



Article

Verbal Realization of Connotation in Short Works

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Abstract: This research analyzes the verbal realization of connotation in the prose art of Abdullah Qodiriy, looking into the additional meaning and stylistic richness of the meaning through figurative meaning in semantic identification in the literary language. Although much research has been conducted in Uzbekistan on such universal issues as metaphor and meaning shift and association, there has been no systematic within-the-text classification of connotative quotations employed in Qodiriy's short prose. Using a qualitative semantic and stylistic analysis based on the principles of the modern semasiological theory, the present research explores metaphor, metonymy and synecdoche as the major processes of meaning change. The results indicate that Qodiriy used iconic metaphors of human beings, animals, plants, and gods, in addition to metonymy and synecdoche associated with speech and emotion, to create multilayered connotative meanings. The implications show that linguistic metaphors are denotative in nature, while artistic metaphors are connotative in their role in augmentation of imagery, brevity, and affect. This study reveals the author has got an expertise on the design of meaning and a great use of figurative devices to compress meaning and enhance expressive power which brings significant implications for stylistics, literary semantics and general development of meaning in Uzbek literary text.

Keywords: Usual Meaning, Occasional Meaning, Symbolic Meaning, Denotation, Connotation, Semantics, Sememe, Stylistic Meaning, Grammatical Meaning, Comparative Construction, Ellipsis

1. Introduction

Indeed, imagery takes a primary place in artistic language and style. In this style, the author's intended idea is expressed in a figurative and expressive manner, which distinguishes it from other functional styles of literary language. One of the factors ensuring the imagery of thought in artistic speech is the use of lexemes in a figurative sense. Quotations, which are one of the paths of lexical meaning development, usually arise within the scope of the word's usual or occasional meanings. When this linguistic phenomenon is interpreted based on a literary text, it is observed from the perspective of greater specificity and individuality. This is because any creator's personal attitude toward the object, worldview, expected artistic intent, and purpose are reflected in quotations as a product of artistic thinking [1].

Examining the language of the short works created by Abdullah Qodiriy at the lexical level and identifying the expressive features of the lexemes showed that some of the words used by the author do not retain their denotative meaning, but rather acquire various figurative meanings in order to enhance the expressiveness of speech, strengthen the meaning, and convey it more vividly [2].

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This type of meaning shift is based on the use of a lexeme to express another meaning in the speech process, relying on the external or apparent similarity of its denotatum. In Uzbek linguistics, issues such as the essence of this phenomenon, the linguistic factors of its emergence, its types, and semantic realization have been widely studied. In the later developments of the field of semasiology, new approaches emerged for studying the linguistic basis and formation methods of this phenomenon related to meaning shift, and a comprehensive classification of metaphorical quotations was created.

2. Methodology

The approach for this study is qualitative of the metaphorical quotations analysis in Abdullah Qodiriy shortworks. It focuses on categorizing types of figurative language particularly metaphor, metonymy and synecdoche, and exploring their role in enriching the semantics and stylistics of Qodiriy's texts. The material of this research is several short works of Qodiriy such as articles, satires, and feuilletons having a detail analysis of the meaning change of lexemes. The study is principle based of semasiological theory, using theory of metaphor, metonymy, and synecdoche by C.M. Lakoff and K. Johnson, among others while striving to analyse thoroughly all factual material at hand. This analysis deals with the identification of quotations that are metaphorical based on humans, animals, plants, religious, and feelings as they are central because Qodiriy has a way of using language. Moreover, the research design is thematic, that is, the metaphorical content is classified based on its main semantic role, namely anthropomorphic, zoomorphic, phytomorphic, and theomorphic metaphors. With each quotation identified, the analysis is devoted to determining its deeper meaning and, in the context of the text, what that quote represents culturally, socially, or emotionally. This approach enables a close analysis of Qodiriy's use of figurative language within the context of his writing to improve expressiveness and broader perspectives on the place of metaphor in Uzbek literature. The data are classified and interpreted with the aid of a literature overview in linguistics and literary studies.

3. Results and Discussion

In the short works created by Abdullah Qodiriy, metaphors were used effectively to enliven artistic speech and enhance it emotionally and expressively, which ensured the semantic and stylistic richness of the language of his articles, satires, and feuilletons. Based on scientific sources, they can be classified as follows:

1) Metaphorical quotations based on human beings and items related to them (such as body parts or clothing), or on the similarity of actions, i.e., anthropomorphic metaphors: "The brains of the fat men riding the shoulders of the East originate from the nose and are marked in the place of hell"; "Mushtum" was concerned with self-indulgence (fattening himself) before anyone else. Even with tasteless and bland soups, he tries to fill his stomach and wants to extend eight pages to eighty"; "One cannot reach the head and foot of such flickering backgrounds"; "In short, in front of such brotherly gatherings, fasts, holidays, sacrifices, and Easters became very dull"; "Do not grieve, my aunt. Those who saw your warmth during your generous days will be your protection"; "Turkey is ready to see every 'panicked picture' of the Alabuzis, being the first naked one in the entire Turkic world".

In the examples above, the metaphorical quotations are formed based on lexemes belonging to the noun category that denote human body parts such as shoulder, head, foot, stomach; verbs expressing human-specific actions such as self-indulgence (fattening oneself), becoming dull; and lexemes indicating human-specific traits or characteristics such as warm (in the sense of kindness), naked.

2) The metaphorical shift of meanings of lexemes denoting animals, their body parts, or characteristic features, i.e., zoomorphic metaphors: "During the Nikolai period, the people of Turkistan were pushed and shoved by the railway pigs as much as they could

bear, and in the 23rd year, let them be pushed even worse"; "You can see the parrot words that come out only of the mouths of Mama Danas in those verses"; "Our sustenance is present every day before our snout"; "Also provide them with one-and-a-half span shirts and necessary items, i.e., turn them short!"; "Indeed, you also have the right to make the European predators' politics, which are not on the shoulder, 'voq' and throw them away"; "Moreover, the wild expenses of this craft are countless, as I have thought".

In the examples above, metaphorical quotations are formed through comparison and attribution: in combinations like railway pigs, parrot words by comparing to animals or birds; in before our snout, turn them short by comparing to the body parts of animals or birds; in European predators, wild expenses by comparing to the characteristic traits of animals or birds.

Zoomorphic metaphors, especially in the author's satirical works and feuilletons, play a leading role in implicitly conveying specific hidden meanings and depicting reality through expressive and figurative imagery: to scatter brotherly eggs, to the pigsties, to make tail-liver, government wolves, neighborhood badgers, Red Claws Organization, and so on.

3) Metaphorical quotations formed as a result of the shift in meaning of lexemes denoting trees, plants, and their parts, i.e., phytomorphic metaphors: "Some of your scouts who ran to Moscow, due to the overcrowding of schools, and because of the cutting of the large poplars you saw before, became lost and confused in streets and neighborhoods"; "In this case, it would be improper for this work, as it would be a crime against the national flowers transferred to our newly established primary schools".

In the first example, the combination large poplars in the sense of large schools, and in the second example, the combination national flowers in the sense of national children, are formed as phytomorphic metaphors based on metaphorical quotations.

4) Metaphorical quotations formed on the basis of words denoting religious and legendary concepts, i.e., theomorphic metaphors: "If we had taken the nation's pure and clean mind, replaced it with an animal brain, and stuffed the white-turbaned demons into a pit, then built the foundation of education and culture on top, what a destructive spectacle it would have been"; "We too may drink from your Obirahmat... By God's right, I would submit to your rule".

In the text, white-turbaned demons are used in the sense of religious leaders and supporters of the old regime, while Obirahmat is used in the sense of alcoholic beverage, i.e., liquor.

5) Metaphorical quotations based on associations related to emotions. In some metaphorical quotations, a word naming one object is replaced by a second word based on external similarity. In this case, the semantic aspect of the word has no significance. Importantly, a metaphor is created not only on the basis of external similarity but also through logical thinking. That is, it is only possible to link them to each other from a semantic perspective, based on logical reasoning. We see such metaphorical quotations in the following examples taken from the author's works: "I myself, in 'Mushtum,' promised to write rough-rough, use-as-use words, and if these friends find them, one by one, if not, I will call them to help with three-four coins"; "After that, the government's punishment was not applied. Even when applied, Qora to'ra (the bailiff) had been in prison for three months because he did not rise from his seat and bow"; "One of the things that makes the story juicy is to tell it instead of showing"; "Against the word 'sart' imposed on our name for some purpose, we fought, and as a result, the truth-seeking Tatar relatives, even Russian friends, joined our claim"; "After the word involuntarily spoken from the mouth in the above image, this sentence was skillfully appended with 'Most Uzbeks call the Tajik people sart'". In these sentences, words and combinations such as rough-rough, use-as-use words; Qora to'ra; things that make juicy; imposed on our name; appended in this way are formed based on logical thinking. Because the lexical combinations of rough-rough,

use-as-use; Qora; juicy; appended with the lexemes word, to'ra, name, conduct, story do not exist in the language, when a person hears such combinations, they can perceive their meaning through consciousness. In the text, the author's positive or negative evaluative seme is realized.

Furthermore, in short works, the metaphors used by the author can be divided into two from the point of view of their use in language and artistic speech: language metaphors and artistic metaphors. In the text of short works, as seen above, along with metaphorical quotations based on the open similarity between two objects, there are also artistic metaphors in which the similarity between a thing-object and an action is described based on artistic coloring, imagery, and expressed in a hidden manner: "Among Tatar writers, Abdurahmon Sa'diy and Ne'mat Hakim ibdoshs discussed the features of the Elimlik language"; "But if there are blackbirds who found the condition of the stove master, he is doing the disapproved as I know!"; "After the long talks, they made 'Your father is good, your mother is good' and thus convinced the era to writing"; "Because the inner secret of the work's hero was not revealed, the audience reached the condition, and acts were not fully shown, many places remained unknown, etc.". In these passages taken from journalistic articles, the combination Elimlik language in the sense of the common Turkic language; the lexeme stove master in the sense of government; the lexeme writing in the sense of reconciliation; and the lexeme kabziyat denoting a disease in the sense of attention, the general aspects of the objects denoted by these lexemes became the subject of the metaphor, resulting in the formation of the quotation. Thus, the author achieves the expression of thought deeply, and events concisely and succinctly, through comparison with new figurative expressions that are not ordinary or established. In general, in the text of short works, linguistic metaphor is used denotatively, i.e., for renaming; artistic metaphor is used connotatively, i.e., to create additional layers of meaning in lexemes, thereby ensuring expressiveness and richness.

Metonymy

Another phenomenon of the emergence of figurative meaning is metonymy. Among the descriptive means, the place of metonymy in artistic text is also considered significant, serving to enhance the aesthetic function of language and performing an actual task in illuminating the creator's idea and purpose. We analyze this situation using examples of metonymic quotations employed in the texts of Abdullah Qodiriy's short works [3], [4]. Thus, metonymy arises as a result of the semantic connection of a word or phrase with another word or phrase closely related to it, and it occurs in the following forms:

1) The understanding of the name of an object and the name of something related to this object: cup "A small-bottomed vessel widening upwards from the bottom, with a base. Mainly used for drinking tea". Figurative use: "Zuhurov stood somewhat without reply, emptied his cup by drinking it".

2) The transfer of the name of an action or the object in a game as the name of this action or game: "Our Mahkamboy is very fond of the uloq!". Thus, ulok is the object thrown into the center in the game of kokpar, a competition. Based on this connection, the name of the game or competition is also called ulok.

3) The naming of an action's expression and its result or a related process: "If the meal is served a feast, if not, disappointment... thus, the fathers go to the feast". In this sentence, the lexeme feast primarily expresses the seme "to satisfy desire through eating and drinking," and in the text, it forms a metonymic quotation in the sense of "a ceremony conducted with banquet and entertainment.

4) The use of human body part names in place of food names, as well as in place of words expressing a characteristic: "Tomorrow, with the joy of meat, tonight in our whole house instead of sleep, it was the advice of what kind of throat to take tomorrow:...". In this example, the lexeme throat is used in the sense of food, edible.

5) The transfer of adjectives denoting the shape, appearance, or color of objects, things, and events to a person or thing name: "The big one of Bolshevoi is from our Muslims... The elder of Bolshevoi is from our youths"; "As they say, from this side or that side, the red one (red wine) was also thrown".

6) The naming of a thing with a word expressing quantity or measurement: "After all, the sun also hits the back of Toshpulat aka, and he will also entertain you with his newly produced forty gaz (vodka)...".

7) The transfer of words denoting place or location to the name of a person or thing: "Since Fitrat khalfa, from the vanguard of the left, went to Bukhara, he has been tirelessly day and night... However, Munavvarqori hazrat Shaykhovanditahur, counted among the leaders of the right, probably spent the night and day without leaving his grave"; "I washed and rubbed the Russian basin that I had clung to and dragged to my grandfather, then stood aside and watched" [5], [6].

8) Metonymic quotation based on a generalized lexical meaning: "It was one of our Tuesday gatherings. All of our group were present, and the tablecloth was the ground" [7].

In the texts of the short works created by the author, the phenomenon of metonymy mainly consists of speech metonymies that arise as a result of the ellipsis of some part of a sentence. From the point of view of grammatical structure, in demonstrative-predicate type combinations, one component undergoes ellipsis, resulting in the formation of a metonymic quotation [8], [9].

Synecdoche

Logically observed, synecdoche resembles metonymy from the point of view of the name of a thing or event related externally or internally. However, in it, the relationship between the whole and parts of things is clearly understood. From this perspective, it is appropriate to consider synecdoche as an independent type of quotation with distinct characteristics [10], [11].

Our observations show that in the texts of Abdullah Qodiriy's short works, synecdochic quotations have the following two forms:

The use of the name of a part characteristic of it as the name of an object. The component of the word that forms meaning is the part, and the resulting meaning expresses the whole, producing such a quotation: "Since our journal became the 'Mushtum' of the next-hand class, its meaning is completely the opposite of that definition"; "Nabi, bring the samovar of the red head, please!"; "For truth, young minds tied at the waist are grappling with the white-turbaned 'generous demons' claw by claw" [12]. In the sentences above, the combinations next-hand, young mind, and the lexeme samovar are considered quotations in the synecdochic method. Here, the meaning of the lexeme laborer, peasant is expressed through the part hand; the meaning of the lexeme teahouse is expressed through the word samovar; the meaning expressed by the lexeme youth is expressed through the word brain, which is considered a human body part [13], [14].

The use of the whole name, which also includes the object itself, as the name of an object. In this case, the component producing the figurative meaning is the whole, through which the part is expressed: "But now it has been seven years, neither news from the government, nor can I remember the day I ate my fill. Until then, five hands were in my mouth"; In the sentence, the word five hands is used in the sense of five fingers. Here, the part is understood through the whole name. Meanings in which the whole is used for the part, or vice versa, the part is used for the whole, in the texts of short works, prevented complex sentence constructions, excessive words and expressions, and created simplicity in the text sentences [15].

In the above usages, it is evident that the author paid close attention to the relationship between subject and object in the process of creating synecdoche. In this, the figurative expression of the subject is depicted in a specific way through the whole or part of the aspect of the object that stands in the first degree. The analysis of synecdochic quotations in the short works shows that this phenomenon has great generalizing potential, that generalization, as one of the main forms of brevity, serves to avoid repetition, express the meaning of closeness, emphasize certain meanings, and that the use of words in this way to express new concepts is very important for language development. Abdullah Qodiriy is considered a creator who effectively utilized these possibilities of synecdoche in the language of his short works.

4. Conclusion

This research demonstrates that Abdullah Qodiriy quotes metaphorically which adds deep semantic and stylistical aspects to his short pieces, and uses various forms of figurative in the form of anthropomorphic, zoomorphic, phytomorphic, and theomorphic metaphors. Such metaphors help to beautify and exaggerate his language, and also act as instruments to convey secondary cultural, social, and emotional meanings. These findings highlight the role of metaphorical context of language for scientists which enrich the discourse of effective utilization of metaphorical discourse and the associated embracing fashion of system of order and expression of collective structure within the essence of conveying the views of author over socio culture phenomena of a society. The Qodiriy metaphors, which are impressed with symbols and imagery, meanwhile also illustrate how readers, besides getting an understanding of the words, also have upbringing as an intellectual and emotional being. These findings cannot only restrict to the analysis of works of Qodiriy; in fact, exploring the metaphorical and figurative language of other classical and modern Uzbek literature may provide ideas about stylistic developments in the Uzbek language. This study could be further developed in the future by completing a similar investigation concerning the functions of metonymy and synecdoche in all types of Uzbek literature, including poetry, and also by carrying out comparative studies to determine what is generally applicable and what is only effective in particular literary traditions in respect of how meaning is modified in literary texts.

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