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LEXICAL AND GRAMMATICAL MEANS OF CONNOTATION IN SABOT UL-OJIZIN

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Abstract

This article examines linguopoetics, connotation, as well as the phonetic, grammatical and lexical units that make up it. Thus, it has been proven that connotation is an additional semantic component of a linguistic unit, providing emotional expressiveness of speeç, the mental state of the speaker, as well as a means of creating a subjective attitude, for example, an evaluative one. These issues are analyzed on the basis of examples taken from the work “Sabot ul-odjizin”.

Keywords

Denotation, connotation, meaning, literal meaning, figurative meaning, metaphor, metonymy, likening, irony, expression, positivity, negativity, lexical connotation, formation of historical affixes of connotations.

Annotatsiya. Mazkur maqolada lingvopoetika, konnotatsiya va uni hosil qiluvçi fonetik, grammatik va leksik birliklar haqida söz yuritiladi. Bular orqali konnotatsiya til birligining qöşimça ma’no komponenti, nutqning emotsional-ekaspressivligi ta’minlanişi, nutq sohibining ruhiy holati, baholaş munosabati singari sub’yektiv munosabatni yuzaga çiqaruvçi vosita ekanligi körsatilgan. Bu masalalar “Sabot ul-ojizin” asaridan olingan misollar asosida dalillangan.

Kalit sözlar: Denotatsiya, konnotatsiya, mohiyat, öz ma’no, köçma ma’no, metafora, metonimiya, öxşatiş, ironiya, ibora, ijobiylik, salbiylik, fonetik konnotatsiya, grammatik konnotatsiya, leksik konnotatsiya, tarixiy affikslarning konnotatsiya hosil qilişi.

Аннотация. В данной статье расмматриваются лингвопоэтика, коннотация, а также фонетические, грамматические и лексические единицы, входящие в ее состав. Таким образом доказано, что коннотация является дополнительным

смысловым компонентом языковой единицы, обеспечивающим эмоционально-выразительность речи, психическое состояние говорящего, а также средством создания субъективного отношения, например оценочного. Эти вопросы проанализированы на основе примеров, взятых из произведения «Сабот ул-оджизин».

Ключевые слова. Денотация, коннотация, смысл, буквальный смысл, переносный смысл, метафора, метонимия, уподобление, ирония, выражение, положительность, негативность, лексическая коннотация, образование исторических аффиксов коннотаций.

Introduction

It is widely acknowledged by linguists that the semantic structure of a linguistic sign consists of two major components: the denotative and the connotative. The denotative component expresses a particular concept that is real, conventional, and free from emotional or expressive colouring. In other words, denotative meaning is the literal meaning of a word, established and developed over time. Connotation, by contrast, constitutes an additional semantic component of a linguistic unit. It contributes to the emotional and expressive qualities of speech or conveys the speaker's evaluative attitude. In this respect, connotation manifests itself as a semantic-pragmatic aspect that serves to reveal the speaker's psychological state and evaluative perspective.

According to the prominent linguist N. Mahmudov, connotation within a word is not limited to its emotional meaning. Alongside emotionality, its principal components include evaluation, expressiveness, stylistic colouring, and honorific elements, that is, linguistic means used to express respect. In developing this argument, the scholar cites the German linguist M. Bierwisch, who compares connotation in word meaning to clothing worn by a person: "The distinctive formal features of clothing provide certain information about the person wearing it. Just as linguistic differences do, different types and styles of clothing indicate differences in social relations" [5, pp. 20–21]. Connotative meaning attracts attention precisely because of these characteristics.

The growing interest in linguopoetics within linguistics has stimulated numerous studies of connotation and its means of expression. As N. Mahmudov further observes,

researchers emphasize that connotation is associated with the pragmatics of speech, reflects the speaker's evaluative perspective, and has an anthropocentric basis. From this perspective, connotation emerges as "a systematic component of the meaning of a linguistic sign" [5, pp. 20–21]. According to the linguist A. Lipgart, linguopoetic analysis becomes clearer through semantic and metasemiotic analysis. Metasemiotic analysis reveals the interrelationship between the functions of language as communication, information, and influence [7, p. 73]. This demonstrates the important role played by the persuasive function of language, or its connotative aspect, in linguopoetics.

Representatives of Sufi literature, particularly Sufi Allahyar and Huvaydo, selected homonyms, homophones, homographs, paronyms, synonyms, idiomatic expressions, and proverbs for their literary texts with exceptional sensitivity to their semantic nuances, expressive potential, and evaluative force. The following discussion seeks to demonstrate Sufi Allahyar's skill in employing some of these lexical units through illustrative examples.

Connotation in Sabot ul-ojizin

Sabot ul-ojizin is a didactic work in which every verse and couplet conveys a moral lesson. As the author explicitly indicates, he composed these lines and verses in the role of an adviser. His statement confirms this intention:

"Özimdek xastalar bölğaymi deb şod

Nasoyihdan ham andak ayladim yod" [2, p. 15].

This may be rendered as: "Hoping that those afflicted like myself might find joy, I also committed some admonitions to memory."

As is well known, advice does not usually consist of complicated words; rather, its essence is conveyed through concise statements. More precisely, admonitions are expressed through words that everyone can understand and interpret, whether they belong to the general public or to learned circles.

Through the hundreds of admonitory verses included in the book, the author addresses both his disciples—for whose sake the work was translated and composed on the basis of Maslak ul-muttaqin—and the broader population, including people with

different levels of literacy. When the verses are read, the words seem to come alive and attract readers like a magnet. Their spirit, imbued with sincerity, penetrates the consciousness after even a single reading or hearing. They do not require laborious memorization through prolonged study; after being read once or twice, they naturally become firmly established in the memory.

For example:

Yoşing yetkon sari fe'ling sani yoş,

Közung yoşi qani, ey mağzi yöq boş?! [2, p. 53]

Another example reads:

Qanoat ma'daniğa oç közing, oç,

Tama' böyi körunmay, böyidin qoç. [2, p. 53]

In the first couplet, the phrase yoşing yetkon ("your age has arrived") generates connotation. It refers to a person having reached maturity, when performing worship and observing the fundamental obligations of Islam become incumbent upon them. This constitutes the first evaluative layer.

The evaluation also develops progressively. The metaphor yoşing yetkon sari can appropriately be interpreted as an indication that the swift horse of one's life is galloping forward and that the moment of answering before the Creator is drawing ever nearer. The phrase fe'ling sani yoş ("your conduct is still youthful") also carries connotative meaning. The adviser suggests that the addressee continues to behave carelessly, resembling an immature child.

The vocative expression mag'zi yo'q bosh ("a head without substance") functions as an idiomatic expression. Through it, the poet criticizes the addressee for continuing to behave like a child who gives no thought to the future. The expression can be interpreted as referring to a foolish or simple-minded person, someone enslaved by their desires, or an individual whose reckless behaviour shows no concern for the reckoning that awaits them in the hereafter. Addressing such careless individuals, Allahyar asks, "Where are your tears?" (ko'zing yoshi qani). In other words, he urges them to abandon their heedless behaviour and weep bitterly for the days they have wasted meaninglessly and for the deeds through which they have submitted to Satan. It is also worth noting

that the word yosh, used in three different senses in the couplet—"lifetime or age," "young person," and "tears"—deepens the connotative meaning and strengthens the implicit message. This, in turn, helps the poet's intention emerge more vividly.

Connotation is expressed even more powerfully in the following couplet. Its underlying meaning reflects the prophetic saying, "Azza man qana', zalla man tama'," meaning, "The content person is honoured, whereas the covetous person falls into error." This idea is also supported by a fard (a single-verse poem) included in Alisher Navoi's collection Favoyid ul-kibar. Navoi writes:

Elni xor aylağon tama' bilğil

Doimo "Azza man qana'..." bilğil. [1, p. 743]

Sufi Allahyar's couplet begins with a metaphorical expression. The metaphor qanoat ma'dani ("the mine of contentment") evokes an association that suggests the superiority of patience and contentment over worldly pleasures. By referring to contentment as a mine, the poet implies that it is a valuable source of spiritual wealth. It is therefore significant that he urges the reader to open their eyes to this mine. The phrase ko'zing och ("open your eyes") also carries considerable semantic weight. Through this expression, the poet does not merely tell the reader to look or direct their gaze towards something. Rather, he urges them to make use of the wealth of patience and contentment bestowed upon them: be patient and remain content. The poet suggests that the addressee places worldly pleasures above patience and contentment. The problem is not hunger of the stomach but hunger of the eyes—that is, insatiable desire. The connotation of the vocative och ("hungry" or "greedy") is even more powerful, conveying a particularly restrained yet forceful moral judgment. The analysis of these two couplets demonstrates that not a single word is superfluous; each performs a connotative function.

Moreover, throughout the book, the author employs various types of metaphor and incorporates homonyms, homographs, and homophones into his verses. His ability to use these devices to create connotation and express particular ideas persuasively contributes to the work's exceptional readability. There is scarcely a couplet in the book in which words are not employed connotatively.

Consider the following couplet:

Agar o‘n yil uyida bo‘lmasa un,

Uni chiqmas uni aytarğa un. [2, p. 81]

When discussing good wives, the poet explains in the surrounding verses that a good wife does not speak unnecessarily or distress her husband; rather, she continually makes him happy with her gentle words. Even if there is no flour (un) at home to bake bread, she remains silent and does not complain to others. She behaves towards her husband as a servant would towards a master. To use an exaggerated description, even if she were struck a hundred times for some reason, she would not turn away from him. Her obedience is portrayed as so complete that, even if she were subjected to severe hardship and pain, she would not consider leaving her husband’s home. Even when overcome by grief and sorrow, she would not reveal her husband’s secrets. If her circumstances became unbearable, she would endure them, accepting whatever might happen [3, p. 177].

The poet concludes that if a man has such a wife, he should regard her as the paradise of this world. Examining the couplet quoted above, we find that the homonyms un and un, as well as uni and uni, and the homophones o‘n and un, serve a connotative and evaluative function. A connotative purpose is also evident in the couplet about bad wives found in the same section:

Yomon xotun shayotin qamchisidur,

Qo‘ling bog‘laguvchi arg‘amchisidur. [3, p. 178]

The meaning of the couplet is as follows: “A bad wife is the whip of devils that drives people towards sin and the rope that binds your hands, surrendering you to lust and making you captive to pleasure.” The metaphors in this couplet are clearly intended to convey the poet’s message. The use of shayotin, the plural form of shayton (“devil”), intensifies the idea of forces that lead people astray. The metaphor qamchi (“whip”) is even more powerful. In its denotative sense, the word refers to an instrument used to drive riding animals forward by force or an implement formerly used to whip people who had committed sins.

Similarly, the word arg‘amchi in the phrase qo‘ling bog‘laguvchi arg‘amchi (“a rope that binds your hands”) does not function in its denotative sense; rather, it

connotatively alludes to the devil's command. Thus, the poet assigns an entirely new meaning to a word that ordinarily conveys a neutral concept. This additional meaning is apprehended through the reader's interpretive perception. Within the context of the text, the word qamchi transcends its conventional form and meaning in the reader's mind and comes to represent the devil's actions. In this way, the word contributes to the formation of synesthetic imagery. Synonyms and synonymous phrases also perform a connotative function in Sufi Allahyar's verses. Since Sabot ul-ojizin is characterized by an advisory and exhortative mode of address, vocative expressions occur frequently throughout the work. These vocatives are not uniform. Depending on the content of each verse, they designate the addressee in either a denotative or a connotative sense. Vocatives used denotatively occur in the poet's informative discourse, whereas those employed connotatively appear in verses with an admonitory tone.

Consider the following examples: *ey xaridor* ("O, seeker/buyer") [2, p. 18]; *ey odamizod* ("O, human being") [2, p. 18]; *ey farzandi odam* ("O, child of Adam") [2, p. 20]; *ey yor* ("O, beloved/friend") [2, p. 21]; *ey jon* ("O, soul") [2, p. 28]; *ey musulmon* ("O, Muslim") [2, p. 30]; *ayyuhannos* ("O, people") [2, p. 32]; *ey ibni Odam* ("O, son of Adam") [2, p. 35]; *ey xiradmand* ("O, wise person") [2, p. 46]; *ey aqli ko'toh* ("O, short-sighted one") [2, p. 50]; *ey tanoroy* ("O, one who adorns the body") [2, p. 52]; *ey ro'si(y)oh* ("O, black-faced one") [2, p. 52]; *mag'zi yo'q bosh* ("a person lacking sense and foresight") [2, p. 53]; *och* ("a person enslaved by desire") [2, p. 53]; *ey sarafroz* ("O, distinguished one") [2, p. 59]; *ey do'st* ("O, friend") [2, p. 61]; *ey qarindosh* ("O, relative") [2, p. 67]; *ey bema'niy* ("O, senseless one") [2, p. 69]; *ey ozoda* ("O, pure one") [2, p. 71]; *ey neku zot* ("O, noble person") [2, p. 82]; *ey aqli hushyor* ("O, alert and discerning one") [2, p. 84]; and *ey neku hol* ("O, virtuous person") [2, p. 86].

These vocatives can be classified into three groups: lexical units with neutral meanings, such as ey odamzod, ey farzandi odam, ey do'st, and ey ibni Odam; lexical units with positive emotional overtones, such as ey *aqli hushyor, ey sarafroz,* and *ey ozoda*; and lexical units that evoke negative emotions, such as *ey aqli ko'toh*, *mag'zi yo'q bosh, ey bema'niy,* and *ey ro'si(y)oh*.

Conclusion.

The connotative elements discussed above represent only a small fraction of the wealth of material available. As noted earlier, hundreds of lexical units imbued with connotative meaning can be identified in Allahyar's verses. Through these units, the poet demonstrates the rich expressive potential of the Uzbek language.

In particular, connotative expressions found in Sufi literature are noteworthy, on the one hand, for their educational and enlightening significance and, on the other, for their ability to illustrate the metaphorical, homonymous, synonymous, antonymous, paronymous, and idiomatic resources of the language. These expressions can be widely used in compiling explanatory dictionaries, developing didactic texts, and delivering sermons and admonitory speeches. In conclusion, it should also be emphasized that Allahyar's verses belong to an earlier period of literary history. Consequently, they contain instances of historical phonetic connotation, connotation associated with historical affixes, and historical grammatical connotation. These features lend a distinctive charm to the language of the work and constitute significant elements of the poet's artistic mastery.

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