

Polysemy as a Means of Ensuring Imagery

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Abstract: This article analyzes the role of the phenomenon of polysemy in providing imagery, expressiveness, and visuality in fiction.

Keywords: polysemy, monosemy, figurative expression, expressiveness, imagery, figurative meaning, work of art.

The phenomenon of polysemy has been studied extensively in Uzbek linguistics, but the phenomenon of polysemy in literary works has not been specifically studied. At a time when attention is being paid to increasing the prestige and status of the Uzbek language as the state language, the study of the stylistic semantics and capabilities of linguistic units, in particular, polysemous words in literary works serves to further reveal the rich capabilities and unique features of our language. Although the number of studies devoted to “radically increasing the prestige of the Uzbek language in the social life of our people and at the international level, educating our growing youth in the spirit of patriotism, loyalty to national traditions and values, and succession to the rich heritage of our great ancestors, ensuring the full introduction of the state language in our country” has increased, the demand for research that serves to demonstrate the richness and capabilities of our language has not decreased.

Every word can participate in the creation of an image in a literary text, especially in words with multiple meanings and figurative meanings. In this regard, V.V. Vinogradov notes in his work “Stylistika. Teoriya poeticheskoy rechi. Poetics” that there is no word or linguistic form that cannot be material for an image, only their use for the purpose of artistic imagery should be methodologically and aesthetically justified.

Every word in a work of art creates imagery because it is aimed at an artistic goal. “In artistic speech, even a word used in its correct meaning is not exactly equal to the same word in the dictionary, but also emotionally and aesthetically related. As a result, this word is perceived with an emotional and expressive emphasis.” As B. Umurkulov noted, “Figurative expressions do not arise by themselves. Such expressions arise as a result of the great labor and sharp thinking of the creator. Sometimes it is observed that a series of figurative expressions are used to express one idea, which can be considered more typical for poetic speech.” Indeed, in works of art, even words with multiple meanings serve to ensure imagery and expressiveness. It is worth noting here that metaphors do not serve only for artistic speech. They also perform a certain nominative function for other functional types of speech. However, in artistic speech, they are perceived as an artistic image and create a vivid image in our minds about the thing being referred to.

In her article “Linguistic Interpretation of Figurative Thinking,” N. Akhmedova notes that “...objects are always multifaceted, and from this point of view, one image can be used in thinking for several objects, and in combinations such as a human tooth, a saw tooth, and a comb

tooth, a human tooth is the main image in thinking, and the properties of the tooth object such as crushing, grinding, splitting, and arrangement in the same sequence cause this image to be used for other objects (saw, comb). The form of thinking formed through such a specificity of images is called figurative thinking.” Therefore, the derived meanings of polysemous words also serve to ensure imagery. Sh. Rahmatullayev notes that the derived meaning of a word may lose its figurativeness after a certain time, and emphasizes that the derived meaning of the words ear and nose in the combinations *kull* and *kull*, *kull* and *nose* have lost their figurativeness in their expressions. M. Mirtojiyev: “The derived meaning of a word arises according to all the phenomena of metaphor, metonymy, synecdoche, co-function, and subordination. This includes all the lexical meanings formed according to the development of the meaning of the word. When a derived meaning is created in a certain word, in most cases the goal is to ensure the figurativeness of the expression. However, the derived meaning does not always arise with the goal of ensuring the figurativeness of the expression,” he emphasizes. Seeing a flower, your face is a slave in the garden. (Resident) A friend who looks at the table is not a friend. (Proverb) One death for one head. (Proverb) The scientist notes that the word flower in these sentences is derived from metaphor; the word table is derived from metonymy; the word head is derived from synecdoche, but it does not have a pragmatic meaning, does not express figuratively, and also that figurativeness is not observed even when derived from co-operation and subordination. In our opinion, since such derived meanings are often used in speech, a habit is formed in the thinking and speech of the speaker or listener, and they accept it as normal. However, figurativeness is still preserved to a certain extent in their essence. Let us consider the role of polysemous words in the following poem in providing figurativeness.

Rahmi kelib bulutning,

Yig'lab to'kar yoshini.

Qushlar qochar majnuntol

Ko 'taradi boshini.

Bulutning orasidan

Quyosh kulib qaraydi.

Majnuntolning yuvilgan

Sochlarini taraydi. (“Manzara” E.Vohidov)

In this poem, the expressions of pity, weeping, tears, head, laughing, washing, hair, combing, etc. are characteristic of humans, and the poet transfers them to clouds, willows, and the sun. In this, humans are depicted not only as observers, but also as sufferers of nature. We can cite the following poem by Oybek as an example of the use of metaphors, which are the main means of creating ambiguity, to provide imagery in artistic works.

Nafis chayqaladi bir tup na'matak,

Yuksakda shamolning belanchagida.

Quyoshga ko'tarib bir savat oq gul,

Viroq-la o'shshaygan qoya labida,

Nafis chayqaladi bir tup na'matak...

Mayin raqsiga hech qoniqmas ko 'ngil,

Vahshiy toshlarga ham u berar fusun.

So 'nmaydi yuzida yorqin tabassum,

Yanoqlarni tutib oltin bo'sa -chun,

Quyoshga tutadi bir savat oq gul! (“Namatak” Oybek)

In this poem, the poet used figurative language to create imagery and impact. For example, the swaying of a blanket in the wind was likened to swinging on a swing, or the swaying was likened to a gentle dance, creating an artistic image.

In O'TIL, the following four meanings of the word eye are given: 1. The organ of vision of a living being. *Hozirgina quturgan itdan qutulgandek, ko'zlar ola-kula, qonsiz yuzlaridan sharros ter oqib tushmoqda, tili zo'rg'a gapga keldi*.

(A.Muxtor. "Chinor") 2. Look, gaze; look. *Gulnor buzuq qiz bo'lsa, ko'zimizdan uzoqroq joyga yo'qolgan yaxshi*. (Oybek. "Qutlug' qon") 3. Ko'rish qobiliyati. "Ko'zim o'tkir hali, esim joyida!" *deb maqtana boshladi*. (A.Muxtor. "Chinor") 4. A part or fragment of something that is distinguished by a mark and resembles an eye. *Cho'ldan kelganlar taxta urilgan eshiklarni, ko'zi bekilgan buloqlarni, kul bosgan uzumlarni ko'rib, yig'lab qaytib ketyapti* (A.Muxtor. "Chinor") Our research identified the following additional meanings of the word "eye" used in works of art. *Guzarlar, choyxonalar hali gavjum, suv sepilgan tuproq hidi, gul-u rayhon hidi anqigan, mashinani laycha itlar vovillab kuzatib kelar, ro'paradan chiqqan mashinalar lip-lip ko'z qisar edi*. (A.Muxtor. "Chinor") In the above sentence, the word "eye" has a metaphorical meaning of "lamp" or "illuminator." The word "eye" is combined with the verb "qismoq" (to squeeze), and serves to figuratively express the meaning of turning on and off one's lamp. *Deputat hamma qatori zalda kutsa, ko'z tegib qoladimi?* (A.Muxtor. "Chinor") In this sentence, the word "eye" is used in conjunction with the word "touch" to express meanings such as "look", "see". The word "eye" is also used in works of art as a symbol related to emotions, love, longing, desire, and attention. *Simyog' ochning bog'lari marjon uzum, Marjon qilib taqa qol, shahlo ko'zim...* (A.Muxtor. "Chinor") In the above sentence, the meaning of the word "eye" was transferred through synecdoche to mean "human being." In addition, together with the word "shahlo," it also served to describe the beauty of the girl. *Kunning ko'zi ko'rinay deb, osmon yorishib kelayotgan bo'lsa ham, qor uchqunlamoqda edi*. (A.Muxtor. "Chinor") In the example given, the word "eye" is used in the sense of sun, light. *Bugun koinotda ezgu bir tashvish, G'uncha gul bo'lay deb ko'zin ochadi*. (E.Vohidov. Saylanna) In this sentence, it is used in the sense of a petal of a plant and, together with the verb to open, creates an image. *Yana bir marta dalaga suv ochgani ketayotganimizda hoy, ko'zingga qarab yur, tikonni bosib olmagin tag'in degandi...* (X. To'xtaboyev. "Jannati odamlar").

In the quoted sentence, the word eye is used in the sense of road, environment. The word eye serves to create various metaphors in fiction, providing imagery and expressiveness. For example, in the example of the above cars, the eye blinked, it expressed a metaphorical meaning, while in the example of the above cars, the eye touches? it is metonymic, and in the sentence *Marjon qilib taqa qol, shahlo ko'zim...* it created synecdoche. Such expressions served to provide imagery and expressiveness. Metaphors are the main means of demonstrating the writer's skill from the point of view of artistic and aesthetic value, linguopoetic significance.

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