# CONNOTATIVE MEANINGS IN PHONETIC VARIANTS OF VERBAL ROOT-STEMS
## (As an example of English and Uzbek languages)

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### ABSTRAACT
*The connotative meanings of phonetically altered words in English and Uzbek languages are investigated comparatively in the article.*
**KEYWORDS:** *phonostylistics, phonopragmatics, connotative meaning, metathesis, prosthesis, epithesis, apocope, emotional-expressive meaning.*

## DISCUSSION

In general linguistics, including, in European and Uzbek one phonetic phenomena in language have been much 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.Mirtojiev, O.Umarxo'jaeva, R.Shukurov, J.Eltazarov, A.Haydarov and others are noteworthy [1, 105-117]. 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 come 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 effect in the word during the speech.

Variations of speech sounds have the following kinds.

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.

The etymology of this word is related to the late Latin word "metatithenia" meaning to phrase. The word has two parts: "meta" meaning "beyond over" and "tethenia" meaning "to replace". Thompson L. notes that metathesis is common in Western dialects and occurs when children use new words in their speech. For example: pasghetti - spaghetti, asteiks - asterisk, calvery - cavalry, cumftable - comfortable, foilige - foliage, patty - pretty [2, 219].

In English linguistics, the term metathesis is the substitution of elements within a word or phrase. This can be seen in the following example: revelent - relevant, brid - bird. The consonants **l** and **r** and the vowels **e** and **a** are reciprocally substituted in these words.

While Crystal D. notes that "metathesis" is a substitution of sounds in a word in relation to word meanings [3, 291], Montler T. provides similar point of view and identifies metathesis on the phonological level only. For Montler, metathesis is a sound change that alters the order of phonemes in a word [4, 55]. In other words, metathesis is the process whereby a

sound hops out its proper place and appears in another position in the word.

In English fiction, the connotative meanings perceived from permutated 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.

As noted above, in case of metathesis in the word next to placed consonants interchange in Uzbek language also. As a result of this sound exchange, the word produces a variety of connotative meanings.

The metathesis is used in the belles-lettres to personalize the character's speech, while in the spoken speech it reflects some of the dialectic features. In some cases, it can also be used when there are problems with the pronunciation of the word. Such an application can produce a variety of emotions.

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 narrator expresses what he intends to be through the text in 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" [5, 32–34].

**Канглум**, ғамларимнинг ашклари – **дайро** ... (И.Отамурод).

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

The pragmatic aim of changing the sounds in the words **кўнглим** 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 phenomenon.

Looking at the etymology of the word prosthesis, this word is derived from the Greek word for "prosthesis" means standing in front, addition. In English language the occurrence of a prosthesis is caused by adding an additional 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 **prosthesis** so that the words adhere to the rhythm and meter of the poetry. This phenomena can be seen in the following examples: Far-**a**far,

moan-**be**moan, weep-**be**weep, waken-**a**waken, frighten-**af**frighten. This phonostylistic 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).

By adding a vowel sound **a** to the beginning of the word **night** in this passage, we can see that the prosthetic phenomenon took place, and the additional sensitivity, expressiveness of the word is increased.

This effectiveness can also be seen in the following excerpt from Edgar Allan Poe's poem:

– Thus much let me **avow** –
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away …

The poet provided the rhythmic artistry of the poem by adding a vowel phoneme **a** to the beginning of the word **vow** in the first hemistich of the poem. The famous English writer and playwright William Shakespeare used prosthesis efficiently in his writings. Including, Tearing of papers, breaking rings **a-twain**,

Storming her world with sorrow's wind and rain.

We find an emphatic state in this passage by adding a vowel sound **a** to the beginning of the word **twain**.

In the following poetic passage, John Milton increased high expressiveness and rhythmic value of the poem by adding deliberately the sound **y** to the beginning of the word **chain'd**. For example, Yet first to those **ychain'd** in sleep,

The wakefull trump of doom must thunder through the deep …

The same case can also be seen in the following poetic excerpt of Edgar Poe's poem:

– What though that light, thro' storm and night,
So trembled from **afar** –
What could there be more purely bright
In Truth's day-star?

In this poetic extract the poet caused to exceed the sense or the value of the poem via giving more entire rhythmic efficiency and emotiveness to the poem by adding a vowel sound **a** to the word **far**. The main function of this medium is to provide a poetic sensitivity to the poem, at same time it

expressed a number of connotative meanings such as enhancing its musicality and melodiousness.

In contrast to the Uzbek language, furthermore adding a vowel sound and a syllable can also be pronounced to the fore of the word in 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 from 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 **dimm'd** in the word **bedimm'd**.

In the Uzbek 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 **и, у** to the fore, when two consonants exist in the beginning of the words adopted from the Russian language. The following words such as стакан − **и**стакан, списка − **и**списка, скамейка − **и**скамейка, справка − **и**справка, стул – **у**стул, рус – **ў**рис.

A word accepted from a foreign language is preceded by a vowel, in order to eliminate the number of consonants before it. For example, стадион − **и**стадион, стол – **у**стол, штраф – **и**штраф.

The connotative meanings such as the cultural level of the speaker and the inability to pronounce such words, inward emotion are expressed in the pronunciation of phonetic variants of prosthetic words in our speech. The emergence of pragmatic seme 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.

Epithesis is another phenomenon of phonetic variation in pronunciation. The term epithesis originated from Ancient Greek ἐπίθεσις - a putting on; "epi" upon + to place. The sound addition at the end of the word under a certain phonetic or morphological conditions of the sound that does not exist in the original form of a word [6, 527]. For example, num – num**b**, whiles – whils**t**. In English epithesis is often used in children's and oral speech. Such words express the connotative meanings like

the emotion of characters and their specific speech features in the artistic image.

As noted above, there is also a case of epithetic pronunciation phenomenon i.e adding a vowel after two consonants at the end of the word in the verbal phonetic variants in Uzbek language. For example: бланк − бланка, банк − банка, танк − танка, киоск − киоска, отпуск − отпуска. Such phonetic variations occur mainly in the pronunciation of Russian words. The connotative meanings reflecting the speaker's level of speech culture is clarified in the pronunciation of the aforementioned phonetic events.

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 phenomenon 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 [7, 165]. 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 [8, 413]. 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** [9, 413].

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", Act I, scene 2).

−        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, December 1, 1986).

As well as, human names often undergo

apocope for the purpose of speech frugality. The tune of this kind of "thriftiness" tends to express the connotative meanings of pleasure, caressing and love: Barb, Ben, Deb, Steph, Theo, Vince. (Bryan Garner, Garner's Modern American Usage. Oxford University Press, 2009).

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** − I use 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" [10, 168].

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.

As in English, the apocope is also an important phonostylistic means in the Uzbek language. In Uzbek the apocope occurs in two reasons: 1. The use of double consonants at the end of the word and the attempt to get rid of it leads to apocope. For example, **баланд − балан, гўшт − гўш, хурсанд − хурсан, ғишт − ғиш, фарзанд − фарзан, пайванд – пайван**. The last one of two consonants at the end of these words have been apocopated. 2. The last consonant is exposed to apocope due to the emphasis on the last syllable of the multisyllable words. For example, **қизлар − қизла: , обрўй − обрў: , насвой − насво: , ҳамроҳ − ҳамро: , оллоҳ − олло: , гувоҳ − гуво:** the last syllables of the words were highlighted and therefore an apocope occurred in their final sound. Furthermore, the occurrence of sound at the end is often used to facilitate the pronunciation of words taken from foreign languages: сме**та** − смет, фабри**ка** − фабрик, маши**на** − машин, конту**ра** − контур, пирами**да** − пирамид, газе**та** − газет.

In all cases, apocope is typical only to imaginative and artistic language. The characters' speech represents the connotative meaning of dialect in the artistic discourse.

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". For example,

Қистагандан қистади, йўл юрмоққа устади(**р**). Кўлда суқсур сўнади(**р**), ақлидан бегонади(**р**) [11, 101]. Therefore the consonant **r** is represented in brackets in the poem. The omission of this speech sound is caused by the need of rhyming, uniting one word to another in microtext. These phonetic variants served to express additional connotative meanings of rhyme and melodiousness in speech.

**In conclusion**, the prosthesis is formed by adding a single sound or syllable in English words, whereas in the Uzbek language this phenomenon takes place only by adding a single sound.

Epithesis is created by increasing a consonant in the pronunciation at the end of English words, in contrast to that, this case occurs only by adding a vowel sound after two consonants in the words borrowed from other languages into the Uzbek language.

In most of the phonetically modified words in the compared languages, there are a number of connotative meanings, such as aesthetic sensation, emotional colour, attractiveness, melodiousness, admiration, caressing, diminution, and love.

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