



زانكۆی سه‌لاحه‌دین-هه‌ولێر

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### Types of Meaning in a selected short story

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## Introduction:

Semantics is the name given to the study of meaning. In fact, semantics and pragmatics are the two fundamental subfields in the study of language meaning and other sorts of meaning. Semantics is the study of the literal meaning of words and the meaning of how they are arranged, which, when considered together, provide the basis for a given sentence's entire meaning. by (Cruse:2004). People use language to express ideas and opinions that have importance in daily life. Language has meaning to make a communication clearer. Semantics is a discipline of linguistics that studies meaning. (Palmer 1976: 5) states, "Similar to phonetics or grammar, semantics is a branch or level of linguistics. It implies that semantics, like other components of linguistic studies, is a part of that field. (Saeed 2009: 3) explains, "The study of word and sentence meanings is known as semantics. Semantics is the best instrument for analyzing meaning in language, however, phonology and syntax are also useful tools for language analysis. (Griffiths 2006: 1) adds, ". Meaning basically comes in two forms both descriptive and non-descriptive. The descriptive meaning that is concerned with the link between a given sign and its denotation is the descriptive meaning of a statement. Non-descriptive meaning: refers to the opinions that

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speakers have about a particular denotation such as emotional meaning or social meaning (Cruse:2004). According to Leech (1981: 1) meaning is divided into seven different types. They are conceptual meaning, associative meaning, connotative meaning, stylistic meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning. Conceptual meaning is related with logical, cognitive or denotative content. Connotative meaning is related with what is communicated by virtue or what language

refers to. Social/stylistic is meaning related with what is communicated of the social circumstances of language use. Affective meaning is related with what is communicated of the feelings and attitudes of the speaker or writer. Reflective meaning is intrudes through the sheer force of emotional suggestion, it is most clearly explained by words with meaning. Collocative meaning is related with what is communicated through association with words which tend to occur in the environment of another word. The last is thematic meaning which is related with what is communicated by the way in which the message is organized in terms of order and emphasis.

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## Section 2: Types of Meaning

**2.1 Conceptual meaning:** As Leech underlines in "Semantics. The Study of Meaning", the emphasis in this classification should be put on the logical or conceptual meaning (also called 'denotative' or 'cognitive') (1981, 9.) The reason for this is his statement that conceptual meaning "is widely assumed to be the central factor in linguistic communication". (Zdrawkovic 2018, 5.)

it can be shown to be integral to the essential functioning of language in a way that other types of meaning are not that is not to say that conceptual meaning is always the most important element of an act of linguistic communication. (Leech 1974, 11)

My chief reason for assigning priority to conceptual meaning is that it has a complex and sophisticated organization of a kind which may be compared with, and cross-related to, similar organization on the syntactic and phonological levels of language. (Leech 1974, 11)

In particular, there are two structural principles that seem to lie at the basis of all linguistic patterning: the principle of contrastiveness and the principle of constituent structure. Contrastive features underlie the classification of sounds in phonology, for example, in that any label we apply to a sound defines it positively, by what

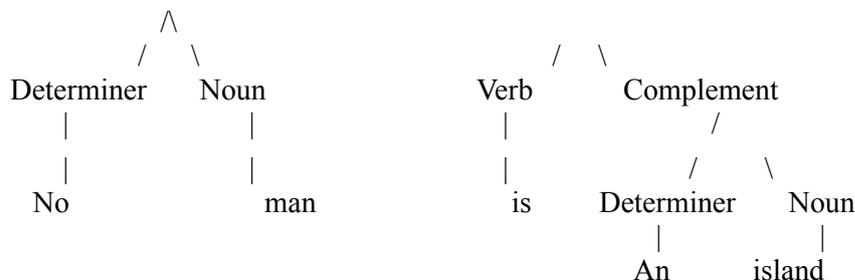
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features it possesses, and also by implication negatively, by what features it does not possess. In a similar way, the conceptual meanings of a language seem to be organized largely in terms of contrastive features, so that (for example) the meaning of the word woman could be specified as +human, -male, +Female+adult, distinct from, say, boy, which could be defined human- female, - adult. (Leech 1974, 11)

The second principle, that of constituent structure, is the principle by which larger linguistic units are built up out of smaller units; or (looking at it from the opposite point of view) by which we are able to analyze a sentence syntactically into its constituent parts, moving from its immediate constituents through a hierarchy of sub-division to its ultimate constituents or smallest syntactic elements. This aspect of the organization of language is often given visual display in a tree-diagram:

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Subject \_\_\_\_\_ Sentence \_\_\_\_\_ Predicate



**2.2 Associative meaning:** It divided into five parts, CONNOTATIVE, STYLISTIC, AFFECTIVE, REFLECTED and COLLOCATIVE MEANING.

**2.2.1 Connotative meaning:** Connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. If the word woman is defined conceptually by three features (+HUMAN, - MALE, +ADULT), then the three properties human, adult and female must provide a criterion of the correct use of that word, (Leech 1974, 14.) Talking about connotation, in fact is talking about the 'real world' experience one associates with an expression when one uses or hears it. we may notice that

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connotative meaning is not specific to language, but is shared by other communicative systems, such as visual art and music. (Leech 1974,15.)

A second fact which indicates that connotative meaning is peripheral compared with conceptual meaning is that connotations are relatively unstable: that is, they vary considerably, according to culture, historical period, and the experience of the individual, (Leech 1974, 15.)

Thirdly, connotative meaning is indeterminate and open-ended in a sense in which conceptual meaning is not. Connotative meaning is open-ended in the same way as our knowledge and beliefs about the universe are open-ended: any characteristic of the referent, identified subjectively or objectively, contribute to the connotative meaning of the expression which denotes it, (Leech 1974, 15.)

**2.2.2 Stylistic meaning:** Stylistic meaning is that which a piece of language conveys about the social circumstances of its use. We 'decode' the stylistic meaning of a text through our recognition of different dimensions and levels of usage within the same language. We recognize some words or

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pronunciations as being dialectal or regional, as telling us something of the geographical or social origin of the speaker, (Leech 1974, 16.)

The style dimension of 'status' is particularly important in distinguishing synonymous expressions. Here is an example in which the difference of status is maintained through a whole sentence, and is reflected in syntax as well as in vocabulary:

(1) They chucked a stone at the cops, and then did a bunk with the look.

(2) After casting a stone at the police, they absconded with the money.

Sentence (1) could be said by two criminals, talking casually about the crime afterwards; sentence (2) might be said by the chief inspector in making his official report. Both could be describing the same happening, and their common ground of conceptual meaning is evident in the difficulty anyone would have in assenting to the truth of one of these sentences, and denying the truth of the other. (Leech 1974, 17.)

Therefore, it can be said that the words with the same conceptual and social meaning are particularly rare, and, to prove that point, Leech introduces a number of examples while contrasting conceptual synonyms with different stylistic

steed (poetic).	domicile (very formal, official)
horse (general).	residence (formal)
nag (slang).	abode (poetic)
gee-gee (baby language).	home (general)

**2.2.3 Affective meaning:** is largely a parasitic category in the sense that to express emotions that upon the mediation of other categories of meaning - conceptual, connotative, or stylistic. Emotional expression through style comes about, for instance, when we adopt an impolite tone to express displeasure or when we adopt a casual tone to express friendliness. On the other hand, there are elements of language (chiefly interjections, like Aha and Yippee!) whose chief function is to express emotion. When these feelings and attitudes are communicated without the mediation of any other kind of semantic function, (Leech 1974, 19.)

**2.2.4 Reflective meaning:**

In a case of reflected meaning, it can be explained as the one appearing in situations of multiple conceptual meanings, when one sense of a word influences our response to another sense, as stated by (Zdravkovic 2018, 8).

Furthermore, he exemplifies the statement above in the cases of The Comforter and The Holy Ghost where, although both terms refer to the third element in the Holy Trinity, there are certain semantic differences between those two expressions. Thereby is The Comforter described by Leech as something "warm and comforting" while The Holy Ghost he perceives as "awesome". Lastly, he points out that in similar cases words can also impose the suggestive power with a little help of the power of associations. (2018, 8)

**2.2.5 Collocative meaning:** consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment. Pretty and handsome share common ground in the meaning "good-looking" but may be distinguished by the range of nouns with which they are likely to co-occur (to use the linguist's term) collocate: (Leech 1974, 20).

girl	boy
boy	man
pretty garden	handsome: car
woman	airliner
flower	typewriter

In the case of collocative meaning, the quasi-synonyms need to be mentioned, such as "To wander" and "to stroll", whereby Leech explains that "cows may wander, but may not stroll" Besides that, a person can only "tremble" with fear and, on the other hand, only "quiver" with excitement, (Zdravkovic 2018, 9).

**2.3 Thematic meaning:**

The final category of meaning attempts to distinguish is THEMATIC MEANING, or what is communicated by the way in which a speaker or writer organizes the message, in terms of ordering, focus, and emphasis. It is often felt, for example, that an active sentence such as (1) has a different meaning from its passive equivalent (2), although in conceptual content they seem to be the same:

- (1) Mrs. Bessie Smith donated/the first prize.
- (2) The first prize was donated by Mrs. Bessie Smith.

Certainly, these have different communicative values in that they suggest different contexts: the active sentence answers an implicit question 'What did Mrs. Bessie Smith donate?', while the passive sentence answers an implicit question \*Who was the first prize donated by?' or (more simply) 'Who donated the first prize?' (Leech 1974, 22).

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That is, (1), in contrast to (2), suggests that we know who Mrs. Bessie Smith is (perhaps through a previous mention). The same pity conditions, however, apply to each: it would be impossible to find a situation of which (1) was an accurate report while (2) was not, or vice versa

Thematic meaning is mainly a matter of choice between alternative grammatical constructions, as in:

(3) A man is waiting in the hall.

(4) There's a man waiting in the hall, (1974, 23).

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### 3 Analysis of meaning in 'The Selfish Giant:

Conceptual meaning	Connotative meaning	Stylistic meaning	Affective meaning	Reflective meaning	Collocative meaning	Thematic meaning
Children Human+male female	Children= school	My own garden is my own garden= It used for emphasis and to focus on selfishness	Garden shows interest		Poor people	The Autumn gave golden fruit to every garden  Every garden got golden fruit in autumn
Garden Green grass+ flowers	Children= game	Cloak	trees='Bird' home		Beautiful garden	

Bird=Animal Linnet	North= Direction		High Wall= Defense			
Spring= Weather Snow Hail Frost	Snow Hail Chill Frost		Lovely Music			
			Giant is old and affective Children was feeble			
			Gruff			

Most of the words in this story are about ‘Conceptual, Cognitive, and Affective’ and some other words are related to types like ‘Thematic, Collocative, Stylistic and no words in Reflective Meaning.

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### Conclusion:

In conclusion, semantics and pragmatics are the two fundamental subfields in the study of language meaning and other sorts of meaning, in this paper different types of meaning are identified. it depends on Leech. In fact.

Meaning is divided into seven different types. They are conceptual meaning, associative meaning, connotative meaning, stylistic meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning. Conceptual meaning is related with logical, cognitive or denotative content. Connotative meaning is related with what is communicated by virtue or what language refers to. Social/stylistic is meaning related with what is communicated of the social circumstances of language use. Affective meaning is related with what is communicated of the feelings and attitudes of the speaker or writer. Reflective meaning is intruding through the sheer force of emotional suggestion, it is most clearly explained by words with meaning. Collocative meaning is related with what is communicated through association with words which tend to occur in the environment of another word. The last is thematic meaning which is related with what is communicated by the way in which the message is organized in terms of order and emphasis.

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In the last section of this research, the types of meaning are identified in the story of the Selfish Giant. Most of the words in this story are about ‘Conceptual, Cognitive, and Affective’ and some other words are related to types like ‘Thematic, Collocative, Stylistic and no words in Reflective Meaning.

It is fairy short story, so connotative type has words more than other types because the meaning is indirectly shown.

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