

## Thematic-Semantic Classification of Connotative Verbs in Uzbek and English Literary Discourse

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### ABSTRACT

*This article examines the thematic-semantic classification of connotative verbs in Uzbek and English literary discourse. The study is based on the view that a verb does not only denote an action, process, or state, but also carries additional evaluative, expressive, stylistic, pragmatic, and cultural information. The purpose of the article is to identify how social, political or institutional, national-cultural, and artistic-aesthetic connotations are realized through verbal units and verb phrases. The material consists of selected Uzbek verbs and their English functional parallels, as well as examples from Uzbek and English literary texts. The analysis applies a qualitative descriptive-comparative method and the EVA-INT-REG-PRAG model, where EVA marks evaluation, INT expressive intensity, REG stylistic register, and PRAG pragmatic orientation. The results show that social and political connotations mainly depend on evaluative-pragmatic force, national-cultural connotations depend on cultural scripts and communicative etiquette, while artistic-aesthetic connotations depend on imagery, emotional intensity, and stylistic markedness. The article concludes that thematic connotation is an important semantic-pragmatic layer of verbal meaning and should be considered in literary analysis, translation, and language teaching.*

**Keywords:** Connotation, verb, thematic classification, Uzbek language, English language, literary discourse, pragmatics, stylistics.

## INTRODUCTION

The semantic structure of a verb is more complex than its basic dictionary definition. In any language, a verb names an action, process, state, relation, or event; at the same time, it may also signal the speaker's attitude, the social status of participants, the stylistic level of the utterance, and culturally shared associations. For this reason, connotation is not an accidental addition to verbal meaning. It is a functional component that influences interpretation, translation, and the expressive force of discourse.

In Uzbek, verbs such as *hurmat qilmoq*, *izzatlamoq*, *jerkimoq*, *tahqirlamoq*, *duo qilmoq*, *ta'zim qilmoq*, *xandon otmoq*, *mung'aymoq*, and *lovullamoq* show that verbal units may express respect, contempt, etiquette, ritual behavior, emotional intensity, or aesthetic imagery. In English, verbs and verb phrases such as “respect,” “honour,” “cherish,” “snap at,” “humiliate,” “bless,” “pray,” “approve,” “pant,” “blaze,” “lament,” and “wail” perform similar functional tasks in discourse. However, these parallels are not always full lexical equivalents; they are often functional correspondences that create a similar pragmatic or stylistic effect in context.

The relevance of the present study lies in the need to describe connotative verbs not only through isolated semantic groups, but also through the thematic fields in which their additional meanings become visible. Thematic grouping makes it possible to connect a verb with a sphere of social life, political communication, cultural practice, or literary representation. This approach is useful because connotative meaning is usually activated by discourse, background knowledge, and the communicative situation.

The purpose of this article is to classify connotative verbs according to thematic-semantic fields and to reveal the dominant connotative components in each field. The research focuses on four types of thematic connotation: social, political or institutional, national-cultural, and artistic-aesthetic. The main research questions are as follows: which connotative components dominate in each thematic field, how Uzbek verbal units correspond to English functional parallels, and how literary

examples demonstrate the interaction of evaluation, intensity, register, and pragmatic orientation.

#### MATERIALS AND METHODS

The article uses a qualitative descriptive-comparative method. The empirical material includes Uzbek verbal units and English functional parallels selected according to their thematic relevance and connotative markedness. The Uzbek examples are taken from literary texts by O'tkir Hoshimov and G'afur G'ulom, while the English examples are taken from Jane Austen, Mark Twain, and Jerome K. Jerome. These texts are used not for quantitative measurement, but for close semantic and pragmatic interpretation of verbal choices in context.

The theoretical basis of the study relies on the distinction between lexical-semantic grouping and thematic grouping. In linguistic theory, thematic grouping is connected with the extra-linguistic sphere to which words refer, whereas lexico-semantic grouping is connected with internal semantic relations inside the language system [3; 4]. Uzbek lexicology also treats lexical-thematic groups as units that reflect social, cultural, everyday, religious, and psychological aspects of a speech community [5]. Studies of Uzbek verbs distinguish action, speech, state, resultative activity, thinking, relation, and movement verbs as meaningful thematic rows [6; 7]. In English linguistics, thematic grouping and verb-class analysis are also used to describe semantic similarity and functional behavior of verbs [12; 13].

The analysis applies the EVA-INT-REG-PRAG model. This model is used as a practical tool for identifying the dominant layer of connotation in verbal units. EVA refers to evaluation, including approval, disapproval, respect, irony, contempt, or positive attitude. INT refers to expressive-intensifying force, for example emotional strength, dramatic tension, or heightened imagery. REG refers to stylistic register, including colloquial, official, literary, religious, ceremonial, or elevated usage. PRAG refers to pragmatic orientation, that is, the relationship between speaker, addressee, social role, communicative purpose, and cultural background. This model adapts theoretical views on

emotiveness, evaluativeness, pragmatic force, and cultural background to the analysis of verbs [1, 2, 8, 10].

The procedure consisted of four stages. First, the denotative base of each verb was identified. Second, the verb was placed into a thematic field according to the sphere of meaning that it activates. Third, the dominant connotative component was determined through the EVA-INT-REG-PRAG model. Fourth, Uzbek examples were compared with English functional parallels in order to show similarities and differences in the realization of connotative meaning.

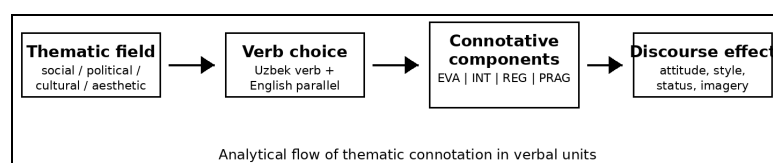


Figure 1. Analytical procedure for identifying thematic connotation in verbs

Table 1. EVA-INT-REG-PRAG criteria used in the analysis

Component	Meaning in analysis	Typical indicators	Example
EVA	Evaluative layer	approval, disapproval, respect, contempt, irony	<i>goralamoq</i> /condemn; <i>hurmat qilmoq</i> / respect
INT	Expressive-intensifying layer	emotional force, dramatic tension, high intensity	<i>xandon otmoq</i> /burst into laughter; <i>bo'zlamoq</i> /wail
REG	Stylistic-register layer	literary, official, religious, colloquial, ceremonial usage	<i>fotiha bermoq</i> /give one's blessing; <i>ta'zim qilmoq</i> /bow
PRAG	Pragmatic orientation	speaker-addressee relation, social role, communicative purpose, background knowledge	<i>duo qilmoq</i> /pray or bless; <i>oq yo'l tilamoq</i> /wish a safe journey

## RESULT AND DISCUSSION

The analysis demonstrates that thematic connotations in verbs are not expressed evenly. In social and political or institutional fields, evaluative and pragmatic components are especially active because the verb often marks approval, disapproval, respect, authority, distance, or social position. In national-cultural contexts, pragmatic and register components become dominant because verbs activate cultural scripts, etiquette formulas, religious associations, and ritualized patterns of behavior. In artistic-aesthetic discourse, expressive intensity and stylistic register are foregrounded because the verb participates in image-making, emotional coloring, and authorial evaluation.

Table 2. *Thematic connotations of verbal units: Uzbek bases and English functional parallels*

Thematic type of connotation	Uzbek base verbs	English functional parallel units	Dominant components
Social	<i>izzatlamoq, e'zozlamoq, hurmat qilmoq, erkalamoq, koyimoq, jerkimoq, tahqirlamoq, kamsitmoq</i>	respect, honour, cherish, pamper, scold, snap at, humiliate, belittle	EVA + PRAG
Political/ institutional	<i>qoralamoq, fosh etmoq, qo'llab-quvvatlamoq, rad etmoq, ma'qullamoq, himoya qilmoq, isloh qilmoq, cheklamoq</i>	condemn, expose, support, reject, approve, defend, reform, restrict	EVA + PRAG; INT in polemical contexts
National-cultural	<i>duo qilmoq, fотиha bermoq, ta'ziya bildirmoq, oq yo'l tilamoq,</i>	pray, give one's blessing, offer condolences, wish Godspeed, ask for blessing or	PRAG + REG; EVA in norm-based contexts

	<i>rozilik</i> <i>so'ramoq, hol</i> <i>so'ramoq, ta'zim</i> <i>qilmoq, qutlov</i> <i>aytmoq</i>	permission, inquire after health, bow, congratulate	
Artistic-aesthetic	<i>fig'on chekmoq,</i> <i>nola qilmoq,</i> <i>xandon otmoq,</i> <i>mung'aymoq,</i> <i>entikmoq,</i> <i>lovullamoq,</i> <i>bo'zlamog,</i> <i>to'lqinlanmoq</i>	cry out in anguish, lament, burst into laughter, grow wistful, pant, blaze, wail, be stirred or moved	INT + REG; EVA through image and tone

**Note:** The English units in Table 2 are not presented as absolute dictionary equivalents in every context. They are functional parallels that show how a similar thematic and connotative effect may be created in English discourse.

### 1. *Social connotation*

Social connotation is connected with status distance, politeness, respect, intimacy, contempt, social role, and the norms of interpersonal communication. From a pragmatic point of view, the meaning of a speech unit depends not only on reference but also on the speaker's relation to reality, to the message, and to the addressee [8]. Therefore, verbs such as *hurmat qilmoq*, *izzatlamoq*, *e'zozlamog*, *erkalamog*,  *jerkimog*, *tahqirlamoq*, and *kamsitmoq* do not simply name actions. They also indicate the social tone of the relationship between participants.

The sentence *Orif oqsoqolni hammamiz hurmat qilamiz* contains the verb *hurmat qilmoq*, which marks a positive social evaluation and recognizes the elder's status within the community [14: 65]. The connotative force is mainly EVA + PRAG: the verb expresses approval and encodes the speaker's social attitude toward the person. In English literary discourse, a verb such as *cherish* may express emotional attachment and positive social valuation, although its exact context can differ from the Uzbek verb. For instance, Austen uses *cherished* in a context where hope, social aspiration, and evaluation are linked [16: 184].

The negative pole of this thematic field is represented by verbs such as *jerkimoq*, *tahqirlamoq*, and *kamsitmoq*. Their denotative base may involve speaking, treating, or addressing someone, but their connotative meaning includes social lowering, contempt, or violation of etiquette. This shows that social connotation is often formed by the combination of an action and the implied position of the participant who performs or receives it. A neutral verb can describe communication, while a socially marked verb can transform the same communication into respect, scolding, humiliation, or care.

## 2. *Political and institutional connotation*

Political and institutional connotation appears when a verb is used in a discourse of power, evaluation, public judgment, regulation, or collective decision. Political communication is not limited to the transfer of information; it also influences public opinion, forms positions, and directs attitudes toward authority, institutions, or social actors [9]. As a result, verbs such as *qoralamoq*, *fosh etmoq*, *qo'llab-quvvatlamog*, *rad etmoq*, *ma'qullamoq*, *himoya qilmoq*, *isloh qilmoq*, and *cheklamog* may carry a stronger evaluative and pragmatic load than their denotative meanings alone suggest.

The verb *ma'qullamoq* in Uzbek and approve in English illustrate this point. In G'afur G'ulom's *Shum bola*, the phrase *moshoollo*, *moshoollo*, *deb ma'qulladi* shows approval as a response within a social-institutional interaction [15: 128]. In Austen's *Pride and Prejudice*, approve also appears in a context of family authority, decision-making, and social arrangement [16: 139]. In both cases, the verb does not merely mean to agree. It signals recognition, authorization, or acceptance within a structured relationship.

Political or institutional connotation is especially visible in verbs that polarize evaluation. *Qoralamoq*/condemn and *fosh etmoq*/expose create a negative evaluative orientation toward an action or person, whereas *qo'llab-quvvatlamog*/support and *himoya qilmoq*/defend produce a positive or protective orientation. In polemical contexts, INT may also become active because the verb can intensify conflict or persuasion. Thus, this

field is dominated by EVA + PRAG, with INT appearing when the discourse becomes emotionally charged or ideologically sharp.

### 3. *National-cultural connotation*

National-cultural connotation arises when the meaning of a verb is connected with a people's cultural code, value system, religious background, ritual experience, etiquette, or everyday tradition. The cultural component of meaning activates background knowledge, and such knowledge is necessary for interpreting the full communicative force of the unit [10]. In Uzbek, this type of connotation is especially clear in verbs and verb phrases related to blessing, greeting, mourning, permission, respect, and ceremonial behavior.

The verb phrase duo qilmoq is not simply equivalent to pray in all contexts. It may express prayer, blessing, moral support, and culturally recognized goodwill. In Shum bola, the phrase "meni duo qildi" activates a traditional scene in which an elder or respected person gives a blessing [15: 55]. In Twain's *The Adventures of Tom Sawyer*, prayed also carries religious and emotional associations, but the cultural frame differs from the Uzbek scene [17: 132]. Therefore, the relationship between duo qilmoq and pray is a functional parallel rather than a complete cultural equivalence.

Another important example is *ta'zim qilmoq*. The phrase *ta'zim qildi Hoji bobo* shows a gesture of respect, politeness, or ceremonial submission [15: 147]. The denotative base is a bodily movement, but the connotative meaning is determined by cultural etiquette and social hierarchy. Similar patterns can be observed in *fotiha bermoq*, *ta'ziya bildirmoq*, *oq yo'l tilamoq*, *rozilik so'ramoq*, and *hol so'ramoq*. In these units, PRAG and REG are dominant because the verb is tied to a conventional situation, a socially expected formula, and a recognizable cultural script.

### 4. *Artistic-aesthetic connotation*

Artistic-aesthetic connotation is formed when a verb gains imagery, emotional resonance, stylistic markedness, or authorial evaluation in a literary text. Research on literary texts

emphasizes that aesthetic, stylistic, pragmatic, implicit, evaluative, and socio-cultural information interact in artistic discourse [11]. This interaction is especially strong in verbs because they organize movement, emotion, action, and perception within the image system of a text.

In O'tkir Hoshimov's sentence *Mung'ayib o'tirgan Fotima kelin ham xandon otdi*, the verb phrase *xandon otmoq* expresses not only laughter but also a sudden and vivid emotional release [14: 181]. The phrase is more expressive than a neutral equivalent such as *kulmoq*. It activates INT because the emotional intensity is high, and REG because the expression belongs to a stylistically marked literary mode. The same text uses *lovullamoq* in connection with sunlight: "... quyoshning lohas nurlari ... lovullab o'chdi" [14: 102]. Here the verb creates a visual image and transfers the semantics of burning or blazing to the movement of light.

English literary examples show a comparable mechanism. Jerome K. Jerome uses panting to express physical exhaustion and movement, while lamenting creates a humorous-aesthetic image in a comic situation [18: 107, 303]. These verbs do not simply name breathing or crying; they organize the emotional and stylistic tone of the scene. Therefore, artistic-aesthetic connotation is dominated by INT + REG, and EVA may appear indirectly through imagery, irony, sympathy, or narrative tone.

Table 3. *Sample literary occurrences and their dominant connotative interpretation*

Source	Verb or phrase	Thematic field	Dominant component	Interpretation
O'tkir Hoshimov [14: 65]	<i>hurmat qilmoq</i>	Social	EVA + PRAG	Recognition of elder status and positive interpersonal evaluation
G'afur G'ulom [15: 55]	<i>duo qilmoq</i>	National-cultural	PRAG + REG	Culturally marked blessing and ritual goodwill
G'afur	<i>ta'zim</i>	National-	PRAG +	Gesture of respect,

G'ulom [15: 147]	<i>qilmoq</i>	cultural/ social	REG	Etiquette, and social hierarchy
Jane Austen [16: 139]	approve	Institutional / social	EVA + PRAG	Acceptance connected with family authority and social decision
Jerome K. Jerome [18: 107]	panting	Artistic- aesthetic	INT + REG	Intensified physical state and vivid narrative movement

### *Comparative interpretation*

The comparison of Uzbek and English material shows that connotative verbs should not be analyzed only through direct translation equivalents. In many cases, a verb in one language corresponds to a phrase, idiom, or context-dependent construction in another language. For example, *duo qilmoq* may be translated as pray, bless, or give a blessing depending on the situation. Likewise, *xandon otmoq* may require burst into laughter rather than “simply laugh,” because the Uzbek phrase carries a stronger expressive and aesthetic force.

Another important result is that the same verb may participate in more than one thematic field. *Ta'zim qilmoq* is national-cultural because it is connected with etiquette and ceremonial gesture, but it is also social because it indicates respect and hierarchy. *Ma'qullamoq* is institutional when it expresses approval inside a structured decision-making context, but it may become political in public discourse. This overlap confirms that the four thematic types used in the article are analytical categories rather than rigid universal divisions.

The EVA-INT-REG-PRAG model helps to specify which component is dominant in each context. Social verbs usually emphasize EVA and PRAG, because they evaluate interpersonal relations and define social distance. Political or institutional verbs also depend on EVA and PRAG, but INT may appear in polemical or persuasive texts. National-cultural verbs are mainly PRAG + REG because they are tied to cultural scripts and conventional situations. Artistic-aesthetic verbs are mainly INT +

REG because they create vivid images and stylistic coloring. This distribution makes the model useful for literary analysis, translation practice, and teaching vocabulary through context.

For translation, the findings imply that a translator should preserve not only denotation but also connotative effect. Rendering *hurmat qilmoq* as respect may be sufficient in many contexts, but rendering *xandon otmoq* as laugh may weaken the emotional force. Translating *lovullamoq* as shine may also reduce the image of blazing or burning. Therefore, connotative verbs require attention to register, intensity, cultural background, and narrative tone. For language teaching, the same conclusion suggests that verbs should be taught in thematic rows, synonymic contrasts, and discourse examples rather than as isolated dictionary items.

#### CONCLUSIONS

The study has shown that connotative verbs in Uzbek and English literary discourse can be effectively classified through thematic-semantic fields. The four fields analyzed in the article - social, political or institutional, national-cultural, and artistic-aesthetic - reveal different dominant components of connotative meaning. Social connotation foregrounds interpersonal status and evaluation; political or institutional connotation foregrounds public or authoritative judgment; national-cultural connotation foregrounds ritual, etiquette, background knowledge, and cultural scripts; artistic-aesthetic connotation foregrounds imagery, emotional intensity, and stylistic markedness.

The EVA-INT-REG-PRAG model proved useful for describing how verbs carry additional semantic-pragmatic load beyond their denotative meaning. The model shows that connotation is not a single feature but a combination of evaluation, intensity, register, and pragmatic orientation. These layers may overlap, but one or two of them usually become dominant in a given thematic field.

The comparison with English functional parallels confirms that connotative meaning cannot always be transferred through direct lexical equivalence. A culturally marked Uzbek verb may

require an English phrase, and an expressive literary verb may require a translation that preserves intensity and stylistic effect. Therefore, thematic analysis of connotative verbs is significant for literary interpretation, comparative linguistics, translation studies, and vocabulary teaching. Further research may expand the present qualitative approach through corpus-based analysis and a broader comparison of Uzbek and English literary, journalistic, and political discourse.

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