

Manifestation of Communicative Intensity in the Expression of Speech Connotation Typical for Women Authors

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Abstract. *This article examines how connotative meanings in women's speech manifest communicative intensity. Connotation — an additional emotive-evaluative layer beyond denotation — is produced by linguistic and extralinguistic means and functions as a pragmatic indicator of speakers' subjective attitudes. Using Uzbek language data and literary examples, the study analyzes phonetic (vowel elongation, consonant gemination), lexical-semantic (interjections, repetition, particles, distorted pronunciations), morphological (diminutive-affectionate suffixes such as -jon), and syntactic devices that generate connotative meaning in female speech. The paper demonstrates that women frequently employ emotionally colored lexis, evaluative clauses, prosodic features, and nonverbal resources to intensify communicative effects. Findings indicate that connotation pervades all linguistic levels and plays a central role in establishing empathy, social closeness, and pragmatic intent in women's interactions.*

Key words: *Pragmatics, communicative intention, speech act, speech expressiveness, connotation, women's speech.*

1. Introduction

The connotative meaning of a word (in some literature called emotive or emotional-expressive meaning) may carry a positive or negative emotional-expressive colouring. Apart from the dictionary (denotative) meaning, an additional meaning of a word is interpreted in linguistics as connotation[1]. It is known that the concept of connotation (from Latin con – together, notare – to mark) is a pragmatic phenomenon reflecting the expressiveness properties of language units and expressing the addresser's subjective attitude toward objects, things and events, and toward the addressee in the communicative situation. Connotation is produced through linguistic as well as extralinguistic means[2].

Since the late 19th century, the term connotation began to be studied in linguistics in connection with the pragmatic aspect of speech. Contemporary linguistics offers many definitions of connotation. The term is interpreted from different perspectives. Y.M. Vereshchagin and V.G. Kostomarov relate connotation to the notion of "additional information" connected with the national-cultural specificity of a word[3].

2. Methods

The notion of connotation can be precise or vague, and the term is interpreted variously. Linguists examine stylistic, emotional, cultural, pragmatic, associative, and other aspects of connotation. Connotation is a macro-component of semantics that determines expressivity and emerges in the act of naming as an evaluative attitude toward reality.

For example, the word bo'ri (wolf) in Uzbek also conveys connotative meaning. Its connotation is typically directed at character traits such as strength, bravery, and determination. In society, calling an experienced and resolute person a "wolf" indicates their strong character. In Uzbek literature,

images associated with the wolf are used to describe powerful, secretive people who do not reveal their secrets.

Often the constituent parts of connotation intersect. The connotative components of each word may differ across communicative contexts. One or another element may come to the fore depending on the communicative situation and may be interpreted differently. For instance, the words *aylanay* and *o'rgilay* (both terms of endearment expressing deep affection, approximately "may I circle around you" / "may I be sacrificed for you") are simultaneously stylistic, evaluative, and emotionally colored. Example:

"My child, get up. My dear child, the day has spread wide. Get up, my dear child — let your little mother be sacrificed for you!" (S. Ahmad, "Ufq" / "Horizon")

Connotation arises on the basis of the speaker's communicative intention. Even lexical units that possess connotative semantics are introduced into speech by the speaker to satisfy a particular purpose.

Connotation represents a system of interrelated elements. The presence of certain connotative elements in a word is associated with its evaluation by the speaker in particular domains, social groups, and communicative situations.

In women's speech, connotation and evaluation are often manifested through the use of emotionally colored lexis, frequent employment of evaluative sentences, and the participation of intonation. Women generally use words with positive or negative meanings more often and express their attitudes toward events or phenomena in speech more frequently.

A subjective evaluative attitude in connotation can be positive, negative, or neutral. For example, the word *sassiqcham* demonstrates both positive and negative connotations simultaneously. The unit *sassiqcham* contains a negative denotative meaning (*sassiq* — unpleasant smell) and a positive connotative meaning (pampering, affection, joking). The word *sassiq* when used alone denotes unpleasant smell, dirtiness, or disgust and thus conveys a negative evaluation. However, by adding the diminutive/affectionate suffix *-cham*, the meaning is softened and the speaker's attitude is altered. This produces connotations of affection, tenderness, and playfulness. For instance, when a mother jokingly calls her child "my little stinky one," intimacy and affection are implied. In women's speech such words are often used as a strategy to make interaction more sincere and to strengthen closeness. Example:

"I wanted to cook something special for my little foolish one, but there was no firewood left." (S. Ahmad, "Ufq" / "Horizon")

By adding affectionate and possessive suffixes to the lexeme *tentak* (whose dictionary meaning is "fool/simpleton" — negative), a connotation is produced.

Connotation denotes a meaning beyond what the word literally describes. Words carry cultural and emotional associations in addition to their basic meanings. In literature, connotation expands the author's descriptive possibilities and arises through artistic devices such as comparison, symbolism, and personification.

Unlike denotative meaning, connotative meaning does not depend on the syntactic structure of an utterance. This feature makes connotative meaning more complex and more difficult to define, whereas denotative meaning expresses the primary, literal sense of a word.

3. Results

In women's speech, as in any other type of speech, connotation expresses additional meanings related to the primary meaning of a word or phrase. This can occur through:

- use of diminutive-affectionate suffixes;
- interjectional words;

- expression of positive or negative evaluation (for example, using words like "ajoyib" — wonderful, "dahshatli" — terrible);
- increasing the impact of speech by rhetorical devices (hyperbole, metaphors, rhetorical questions, intensifiers);
- intonation: tones expressing surprise, astonishment, and anger are often more present in women's speech;
- nonverbal means: facial expression, gestures, and postures can supplement and intensify evaluative meanings[4].

1. Formation of connotative meaning by phonetic means in women's speech.

In women's speech, connotation is often achieved by phonetic means related to vowels and consonants in a word, such as elongation of vowel sounds to achieve expressive effect:

— What? E-e-e, a curse on your jokes! — Oychechak turned her face toward the wall. (U. Hamdam, "Ota" / "Father")

— Ha-a-a, is that Saltanatkhon? — she said. (A. Cho'lpon, "Kecha va kunduz" / "Night and Day")

— Oh my queen-a-a! What have you done — you're completely done for! (O'. Hoshimov, "Dunyoning ishlari" / "Affairs of the World")

In many languages, including Uzbek, vowel elongation performs certain expressive functions. Because vowels are made of pure tone, they have strong sonority and their prosodic features (pitch, duration) can evoke connotative meanings such as joy, happiness, surprise, wonder, grief, regret, anger, sorrow, and strong agitation[5].

For example: "I'll gouge out your eye-e-es when I get home." Here the repeated and elongated consonant "z" in ko'zzingni ("your eye" with doubled z) produces several connotative meanings: compared to ko'zingni, the form ko'zzingni increases the impact of the utterance. Although the content is a warning or threat, elongation of the consonant reveals the speaker's inner anger, impatience, and hatred more strongly[6]. Thus, while the sentence functions as a warning, the stretched consonant adds a pronounced negative evaluation. In this speech unit, doubling of the consonant "z" functions as a pragmalinguistic device that intensifies the communicative purpose (threat). The elongation of "z" evokes fear, danger, and anxiety in the listener[7]. For a pragmatic goal, a consonant within a word is doubled in pronunciation (geminatio), exaggerating the word's meaning and increasing the speech's impact. In sources this phonetic phenomenon is named "consonant doubling," "geminatio," "consonant layering," etc. This constitutes a psychological influence strategy frequently observed in women's speech.

2. Formation of connotative meaning by lexical-semantic means in women's speech.

2.1 Through use of interjections.

— Ho, — Nilufar threw herself back. — Give it to me first! (O'. Hoshimov, "Ikki eshik orasi" / "Between Two Doors")

The interjection "ho" signals surprise, astonishment, or disapproval.

— Oh, I'm dying! Do I drink vodka? Stop, don't say that! (A. Cho'lpon, "Kecha va kunduz" / "Night and Day")

Here "voy" combines surprise and anger with rejection. The phrase o'laqalay ("I'm dying" / "let me die") conveys assertive sincerity[8].

2.2 By repeating words or phrases.

— Take it, take it! — said Gulshan when handing over the garment; "you'll kill me!" (A. Qodiriy, "Mehrobdan chayon" / "Scorpion from the Altar")

The repetition "Take it, take it!" conveys urging and displeasure.

Thanks be to God, thanks be to God — enter our yard. (A. Qodiriy, "Mehrobdan chayon" / "Scorpion from the Altar")

Repetition expresses the speaker's gratitude, joy, and thankfulness[9].

— No, no, God bless you! — said Aunt Lazakat, waving her hands in haste. — Oh, oh, if only I don't die! — she said breathlessly.

2.3 By adding particles or enclitics to words or sentences.

What did this poor woman see in this world, — she said, biting her trembling lips.

The particle -yu in this sentence creates connotations of emphasis and lamentation[10].

What a disgrace your behavior is — curse it! What am I to tell your father? (O'. Hoshimov, "Ikki eshik orasi" / "Between Two Doors")

The particle -a here evokes strong disapproval, resentment, and anger; it gives the utterance sharpness and a reproachful tone.

Oysha, there's been no news from your brother! (X. To'xtaboyev, "Sariq devni minib" / "Riding the Yellow Devil")

Here the particle -ku denotes unexpectedness, worry, and distress[11].

Slaughter it for my little child. Let him eat. Tursunboy, my dear little one, where are you? Your father has brought a melon — eat it up, my dear little one. (S. Ahmad, "Ufq" / "Horizon")

2.4 By distorted pronunciation.

My dear child, my soul, I entrusted you to God, but my sighs did not reach God — I have entrusted you to the earth. (O'. Hoshimov, "Ikki eshik orasi" / "Between Two Doors")

Here Olloga is a distorted pronunciation of Allohga (to God). This alteration deepens the sense of the woman's psychological state, distress, and powerlessness[12]. Distorted pronunciation also adds connotations of sincerity and naturalness to speech.

3. Formation of connotative meaning by morphological means in women's speech.

A feature of women's speech as a gendered characteristic is politeness often expressed through the diminutive-affectionate suffix -jon. Such diminutive or affectionate elements scarcely appear in men's speech. Instead, male speech characteristically exhibits roughness, firmness, and certainty[13].

4. Discussion

In Uzbek families, brides often add the -jon affix when addressing relatives: Oyijon (dear mother), akajon (dear elder brother), buvijon (dear grandmother), ammajon (dear paternal aunt), xolajon (dear maternal aunt). Through these forms the bride expresses a positive attitude: "I accept you as my own relatives." Addressing a mother-in-law, father-in-law, or other relatives with -jon is a social normative practice showing respect, obedience, and sincerity. Thus, the -jon suffix in a bride's speech reduces social distance, increases cordiality, and conveys connotations of respect. Likewise, in communicative address, social status and seniority influence the choice of forms[14].

Brides address their close relatives by simple forms such as dada (father), oyi (mother), buvi (grandmother), opa (elder sister) without -jon, because with parents or close kin, affection and closeness are already directly based on kinship, and additional affectionate devices are not required. Therefore, in women's speech expressions like dadajonisi (her dear daddy), dadasi (her daddy), oyijon (dear mother), akajon (dear elder brother), ammajon (dear aunt) imply positive connotations of closeness, affection, and trust.

Women may address spouses differently: dadasi and dadajonisi convey different connotations. The first is more neutral while the second carries emotional, affectionate warmth. Example:

— Don't shout, dear daddy of ours, softly... (M. Karimova)

Connotation is an active pragmatic phenomenon in Uzbek women's speech. It is evident across all levels of language. Phonetic phenomena, syllable repetition, vowel elongation, and altered consonant articulation also generate connotative meanings. Moreover, metaphors, metonymy, synecdoche, semantic shifts, and vividly colored lexical items play leading roles in creating these meanings.

5. Formation of connotative meaning by syntactic means in women's speech.

In conversation, women use interjections and introductory constructions to express various degrees of conjecture or vagueness. They are sensitive to interlocutors' states and pay attention to their communicative partners. Women's communication strategies are chosen based on a higher degree of empathy toward partners. Women's speech often includes rhetorical interrogative sentences that soften negative situations. Also used are diminutive-affectionate words, comparative degrees of adjectives, phraseologisms, and metaphors[15].

Expressions such as "O'zimning qizginam" ("My own dear little girl"), "Bechora bola" ("Poor child"), "Sho'rlikkina" ("Poor little wretch"), "Shunaqa emasmi o'zi?" ("Isn't that right?"), "Voy shunaqami?" ("Oh, is that so?"), "Voy gapirmang" ("Oh, don't even say it") encapsulate emotional connotations and subjective evaluations characteristic of Uzbek women.

5. Conclusion

In communication, vocative units are used to attract the listener's attention, call, or urge. They express closeness, respect, and trust; or distance (subordination), disrespect, and mistrust, depending on communicative relations. "Vocative units perform appellative (initiating communication by calling), connotative (expressing subject attitude — positive or negative), and emotive (expressing feeling) functions in speech."

— Hey, where are you going? My aunt left me and ran toward my father. (O'. Hoshimov, "Ikki eshik orasi" / "Between Two Doors")

The vocative hoy ("hey"): attracts attention and stops (appellative), carries tones of control and disapproval (connotative), and expresses surprise and haste (emotive).

Thus, the vocative expresses the addresser's emotional and evaluative attitude toward the addressee. In Uzbek women's speech, even strangers may be addressed with o'g'lim (my son), qizim (my daughter), uka (younger brother), singlim (younger sister) depending on the interlocutor's age. These units are chosen to establish social closeness.

Also, Uzbek women when talking about spouses use erim (my husband), xo'jaynim (my master/lord), dadasi (the father of our children), and sometimes bula (dialectal for "this one") or bu kishi ("this person"). Consider:

"The slander of that pig reached my husband's ears and he summoned me. My husband, for his part, was angry with me, saying "Why do you get involved in other people's business?" (A. Qodiriy, "O'tkan kunlar" / "Days Gone By")

In short, the emergence of connotative meanings in language units during communication is realized on the basis of the speaker's subjective evaluative criteria.

Connotative meaning in women's speech most often manifests through lexemes and interjectional words. In women's speech, connotative meaning is produced by words with an expressive-emotional colouring. The use of expressive-emotional words increases the effectiveness of speech.

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