

Expression of Connotation through Lexical Repetitions (Example of Eshqabil Shukur's Poems)

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ABSTRACT

Since the last quarter of the last century, the integration of linguistics with other disciplines has become more active, resulting in the emergence of new directions. Pragmalinguistics, linguapoetics, and psycholinguistics are among the fields that have emerged from the intersection of disciplines. In these directions, the main attention was paid to the study of language for humans and, in turn, to the question of man's relationship to language. This approach to the study of language has given rise to the need to study the role of the external world, social reality, culture, speech participants, their knowledge and ideas about the world, worldview, personal qualities in language, as well as the role of such pragmatic factors as context, speech situation, communication environment. Among these issues, identifying the connotative nature of linguistic units, especially the study of the question of expressing poetic connotation in the works of individual creators in a literary text, has become one of the important tasks of linguistics. This article highlights the essence of connotation, as well as the role of repetition of lexical units that serve to express different connotative meanings in poetics and in a literary text. At the same time, through the analysis of the poems of the famous Uzbek poet Eshkobil Shukur, the significance of the lexical repetition used in them in enhancing the aesthetic value and impact of a literary text is discussed.

Keywords: Lexical unit, connotation, lexical repetition, lexeme, repeated words, connotative meaning, value attitude, positive attitude.

INTRODUCTION

Revealing the connotative nature of language units, especially researching the issue of the expression of poetic connotation in the works of certain creators in the artistic text, has become one of the important issues of linguistics. The term "connotation" is derived from the Latin word *sonnotatio* which means "to express together." According to the sources, this term was used for the first time in the fourteenth century in the work *Summa logicae* by the English philosopher U. Occam to distinguish between "absolute" and "connotative" names. In other sources, it is noted that the term connotation was used for the first time in the 17th century Por-Royal grammar in the description of nouns to distinguish "substance" (state) from *accidentia* (sign feature) (Никитина 2017).

By the 19th century, the connotation changed. Logician J. S. Mill stated that connotation reflects the feature of a word expressing its object and its sign. According to him, the word white refers to all white things (snow, paper, etc.) and the symbol of whiteness. Therefore, such a word has a connotative character (Ходжаян. 2018).

At the beginning of the 20th century, connotation began to be interpreted as an additional accompanying meaning, a value relationship built on the dictionary meaning of the word. For example, K. O. Erdman understood the additional accompanying meaning expressed in the word and the evaluative attitude of the speaker as connotation (Erdmann 1925: 103).

Connotation in linguistics was first studied in stylistic studies. In recent years, it has been recognized that connotation is the object of study of pragmalinguistics. When attention was paid to the study of the expression of connotation in artistic speech, this phenomenon became the object of linguopoetic research.

MATERIALS AND METHODS

It is known that lexical units participate in the poetic text as the basic units that create connotation. In Uzbek linguistics, the issue of the expression of connotation in speech through lexical units is studied on the example of various texts. In particular, M.

Yuldoshev said that in determining the linguopoetic value of poetic actualized lexical tools in the artistic text, special attention should be paid to synonyms, homonyms, antonyms, polysemantic, historical and archaic words, new creations, dialectal words, foreign and vulgar words (Максумова 2012: 21).

The issue of the expression of connotativeness in artistic speech was specially studied in S. Maksumova's candidate's dissertation on the topic 'Expression of connotativeness in the works of E. Vahidov' (Йўлдошев 2009: 217). In his opinion, "the figurative use of lexical units, the use of their synonymous lines in their place, homonyms and antonyms provide artistry by directing them to acquire aesthetic value, the impact of the text increases" (Максумова 2012: 21).

M. Kurbanova showed that a lexical connotation in children's speech is expressed through words with a color, sometimes words without an expressive-emotional color, nicknames, lexical units in a synonymous, antonymic relationship, dialectisms, vulgarisms, phraseologisms (Қурбанова 2018: 189).

Of course, the mentioned lexical units have a connotative character, whether they are used in speech or artistic style, when they are used to create expressiveness and emotionality, as well as to reflect the attitude of the speaker to reality. However, each speaker's use of these lexical units is unique, and this situation is related to their individual style and skill in choosing words.

If a certain speaker focuses on increasing the effectiveness of his speech through a lexical unit, another person uses lexical units to express an evaluative attitude towards the object of the image. This situation shows that the approach of speakers, especially word artists, is different in the use of lexical units.

Description, semantic-syntactic, contextual-textual analysis methods were used in this article.

RESULT AND DISCUSSION

It is known that there are various lexical units expressing connotation in the Uzbek language. In the artistic text, especially when they are repeatedly used, the effectiveness is more strongly expressed, the aesthetic value of the text increases. The

frequency of use of colorful lexical units is especially high in the literary text. That's why writers often use colorful words to create connotative meaning in literary texts. The repeated use of such lexical units in an artistic text serves connotative tasks such as enhancing imagery, exaggerating the meaning of a word, distinguishing it, actualizing it, creating expressiveness.

In the poems of Eshkabil Shukur, repetitions, in particular, lexical repetition, are given a special place. In his poems, the poet repeatedly used ambiguous words, synonyms, antonyms, colorful words and assigned them a connotative meaning. The poet created a unique lexical repetition by repeating the synonym of one word. For example, in the following poetic passage, the poet exaggerates the meaning expressed by the synonyms: *go'zal* (beautiful) and *parivash* side by side:

..lahzani ushlab qol, yashab o't lahzani...

To'rt unsur go'zali parivash olov...

(“Hayotga qasida”)

...get the moment, live in the moment...

The beautiful among four elements is beautiful fire...

(“Ode to Life”)

Or:

Ko'zimni muzlatdi jahannam o'ti,

Ko'nglimni xor qildi bu “gulzor, chaman”

Men ikki dunyoni bir hatlab o'tib,

Ko'z ochib ko'rganim bor-yo'g'i tuman...

(“Tilimni kuydirdi”)

The fire of hell froze my eyes,

I was disappointed by this "flower garden, chaman

(synonym of garden)"

I crossed two worlds at once,

I opened my eyes and saw only fog...

(“It burned my tongue”)

In this poetic passage, the synonyms of *gulzor and chaman* are used side by side, creating lexical repetition. The poet actualized the meaning of this word by citing a synonym of the word "flower garden" and added the meaning of emphasis to it.

In the poems of Eshkabil Shukur, connotation is expressed through the repetition of ambiguous words. For example:

*Tog'dan toshlar qulaydi,
Ko'zdan yoshlar qulaydi.
Qalbingdan bir chuqurga
Oy, quyoshlar qulaydi...*

(“Mengim momoning yo‘qlovi”)

Stones fell from the mountain,
Tears fell from eyes
The moon and the sun fell to
A hole in your heart

("the check of Mengim grandmother").

In this poetic passage, the ambiguous lexeme of falling is repeated in 3 places. In the first stanza, this lexeme is used in its own sense, in the second stanza it is used in the figurative sense of "leaking out of the eye," and in the last stanza it is used in the sense of "fading, sinking." By using this lexeme in different meanings, the poet created a unique art of word play.

Eshqabil Shukur paid special attention to the lexical repetition created by repeated words in order to increase the connotativeness of his poems. It is known that repeated words are formed from the repetition of one word, as a result of repetition there is an excess of sign (big-big, high-high), weakness of the sign (nim-nim, small-small), repetition of action (walk-walk, talk-talk) and are units expressing different grammatical meanings such as weakness (gradually, slowly), excess of quantity (many-many, basket-basket, stack-stack, clot-clot).

In fiction, writers effectively use such words to create the art of imitation. Eshqabil Shukur also created unique types of the art of repetition in his poems. N. Erkinova writes the following about this: "In the poems of Eshkabil Shukur, the artistic art of repetition is given a wide place. Various forms of this art, especially lexical repetition, are often observed in his poems. In many cases, the poet used the method of repeating the repeated word in each line of the poem. This situation served to increase emphasis and make the poem more impressive" (Erkinova 2024: 74).

Eshqabil Shukur used tarori words to create the art of takrir, and he managed to increase the impact of his poems and create a musical tone in them:

*Oy so'nar asta-asta,
Asta-asta yulduzlar.
Asta-asta tebranib,
Kirib kelar kunduzlar.
Yengil-yengil xayollar.
Yengil-yengil sochingga
Sho'ng'iydilar shamollar.*

(“Sevgining bir kuni”)

The moon fades slowly,
Little by little stars.
Slowly swaying
Days will come.
Light dreams.
Lightly on your hair
The winds are diving.

("One day of love")

In this poetic passage, the grammatical meaning of "fading, weakness of vibration" is expressed through the three-time repetition of the word "slowly". At the same time, as a result of the repetition of this repeated word 3 times in the poem, these actions have a special emphasis, and their meaning is exaggerated.

In the poetic passage, the repetition of the word light-light used in reference to imagination and hair created the meaning of the symbol's weakness. The repeated use of this word creates a unique musical tone while reading the text, and serves to revive a beautiful scene in the reader's imagination.

In the poems of Eshqabil Shukur, the following cases were observed in the expression of connotation through lexical repetition:

1. *Lexical repetition served as a means of expressing connotative meaning*

In the poet's poems, there are many places where positive and negative connotations are expressed through the repetition of

lexical units. Eshqabil Shukur brought into his poem a connotative lexical unit expressing a positive attitude, expressed an evaluation attitude towards the events, objects, persons described in it, and increased the effectiveness of his poems by repeated use of these units. For example:

*Himmatli begoyim, sulton begoyim,
Sulaymon taxtida hayron begoyim.*

("Bir ko'ngilni...")

My generous lady, my sultan lady
The lady is amazed at Solomon's throne.

("One heart...")

In this poetic passage, the poet created a positive connotation in the text by using the word *begoyim*, which has a positive connotation. As a result of the repeated use of this word, the subjective attitude became stronger, the word became emphatic.

The analysis of the examples shows that the connotation of lexical units plays an important role in increasing the aesthetic value of the artistic text. Although some lexical units do not have a connotative meaning, writers assign this task to them and increase the effectiveness of their work. When the artist uses lexical units to create connotations, he expresses his negative or positive attitude to the object of the image - an event, a lyrical hero, his situation, behavior, etc. through them. As a result, such lexical units not only perform a nominative function, but also become a unit expressing the attitude of the creator.

2. *Lexical repetition served as a means of strengthening the connotative meaning*

In the following poem by Eshkabil Shukur, the verb lexeme *hastily* is used repeatedly in various forms to exaggerate the meaning of the intensity of the action:

*Yonimdan shoshilib o'tadi shamol,
Sharqirab qayoqqa chopadi suvlar?
Shoshilib qay sori uchib borar Yer?
Shoshilib tark etar meni tuyg'ular.*

*Tunu kun qaygadir shoshadi hayot,
Hayr ham demasdan mangu ketding sen.
Buyuk zalvor bilan shoshar koinot,
Qaygadir shoshilib borayapman men.
Qayoqqa, bilmayman, evoh, qayoqqa?...
Bobur aytganiday, yuz oh, qayoqqa?*

(“Xuan Ramon Ximenes kitobiga yozuv”)

The wind rushes past me in a hurry,
Where do the waters run in a hurry?
Where Earth flies in a hurry?
Feelings leave me in a hurry.
Day and night is sadness, life is in a hurry,
You left forever without even saying goodbye.
The universe rushes with great joy,
I am hurrying somewhere.
Where, I don't know, oh, where?...
As Babur said, face oh, where?

(Inscription to the book of Juan Ramon Jimenez)

In this poem, the verb lexeme *rush* is repeated in 6 places in the forms of *rush*, *in a hurry*. By repeating this word in the poem, the poet strengthened the meaning of the intensity of the action he expressed through it, expanded the scope of the action, the range of subjects performing it. As a result, the meanings of this word such as speed and speed have become actualized.

3. *Lexical repetition served as a means of forming a connotative meaning and expressing an evaluative relationship at the same time.*

*Nurlarda yarqirab yongan qo‘tonlar
Ichra oy yonboshlar – uy tikkan humoy.
Tuynukdan yuragin otdi cho‘ponlar:
“Xayriyat, Xayriyat, qo‘tonladi oy”.*

(“Yomg‘irdan oldin”)

In this poem of the poet, the lexeme of exclamation of happiness is repeatedly used. This word reflects the happy mood of the lyrical hero (shepherds). As a result of the repetition of this word, which served to express a positive emotional attitude, the feeling

of happiness was emphasized. Also, the repetition of the lexeme of the exclamation of gratitude served to express the feeling of gratitude of the lyrical hero for the events that happened.

CONCLUSION

In his poems, Eshqabil Shukur assigned various connotative meanings to lexical units using repetition. As a result, such units, in addition to the nominative function, served to provide impressiveness, strongly express the meaning, exaggerate, create emphasis, and express the value relationship.

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