gives us the chance of considering the mentioned above auxiliary verbs (let, make, have, get) to be analytical forms of expressing causation which add such shades of causative meanings as obligation, inspiration, order, command, permission, persuasion, request to the notional verb, not changing the latter's lexical meaning as it happens in the Uzbek language (by the addition of the causal affixal morphemes to the roots or stems or verbs).

Mentioned above causal meanings (obligation, motivation, inspiration, order, command, permission, persuasion, request) are concretized depended on the position of usage, depended on the context. Only the pragmatic approach gives us

the chance of defining the concrete shade of connotation expressed by the addition of the causal affixal morphemes to the roots or stems of the Uzbek verbs, by the **combination of the direct object with the transitive or intransitive verb in English or by the combination of one of the auxiliary verbs (let/make/have/get) with the notional ones in English as well.**

Examples where causal meaning is expressed by the combination of mentioned auxiliary verbs with the notional ones:

1. You have **made** the soldiers **love** and **admire** you too [40, p. 329]. 2. The sight of the cassock **makes** my teeth **ache** [40, p. 291]. 3. Somehow he **made** Carrie **wish to see** similar things ... [28, p. 145].

Examples given above show that initiator's influence on the caused object is influential-remote and causation includes motivation, inspiration or existence of some reason which makes caused object pass onto another state or do some action.

4. He had risen from bed with great difficulty, holding to my shoulder with a grip that almost **made** me **cry** out ... [36, p. 39]. 5. Tom Loker ... interrupted Marks by bringing his heavy fist down on the table, so as **to make** all **ring** again [36, p. 110].

In the examples 4-5 the participation of the initiator in the realization of the caused action is maximal and direct (physical) that caused object is completely subjected to the initiator's influence. In these examples physical (direct) influence is expressed explicitly: 4) ... holding to my shoulder with a grip ..., 5) ... bringing his heavy fist down on the table

Auxiliary verb "have" in combination with the notional verb expresses causation in the meaning of obligation (ex. 1), order (ex. 2), mild cause (ex. 3), giving chance in the action being performed (ex. 4), and being indifferent to the performance of the action by the caused object (ex.5): 1. You wouldn't **have** me **tell** those people the truth? [40, p. 128]. 2. I also **had** Earl **telephone** the people at Sharon [27, p. 24]. 3. If I could just put my arms round her ... and **have** her **kiss** me [27, p. 451]. 4. What a thing it was **to have** her **love** him ... [28, p. 178]. 5. His thought there was that after all Clyde was a full cousin and that it wouldn't do **to have** him **live** just anywhere [27, p. 226].

Auxiliary verb "get" in combination with the notional verb expresses causation in the meaning of persuasion (ex. 1, 2) and request (ex. 3): 1. I cannot even **get** him **to talk** about her [36, p. 380]. 2. Well, I didn't know what to do. I thought may be I could **get** her **to go** to her house for a while [27, p. 248]. 3. ... but I rather think Tom, you'd better **get** me **to write** your letter for you ... [36, p. 307]. The difference between **make** and **have/get** is that the latter always expresses influential-remote causation, but **make** expresses both direct and influential-remote causation. Besides **make** carries more concrete and strict causation than **have** and **get**; **have** is stronger than **get**.

Auxiliary verb "let" in combination with the notional verb expresses causation in the meaning of permission, prohibition (in the negative form), giving chance or opportunity of doing something, not preventing somebody from doing something or assumption in doing something where the degree of causation either strong or weak: 1. It was work performed. And now you feed me, when then you **let** me **starve** ... [29, p. 378]. 2. "Pretty good thing you died Briss, old man",

Martin murmured, letting the magazine slip between his knees to the floor [29, p. 345]. 3. He took his lower lip between his teeth for a moment and then let it go [28, p. 234]. 4. Surely Gods had loved him a little, and had let him die young [29, p. 202]. 5. ... He could not and would not let it take hold of him ... [27, p. 419].

Analysis of literary texts shows that the auxiliary verbs make, have, get, let can be dealt as analytical forms expressing causation being combined with the notional verbs, because in this combination these auxiliary verbs add various shades of causation to the notional verb they are combined with. The concrete shade of causation is defined depended on the position, on the context they are used as it happens with the addition of the affixal causative morphemes to the roots or stems of the Uzbek verbs.

Analyzed above English and Uzbek literary texts show that causation is a mental process, where various shades of connotation are concretized by the general functions of the mind.

So syntactic and semantic structures of the language are followed by the cognitive structure which may correspond to the thought – the production of mind. Cognitive structure represents what humans cognize of emotion, experience [6, p. 132]. Syntactic and semantic structures followed by cognitive structure” in this article correlates with “form and meaning followed by function”. As there is no form without meaning and no meaning without form; form and meaning are interconnected with each other and interdependent on each other, and of course, followed by function [4].

Analyzed utterances from English and Uzbek literary texts show that in the expression of causation on the morphological level of the language a person, an event or phenomenon (which is called initiator or causer) causes or motivates another person or thing (caused object or causee) to do an action, to have a new state or state in its former state.

The material analyzed in the paper shows that literary texts irrespective of their genre represent a unique and aesthetic image that leads the reader to a positive or negative emotions or feelings where various shades of connotation are concretized according to the position or context the utterance is used and the meaning of connotation is defined on the basis of pragmatic approach to the analysis.

In the examples given below some peculiarities of expressing connotative meaning on the syntactical level of the English and Uzbek languages is demonstrated.

As we know, syntax is a set of rules in the language. It teaches how words from different parts of speech are put together in order to convey a complete thought. Syntax determines how the chosen words are used to form a sentence. In order to choose words in particular situation diction comes to help. Diction is the choice and use of words and phrases in speech or writing. In combination syntax and diction help writers develop tone, mood and atmosphere in a text, evoking readers’ interest.

The unique syntax used in poetry makes it different from prose. The general word order of an English sentence is Subject+Verb+Object. In Uzbek general word order is Subject+Object+Verb or Subject+Adv.modif+Verb. In poetry the word order may be shifted to achieve certain artistic effects, such as producing rhythm or melody in the lines, achieving emphasis and heightening connection between words. The unique syntax used in poetry makes it different from prose. Sometimes syntax effects the nature of a prose text as well. It enhances its meaning and contributes towards its tone. Quickness, decisiveness and speed are added to a text by using short phrases, clauses and sentences: Step in here! – In here! Wait a moment! – Just a moment! Here the usage of the verb or omitting it in imperative sentences makes the speakers' speech emotional, adding expressive colour and connotation [5, p.160].

Rhetorical questions are observed in all styles of speech, but in every case, it has several specific functions. W. Shakespeare in his sonnet LVII shows his hero's (lover's) unlimited devotion to his beloved by using rhetorical question:
Being your slave, what should I do but tend
Upon the hours and times of your desire [5, p.167]

In the poem given below by the repetition of the constructions with the negative forms M. Arnold (the poet) makes his poem emotional asking his beloved to be faithful to feelings as they are surrounded by spiteful and cruel world.
Oh, love, let us be true
To one another! For the world...
Hath really, neither joy, not love, not light,
Not certitude, not peace, not help for pain;
And we are here as on a darkling plain [5].

W. Shakespeare in his sonnet XVIII by various kinds of repetitions in two lines shows that the beauty and love become immortal and independent in the cruel and ruthless world:
So long as men can breathe or eyes can see
So long lives this and this gives life to thee.

By the repetition of the phrases so long... so long and by the repetition of parallel constructions men can breathe ... eyes can see, lives this ... this gives, the connotative meaning is strongly intensified, and the fact becomes expressive and emotional.

The expression of connotative meaning by inversion on the syntactical level of the English language is demonstrated in the following examples in prose: 1. Bloody house this is. 2. Not exactly breaking their necks, they were. 3. Fat chance I have got going to France now. 4. Like a young girl you are blushing [21, p.109].

In the given above examples by inverting the predicative of the compound nominal predicate (ex.1), by the part of the compound verbal predicate (ex.2), by the object(ex.3), by adverbial modifier (ex.4), the author expresses the emotive evaluation and intensification of some event or fact, of the agency, the object of some action and of the action itself.

In the given below examples the expression of connotative meaning is demonstrated by the transposition of syntactical structures of communicative types where the speaker makes the fact emotional by creating colloquial emphasis: Open the door, please → Will you open the door, please → Should you mind opening the door → I wonder whether you would mind opening the door [5, p.169].

In the examples given below the connotative meaning expressed on the syntactical level of the Uzbek language is demonstrated:

1. Menga nima qilibdi?! Otdekman [O'. O'].

What has happened to me? I am as strong as the horse

2. Menga hech narsa qilgani yo'q.

Nothing has happened to me.

In the two given above examples in the Uzbek language the same meaning is expressed but in the first sentence the author expresses strong emotion, emphasizing the fact by using rhetorical question.

In the following examples by using inversion the author intensifies the part of the sentence which is inverted:

1. Qanday ajoyib yigit bo'libdi u [O', O'].

What a wonderful fellow he has become.

2. He, zoye ketmadi o'sha kurashlar, uyqusiz tunlar! – dedi u ilgarigidek jo'shib [Yo'ldosh.Sh].

Oh, those struggles and sleepless nights were not held in vain.

3. Ovozingni chiqarsang... Ha, bilib qo'y! Ko'rdingmi kuchimni [34].

If you make a noise... let me tell you then! Do you see my strength?

In the first example “U” he - the subject, in the second “zoye ketmadi” were not held in vain - the predicate, in the third “kuchimni” my strength the object are inverted by the author in order to make the fact more emotional and expressive.

The listener or the reader can't help paying a special attention to the part of the sentence which is inverted in the prose of the Uzbek language.

In the examples given below connotative meaning expressed by repetition, parallel constructions and inversion in the poetry of the Uzbek language is demonstrated:

1. Men quvonar bo'lsam – sen sabab

O'yga tolar bo'lsam – sen sabab [33]

If I'm glad – it is because of you
If I'm sad – it is because of you

2. Yomg'ir bilan yer **ko'karar**
Mehnat bilan el **ko'karar** (proverb)

The rain decorates the earth
The labour decorates man

3. **Yorni yor** dermu **kishi**
Yorni vafosi bo'lmasa
Gulni gul dermu **kishi**
Gulning tikoni bo'lmasa (folklore song)

Can I say my darling
If she isn't faithful
Can I say a rose
If it doesn't have a thorn

Analysis of the given above examples show repetition(ex.1), parallel construction followed by repetition(ex.2) and inversion(ex.3) used in the poetry of the Uzbek language make the utterance emphatic, effective and goal-directed. By the repetition in the first example the author demonstrates that the speaker is under the stress of strong emotion. By inverting the subject “kishi” man (in English it is translated as “I”) - the strong disappointment of the speaker in his beloved is expressed.

Analysis of some peculiarities of expressing connotative meanings in the English and Uzbek languages demonstrates that in spite of the genealogical and typological difference connotative meanings in these two compared languages are expressed on the phonetic, phonological, lexical and morphological and syntactical levels of the language adding different connotative meanings to the denotative meaning of the word, expression or thought.

As the language reflects the cultural and national mind of the people the language of whom is spoken of, connotation expresses different emotional, expressive, conceptual metaphorical and symbolic meanings added to the sound, word, expression, grammatical form or the statement used in the text, so connotation is the language phenomenon expressed on some level of the language which arouses people to a pleasant or unpleasant judgement and touches emotions of the reader or the speaker.

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