



THE EXPRESSION OF EVALUATIVE ATTITUDES IN LEXEMES DENOTING ANIMAL NAMES

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ABSTRACT

This thesis analyzes the expression of evaluative attitudes in lexemes denoting animal names, which is widely observed in speech communication, based on examples from the poems of Berdakh.

The expression of attributes is considered highly productive in conveying evaluation. Regardless of whether words expressing attributes describe the characteristics of an object or an action, they implicitly indicate evaluation. Therefore, from a syntactic perspective, words functioning as attributes or adverbial modifiers generate either positive or negative evaluation. When attributes are expressed through color adjectives, the positive or negative evaluations conveyed through colors become especially prominent and can be understood only in connection with the semantic context of the text. This is particularly evident in colors such as white, black, red, and yellow.

For example, the color black conveys meanings such as “sorrow,” “grief,” “misfortune,” “evil,” “oppression,” and “unhappiness.” Consequently, in understanding such expressions, each nation relies on its own cultural traditions. For instance:

Aspandy qara bult basyp,

G'aplette bendeler sasip

(The black clouds covered the sky,

And heedless people rushed about.)

In this example, the word *black* functions as an attribute. Since this feature signifies calamity, famine, and deprivation, the phrase *black cloud* symbolically represents the suffering inflicted upon the people and serves as the basis for negative evaluation. There exists a specific mutual understanding between the speaker and the listener. In both Karakalpak and Uzbek consciousness, the symbol of “black” evokes meanings of mourning, hardship, and suffering.

The expression of evaluative attitudes in lexemes denoting animal names is widely observed in speech communication. The lexeme *pig* in communicative contexts carries senses of attribute, characteristic, and negative attitude, while its denotative meaning—“a cloven-hoofed, short-legged, large domesticated mammal raised for meat and fat”—remains the primary meaning. The lexeme *pig* may be divided into two sememes:

a) denoting people's gluttony and greed;

b) denoting a person characterized by exploitation and oppression of the people.

This metaphorical transfer carries meanings such as oppressor of the people, usurper of public property, morally corrupt, destructive, famine-causing, capable of any evil, gluttonous, and vile. Based on the speech situation, such usage may express the speaker's dissatisfaction. Berdakh fully conveys this in the lines:

Hesh o'aqit shoshqa-shoshqanı,

Azio'lasıp jarg'an yemes

(A pig has never slaughtered another pig,

Not even when starving.)

Pragmatic meaning arises as a result of comparison and metaphorical transfer, and such meanings are interpreted in connection with various communicative situations. Texts containing pragmatic meaning tend to be complex, as they express more than one subjective attitude formed through comparison and metaphor.

In literary texts, authors strive to fully convey their pragmatic intentions, attract the reader's attention, intensify ideas, and exert emotional influence by employing words or expressions with emotional-evaluative pragmatic meaning. In this process, metaphor serves as an important tool. Berdakh frequently uses the metaphor of the pig to describe greedy individuals who plunder the people and covet their livelihood. For example:

Düzde yekken qao'in boldım,

Shoshqasız kün bolg'an yemes

(I became a melon grown in the desert,

Yet there was never a day without pigs.)

Or:

Bir jazalmay pälegimdi,

Kökley üzip qamegimdi,

Shoshqa tüyip tüynegimdi,

Urqanım jayd'ırg'an yemes

(Unable to write even a verse,

Tearing and shredding my thoughts,

Pigs trampled and crushed my harvest,

Yet my cries never echoed back.)

Human beings are living organisms whose positive and negative traits are often transferred to other living creatures. Cultural approaches serve as the standard in this process. For instance, lexemes such as *nightingale*, *falcon*, *horse*, and *lion* convey positive meanings, whereas *wolf*, *pig*, and *fox* serve to express negative evaluation. The qualities of animals are compared to individuals possessing similar traits and function as the basis for evaluation.

In this poem, emotional states such as regret, sorrow, grief, and compassion—formed through linguistic devices like antonyms—emerge as pragmatic meanings that depict the portrait of the nation at that historical period, clarify its way of life, portray psychological states reflected in behavior, and reveal social inequality. The expression of evaluation through antonyms in pragmatic meaning arises from the concepts of “good” and “bad,” where antonyms denoting attributes prove particularly productive. For example:

*Birazlar ash, birazlar toq,
Toq adamning qayg'isi joq,
Ash adamning uyqisi joq,
Ani toqlar bilgen yemes*
(Some are hungry, some are full,
The full have no worries,
The hungry have no sleep,
The full have never understood this.)

In this passage, the antonyms *hungry* and *full*, when considered comparatively, express an antonymic relationship. Here, they do not convey positive or negative evaluation but rather indicate the degree of a particular attribute. The repeated use of these words intensifies and amplifies the evaluative effect.

Among nineteenth-century Karakalpak poets, Berdakh (Berdimuhamed Qarg'aboy o'g'li) holds a special place due to his creative legacy. Linguist Sh. Abdinazimov writes the following about Berdakh's work:

"Berdakh Qarg'abay ulinin (1827–1900) literary heritage occupies a central place in the cultural life of the Karakalpak people of the nineteenth century. The poet created large-scale poems such as *Amangeldi*, *Aydos biy*, *Ernazar biy*, *Shejire*, *Khorezm*, *Külen bolis*, *Aqmaq patsha*, *Rawshan*, as well as numerous lyrical poems distinguished by high artistic quality and rich content. The total volume of the poet's literary heritage consists of approximately 20,000 lines of poetry."

The renowned academician H. Hamidov highly evaluates the language of Berdakh's works as a creator who demonstrated the artistic potential of the Karakalpak language: "The language of Berdakh's works plays a significant role in the formation and development of the Karakalpak literary language. His writings reflect a synthesis of written literary traditions and oral forms, striving to bring them closer together. Through careful selection and refinement of words, it is evident that the poet sought to establish and normalize the standards of the literary language."