

Connotative Meanings in Phonetic Variations of Verbal Root-Stems

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Abstract. *The article investigates comparatively the connotative meanings of phonetically altered words in English and Uzbek.*

Key words: *phonostylistics, phonopragmatics, connotative meaning, metathesis, prosthesis, epithesis, apocope, emotional-expressive meaning.*

Introduction

In general linguistics, including, in European and Uzbek one phonetic phenomenon in language have been completely and thoroughly interpreted and investigated. In this regard the scientific researches of I.V.Arnold, I.R.Galperin, V.N.Vasilina, Yu.O.Gafiatulina, V.I.Goverdovsky, L.T.Bobokhonova, Sh.Shoabdurahmonov, F.G.Iskhakov, B.Juraev, M.Mirtojiyev, O.Umarxo'jayeva, R.Shukurov, J.Eltazarov, A.Haydarov and others are noteworthy. The names of phonetic phenomena, ways of formation, the place in the language and speech surface are speculated in detail in their works. But the information about the connotative meanings uprising depending on the pronunciation of phonetic phenomena in compared languages, their stylistic peculiarities is not almost found in the works of scientists whose names are aforementioned. In actual fact it has great importance to identify connotative meanings formed in the pronunciation of verbal and grammatical forms in English and Uzbek languages and use them in speech process. In this article, we contemplate the connotative meanings produced with the pronunciation of phonetically modified words.

The modification of speech sounds comes out mainly in two cases in both languages:

- 1) positional (according to its place) sound change;
- 2) combinatory (by interaction) sound change.

Positional sound modification is the change of speech sound depending on the position in the word. The combinatory sound change is the change of speech sound with certain sound effects in the word during the speech.

Variations of speech sounds have the following kinds.

Methodology

Generation of phonetic variants of the word occurs mainly in metathesis, prosthesis, epithesis, apocope and a number of other phonetic phenomena. One of them is metathesis. In English fiction, the connotative meanings perceived from permuted words are also used in order to individualize the speech of various characters, to express their emotions and to delight the reader. This phenomenon often occurs in the speeches of different dialects.

The phenomenon of sound exchange in compared languages, that is, metathesis gives different additional connotative meanings. From these connotative meanings, we understand the author's

attitude not only to the addressee but also to the occurrence. In other words, a linguopragmatic relationship is expressed.

“When the narrator expresses what he intends to be through the text in a phonopragmatic trend, then some of the sounds of the words in the text structure are substituted for a specific internal purpose. The phonopragmatic aspect investigates whether the process of changing one of the sounds contained in a word with another serves some purpose”

Канглум, ғамларимнинг ашклари –дайро...(И.Отамурад).

Here in the above text the sounds *й*- *а* and *и*-*у* are replaced in the word *канглум*, while in the word *дайро* the sounds *р* –*й* are interchanged.

Results and Discussion

The pragmatic aim of changing the sounds in the words *Канглум* and *дарё* is to reflect the emotional dye in the ancient pronunciation of these words. Because those words have historically been used in a similar way.

In compared languages, most of the words that have been phonetically altered are prosthetic phenomena.

Looking at the etymology of the word prosthesis, this word is derived from the Greek word for “prosthesis” means standing in front, addition. In the English language, the occurrence of a prosthesis is caused by adding a letter (sound) or syllable at the beginning of a word. This can be done for several reasons. Sometimes, writers use **prosthesis** to emphasize the word. Sometimes, poets will use **protheses** so that the words adhere to the rhythm and meter of the poetry. This phenomenon can be seen in the following examples: Far-a far, moan-bemoan, weep-bewEEP, waken-awaken, frighten-affrighted. This phono stylistic phenomenon often facilitates the easier pronunciation of words in colloquial speech. The prosthesis, as in other languages, is used in English as an artistical description medium. The following examples from fiction illustrate the formation of different connotative meanings in the pronunciation of a word. For example: “Touchstone: I remember, when I was in love I broke my sword upon a stone and bid him take that for coming a-night to Jane Smile”. (As You Like It, by William Shakespeare).

In contrast to the Uzbek languages, furthermore adding a vowel sound and a syllable can also be pronounced to the fore of the word in the English language. For example: -Old fond eyes, bewEEP this cause again...(King Lear, by William Shakespeare).

Shakespeare W. formed the word bewEEP by adding the syllable be-at the outset of the word weep in this example and increased its effectiveness. This can also be seen in the following passage taken his work “Tempest”. :Prospero: I have bedimm’d the noontide sun...

In this example rhythmic condition is created in the text of the sentence by adding the syllable be-to the word dim m’d in the word bedimm’d.

In the Uzbek language language the phenomenon prosthesis is formed by adding only vowel sound at the beginning of the word. The addition a vowel at the beginning of the word is most commonly seen in words taken from foreign languages. Until the 30s of the last century it was common to pronounce adding one vowel, often the vowels **u,y** to the fore, when two consonants exist in the beginning of the words adopted from the Russian language. The following words such as *стакан-истакан*, *списка-исписка*, *скамейка-искамейка*, *справка-исправка*, *стул-истул*, *рус-ўрис*.

A word accepted from a foreign language is preceded by a vowel, in order to eliminate the number of consonants before it. For example,

The connotative meanings such as the cultural level of the speaker and the inability to pronounce such words, inward emotion in our speech. The emergence of pragmatic sense is associated with phonostylistic level with the help of adding sound through the speech.

Apparently, in both languages the prosthesis is used in belles-lettres and spoken styles, creating different additional meanings and emotions. Comparison of these two languages shows that the

epithesis occurs in the result of adding a consonant sound at the end of the pronunciation of English words. In contrast to that, in Uzbek language the same stylistic phenomena can only be formed by increasing a vowel sound after two consonants in the words taken from other languages. One of the phonostylistic phenomena used in speech is the apocope. Apocope comes from the Greek word *apokoptein*, to cut off, made up of *apo-*, from or away, plus *koptein*, to cut. In addition, the apocope in English also called end-cut and shorten. Apocope is also a rhetorical term for the omission of one or more sounds from the end of a word or a syllable. This can be seen in the following examples: child-chile. In this case the word child is pronounced as chile, that is, the consonant d is omitted.

Quite a few English words have resulted from apocope, among them cinema(from cinematograph) and photo(from photograph). Apocope is a process that deletes word-final segments, including unstressed(reduced) vowels. In Middle English, many words, such as sweet, root, etc. were pronounced with a final {e},but by the time of modern English, these final reduced vowels had been lost. We still see signs of final reduced vowels in the archaic spelling of words like **olde**

This can also be seen in the following examples:

- In many poor neighborhoods, the Sandinista Front has more street **Cred** than the local youth gang. (Tim Rogers,” Even Gangsters Need Their Mamas”. Time magazine, August 24,2007).
- Season your admiration for a while with an attent ear. (William Shakespeare, “Hamlet”)
- After he left the city, thousands of people toasted him with beer at a Barbie, an Australian barbecue. (“Pope in Australia”, The New York Times, December1, 1986).

As well as, human names often undergo apocope for the purpose of speech frugality. The tune of this kind of “thriftness” tends to express the connotative meanings of pleasure, caressing and love: Barb, Ben, Deb, Steph, Theo, Vince.

Oliver Sacks declares the followings about apocope. He describes the apocope in his book “Favorite Words of Famous People”: “One of my favorite words is apocope-Iuse it (for example) in “A Surgeon’s Life” : “...the end of the word omitted by a tactful apocope.”(Anthropologist on Mars,Vintage,p.94).

“I love its sound, its explosiveness (as do some of my Tourettic friends-for when it becomes a four-syllable verbal tic, which can be impaired or imploded into a tenth of a second), and the fact that it compresses four vowels and four syllables into a mere seven letters”.

From the aforementioned points of view, the apocope is an important phonostylistic means in the artistic image in which a number of connotative meanings, such as intense emotion, charm, admiration and love is expressed.

The omission of speech sounds is a common occurrence in Uzbek dialects and express different connotative meanings in speech. Apocope is particularly active in the language of folk poems. This phenomenon can also be seen obviously in the text of epic poem “Kholdorxon”.

In conclusion, the comparative study of phonetic variations in English and Uzbek languages reveals that connotative meanings play a crucial role in shaping linguistic expression. Through phonostylistic processes such as metathesis, prosthesis, epithesis, and apocope, both languages exhibit unique patterns of sound modification that contribute to emotional, stylistic, and pragmatic aspects of speech.

In English, phonetic alterations often serve artistic and rhetorical functions, enriching literary texts and spoken discourse by adding expressiveness, emphasis, and rhythm. Uzbek, on the other hand, demonstrates phonetic modifications primarily in borrowed words and dialectal speech, where connotative meanings highlight cultural nuances and speaker identity.

Conclusion

The study confirms that phonetic changes are not merely random but serve specific communicative purposes, such as enhancing emotional expression, improving ease of pronunciation, and creating

stylistic effects in literature and daily speech. These findings contribute to the broader understanding of phonopragmatics and phonostylistics, demonstrating how sound variations shape meaning across different languages. Further research could explore additional phonetic phenomena and their cognitive and sociolinguistic implications in multilingual contexts.

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