

# The Connotative Meaning of Somatic Units in the Works of Abdulla Qahhor

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**Abstract:** This article explores the connotative significance of somatic units in Abdulla Qahhor's writings. Somatic units—lexical items associated with human body parts—serve not only as denotative references but also as expressive and culturally rich elements in literary discourse. The research illustrates how somatic lexemes such as ko‘z (eye), yuz (face), qo‘l (hand), and yurak (heart) express emotional conditions, social interactions, irony, and psychological complexity through textual analysis of chosen works like “Bemor,” “O‘g‘ri,” and “Qo‘shchinor chiroqlari.” The results reveal that Qahhor adeptly utilizes somatic units as cognitive and stylistic instruments that embody Uzbek cultural codes and national perspectives.

**Keywords:** somatic units, connotation, stylistics, cognitive linguistics, literary analysis, Abdulla Qahhor, Uzbek literature, cultural semantics

## Introduction

Language embodies human experience, and the human body is fundamental in shaping our understanding of reality. In linguistics, terms that denote body parts are referred to as somatic units. These units are particularly effective in figurative language, phraseology, and literary communication. It is known that the meaning expressed by additional shades, expressive coloring, and stylistic features in the semantic structure of a word is referred to in linguistics by the term connotative meaning.[1] Connotation is a linguistic category related to the evaluative-emotional aspect of language, which expresses the subjective attitude of the speaker (author) towards the subject, objects and phenomena, the interlocutor, and the situation during the conversation, and is reflected in linguistic and extralinguistic means [2].

Connotative meaning is the term used to describe the meaning sent by extra shades, emotive coloring, and stylistic elements in a word's semantic structure. A linguistic concept associated with the evaluative-emotional part of language, connotation reflects the speaker's or author's subjective attitude toward situations, characters, and events [3]. Connotation becomes particularly significant in literary writings because it conveys latent meanings, enriches characterization, and improves imagery. In this way, somatic units serve as cognitive and cultural symbols in addition to being nominative components. They frequently encode emotional perception patterns, ethical standards, and national mindsets. [4]



Abdulla Qahhor (1907–1968), a well-known proponent of Uzbek realist writing, skillfully uses physical expressions to convey subtle sarcasm, social paradoxes, and psychological depth. His works are marked by linguistic simplicity, yet they possess profound semantic and stylistic depth.[5]

This article seeks to examine the connotative interpretations of somatic units in Qahhor's writings and to investigate their cognitive, stylistic, and cultural roles in literary dialogue.[6]

Abdulla Qahhor (1907–1968), a distinguished Uzbek realist author, skillfully utilizes bodily expressions to expose characters' psychology, social critique, and emotional strain. This article seeks to explore the connotative implications of somatic units in Qahhor's writing and assess their cognitive and cultural roles.[7]

## Literature Review

Somatic terminology has been extensively researched in the context of cognitive linguistics. Lakoff and Johnson propose that human physical experience acts as a fundamental source for conceptual metaphors, enabling the comprehension of abstract ideas via sensory perception. For example, feelings are often understood in relation to physical organs like the heart, eyes, or facial expressions.[8]

Additionally, phraseological research highlights that somatic units are intricately intertwined with cultural codes. Researchers like Teliya contend that somatic phraseology represents national perspectives, customs, and value frameworks. In Turkic linguistics, particularly in Uzbek studies, bodily expressions are frequently associated with moral concepts like honor, shame, and social status.

Nonetheless, although somatic analysis is rich within general linguistics, there is a lack of research that specifically examines the connotative semantics of somatic units in the prose of Abdulla Qahhor. Many studies focus on his stylistic prowess or realism, but overlook the intricate semantic mechanisms within his language.

This study addresses this gap by exploring how somatic lexemes serve as vehicles of implicit meaning and cultural symbolism in Qahhor's narratives. [9]

## Methods

This study employs a qualitative research design grounded in textual and semantic analysis to investigate the connotative meanings of somatic units in the prose of Abdulla Qahhor. The research focuses on selected short stories, namely "*Bemor*," "*O'g'ri*," and "*Qo'shchinor chiroqlari*," which are representative of the author's realist style and rich linguistic expression.[10] The methodological framework consists of the following analytical procedures:

**Textual analysis:** Identification and extraction of somatic lexemes (e.g., *ko'z*, *yuz*, *qo'l*, *yurak*) from the selected texts.[11]

**Semantic analysis:** Examination of the denotative and connotative meanings of these lexemes within their immediate linguistic environment.

**Contextual analysis:** Interpretation of somatic units in relation to narrative context, character development, and socio-cultural background.[12]

**Cognitive-stylistic approach:** Application of principles from cognitive linguistics, particularly conceptual metaphor theory, to explain how physical experience is mapped onto abstract meanings.

The selection of examples was guided by their frequency, contextual richness, and relevance to emotional, psychological, and social representation. This approach enables a systematic exploration of how somatic units function not only as lexical items but also as carriers of implicit cultural and stylistic meaning.

## Results and Discussion

**"Face" (Yuz).** In *O'g'ri*, expressions related to the "face" are used to express shame and social humiliation. When a character's **face turns pale or cannot show his face**, the meaning goes beyond physical description.



For example: “Yuzini ko’rsatishga jur’at qila olmadi” ( Qahhor, A. 1960).

Connotative meaning: shame, embarrassment

“**Eye**” (**Ko‘z**). In Bemor, descriptions such as **eyes filled with tears** convey emotional suffering.[13]

Connotation: inner emotional state, despair, suppressed suffering.

The eye becomes a psychological mirror.

For example: “Ko’zlari og’riq va ojizlik bilan to’la edi”.

“Ko’zida xavotir va hasad aralashib turardi” (Qahhor, A. 1960)..

“**Heart**” (**Yurak**). In several stories, phrases like **his heart trembled or his heart ached appear**. Connotation: Fear, Anxiety, Compassion. The “heart” functions as **the emotional center of the character’s internal world**.

For example: “Yuragi tez urib, qo’rquv bilan to’ldi”.

“Yuragi siqilib, hech kimga dardini aytolmadi” (Qahhor, A. 1960). [14]

“**Hand**” (**Qo‘l**). The hand represents agency and authority. In many languages, “hand” symbolizes control (Lakoff & Johnson, 1980). In O‘g‘ri, the concept of the “hand” is particularly symbolic. The “thief’s hand” does not merely indicate a physical organ but symbolizes **guilt and criminal identity**.

Connotation:

Thus, “hand” becomes a marker of ethical evaluation.

For example: “Qo‘lga tushdi” (Qahhor, A. 1960).

In every instance, somatic units act as cognitive metaphors, linking physical experiences to abstract areas like morality, emotions, and social relationships.

For example:

Face - societal esteem and respect

Vision - awareness and emotional condition

Heart - internal feeling experience

Hand - task and accountability

This mapping supports the cognitive linguistic idea that human thought is rooted in physical experience. Simultaneously, these somatic units embody Uzbek cultural values, with notions such as shame (*uyat*), honor (*or-nomus*), and compassion (*rahm-shafqat*) being fundamental. [15]

## Conclusion

The analysis demonstrates that somatic units in the works of Abdulla Qahhor function as significant connotative devices that extend far beyond their literal anatomical reference. These lexical elements serve as powerful instruments for conveying emotional states, social evaluation, and psychological depth.

The findings indicate that somatic lexemes perform several interrelated functions:

**Psychological function:** expressing inner emotional tension, fear, compassion, and anxiety through bodily imagery;

**Social function:** encoding cultural concepts such as honor (*or-nomus*), shame (*uyat*), and moral responsibility;

**Stylistic function:** enhancing realism, irony, and expressive subtlety in narrative discourse;

**Cognitive function:** structuring abstract concepts through embodied experience, consistent with cognitive linguistic theory.

Moreover, the study confirms that somatic imagery in Qahhor’s prose reflects broader Uzbek cultural semantics, where bodily expressions are deeply intertwined with ethical values and social norms. The metaphorical mappings identified in the analysis—such as *face* representing social dignity, *heart* symbolizing emotional experience, and *hand* indicating agency and accountability—illustrate the embodied nature of meaning construction.



In conclusion, somatic units constitute an essential component of Qahhor's linguistic and artistic system, enabling him to convey complex meanings in a concise and culturally resonant manner. Future research may expand this analysis by conducting comparative studies across different authors or exploring cross-linguistic variations in somatic metaphor usage.

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