

ACTIVATION OF THE POETIC WORD IN SPEECH

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ANNOTATION

It is known that language is a complex and at the same time creative system. Speech, which is the emergence and realization of language, is also a device that has its own boundless creativity, manifesting the capabilities of language in a form appropriate to speech conditions. Having the mutual associative property is not exactly the same in language and speech. Linguistic units, such as lexemes, have paradigmatic, syntagmatic, and sometimes hierarchical relationships that always point to and resemble each other. A pronounced polysemantic word with each meaning creates a separate circle, and they become lexemes and occupy a place in certain paradigms of the language. This phenomenon in most cases is associated with the use of the word in a figurative sense.

This article brings to the linguapoetic analysis the peculiarity of the figurative use of some words in the poems of the famous Uzbek poetess Halima Khudoiberdieva.

Keywords: figurative meaning, poetic speech, polysemy, metaphor, metonymy, synecdoche, individual speech

It is known that language is a unique complex system; its units operate systematically. In the minds of native speakers of a particular language, lexemes belonging to this language exist in paradigmatic (similarity) and syntagmatic (neighborhood) relationships. For example, the sister lexeme forms a paradigm with the lexemes of brother and sister, on the one hand, and family lexemes, on the other. The essence of one member of the paradigm is compared with the essence of another member of the paradigm and is interpreted in a certain way. For example, the lexeme *sister* forms a paradigm with the lexemes *brother*, *sister*, *daughter* and *family*. If their common feature unites these lexemes into one paradigm, then their different signs ensure their independence. Such mutually indicating and reminiscent signs and relations between linguistic units are associative relations, and the meaning of the lexeme *sister* is determined by comparison with the meaning of the lexeme *sister* or



brother. Comparison is based on the relationships of reminder, recollection, comparison.

Lexemes are also important because they can enter into syntagmatic relationships. For example, in the Uzbek language the lexeme *sister* is used in speech, on the one hand, with tens and hundreds of lexemes such as *kind, good, lonely, happy, sincere, elder, younger*, and on the other hand, morphological. (*-lar, -jon, -oy, -xon, -gina, -dek, -day*) and syntactic (such as *-man, -san, -ngiz*) forming conjunctions. This is a possibility inherent in lexeme dynamics.

The speaker selects the necessary unit in the process of speech from the paradigm based on similar and different signs and creates various combinations in speech within the limits of syntagmatic possibilities [3]. Neither the essence of the lexeme nor the syntagmatic possibility can be revealed at one moment of speech. Already, as it is said in dialectics, in one event the essence is not fully revealed, the possibility is not fully realized. Speech implementation is only part of it. A lexeme is a ready-made, stable, general, obligatory unity of form and meaning in the minds of members of a certain linguistic community, a word in speech that expresses concepts and relationships denoting movement in existence, a thing-object, symbol, quantity, etc. – a linguistic unit, combining words and grammatical morphemes [3]. The speech expression of a lexeme is a word.

In lexicology, a distinction is made between unambiguous and ambiguous words. From the point of view of theoretical lexicology, a word used in speech is always unambiguous. Since a word is a one-time occurrence of a lexeme, it has the character of uniqueness, unlike a lexeme. With the development of society, spoken words reveal derived speech meanings that are constantly associated with the lexical meaning they express. As a result, unambiguous words turn into ambiguous words. A polysemantic word forms a separate circle with each meaning. They become lexemes and are placed in separate paradigms of the language. We observe this in examples taken from the poems of the famous Uzbek poetess Halima Khudoiberdieva. Poetess Halima Khudoiberdieva is a unique and inimitable artist, capable of reflecting the dictionary meanings of words in various colors, and with her gloomy poems she has won a place in the hearts of Uzbek readers. He managed to create new allusions based on the lexical and semantic features of the modern Uzbek language. Whether the poet writes on socio-political themes, lyrical or intimate themes, she represents more than just pretty similes. The poetess achieves a balance of form and content, depicting feelings in new forms; tell the truth, glorify



the solemnity of justice; at the same time, he gives new and deeper meanings to words familiar to us all, which proves his true talent.

Let's move on to examples. The poet writes in the poem "A Woman Passes By...":

Don't ask. I don't even say a word

Look at my broken bone.

Don't make any noise, I won't wake you up.

The tiger lies in my heart... [5]

Kh. Khudoiberdieva creates a beautiful allegory through the verse "The Tiger Lies in My Heart."

In the poet's poems "Woman," recognized by experts as "dedication to the women of the world," "You are a river...", "They said: "Don't forget, a woman is the opposite of people," "When you can't drink, turn away. Dozens of poems also contain beautiful allusions like "salty, talkh, they said." Conventionality in the nature of words, a figurative meaning expressed in the style of "a cup under a cup" is a priority in the poet's poetry. The above verses acquire socio-philosophical, artistic and aesthetic significance in accordance with their meaning.

Another example:

I am a tree that does not know its strength, endurance,

I am a tree that cannot leave one place.

It has many branches, and on its leafy branches birds sing,

I am a tree that has never laughed in its life... [5]

In the words of Ibrahim Gafurov: "Poetry is the poet himself." The poet compares her mental anguish and mental pain to "a tree that cannot stand itself," "a tree that did not smile from one place," "a tree that never laughed," and creates unique metaphors that provide the expressiveness and impact of the work. This thought. The logic in the comparisons in this passage is strong; when reading them, you will involuntarily share the feelings of the poetess.

Someone cut me with a knife and sucked my juices,

Someone else looked into my heart and saw everything.

A cocoon worm ate my leaf, someone wore my glitter.

And I am a tree that does not take a single leaf from others... [5]

The poet's comparisons do not evoke feelings of pity in the reader; on the contrary, they put him in the position of trying to get out the door. In a word, THE WOMAN invites the reader to the doors of the HUMAN HEART. In our opinion, not all poets can describe this situation as boldly as Halima Khudoiberdiyeva. In the works of Halima Khudoiberdiyeva there are many comparisons traditional in Uzbek poetry.



For example,

...You are the destination of true and false tales,

A man is like a horse without a bridle, whose destiny is you...

Another example:

My mother! The days of healing have come, the sunset is red...

or

Your sons are as sweet as fruit...

When discussing migrations in sources, it is common to explain them with examples of nouns. However, the development of the meaning of verbs is also reflected in the poet's poetry. For example,

History fed me every morning

Each blade fed the mind and consciousness.

She did not feed the wolf, the fox, but fed the lion –

Turan is the heart and source of every Uzbek.

Halima Khudoiberdiyeva's poem "Turon" masterfully describes such combinations as "shooting a bullet", "shooting a fire". What we mean is that they are usually used to express a negative meaning. But the poetess used them to give this poem a positive stylistic tone:

This thought threw a shooting bullet into my heart,

This thought threw fire into my head.

The thought that stirred my blood in a dream:

"Turon, sacred center of life." [5]

In the poetry of the poetess, it is customary to refer to the characteristics and conditions of man and other creatures of nature by juxtaposing, comparing and contrasting them. As a result, the images in such poems acquire the character of a philosophical generalization, the meaning becomes stronger and more metaphorical. The poetess not only glorifies the exemplary life of our ancestors who passed away in glorious history, but also calls on the current generation to follow in the footsteps of their victorious grandfathers and become faithful children of the Motherland. This call is not the advice of a wise philosopher, the instruction of a heroic grandfather, the words of a wounded soldier, but a deep observation of divine love and holiness in every particle of this soil, his soul and body are mixed with this soil. , every leaf, every plant, blood vessels of the liver are connected to the fibers of the soul of every child - these are the screams and cries of the Mother-poet [5]. This situation is clearly observed in the poetess's poems "Motherland", "Navoi Bread", "This Life is a Vanishing Street":



*I am the old bell of Turan,
If I ring the bell, the fields and hills will wake up.
My child, who are you, who is the killer of your grandfather,
Do you know the ninety breeds of Turks?
It's coming out of my veins
Naiman's mother wakes up crying...*

It's no secret that the lyrical hero of modern poetry has become more thoughtful about life, about people, and when he thinks, it's not superficially, but rather deeply thinking and expressing wise thoughts [1]. It would be more correct to say that this situation is the "knots" that connect Halima Khudoiberdieva's poems. In this regard, the metaphorical movements were chosen appropriately by the poetess.

We are repeatedly convinced that new comparisons appear in the poet's ability to use metaphors.

*My hands, my newborn moons,
Go your way, my love, for my hand will bind yours.
Clutching your letter to my chest, trembling like a leaf,
My hands put your longing on my heart, on my chest.*

In the metaphors "My hands, my newborn moon", "My hands laid your longing on my heart, on my chest" we can appreciate as a new find. Or "to place longing for a friend in the heart", "to keep in the heart" - allusions familiar to Uzbek poetry. But in the metaphor of "putting your hands into the heart of a yearning person" there is a special embodiment that spiritualizes the heart. In the poetry of Halima Khudoiberdieva there are a number of individual forms of speech that have their own meaning and are not observed in the work of other poets.

In the poetess's work, the figurative word served as an important methodological tool in providing a poetic image and ensuring the emotional expressiveness of the expressed thought. We can observe that the poetess widely used the following words in her poetic style: man, homeland, love, mother, sun, soul, flower, heart, struggle, woman, burning, etc. These words performed a specific semantic-functional task in each place and served to create unique movements.

It is concluded that when any lexeme in a language is transferred into speech, especially when it becomes a poetic word, it necessarily acquires polysemy and becomes active in speech. This situation accelerates the process of transforming polysemantic words into lexemes.



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