

## About Polisemantic Words (on the example of the poems of the Uzbek poetess Khalima Khudoyberdiyeva)

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### ABSTRACT

*Language is a uniquely complex system and at the same time a creative being. We know that the emergence and realization of language takes place mainly through speech. Speech is also a device with its own limitless creativity, demonstrating the possibilities of language in a way that is appropriate to the speech context. Possession of a reciprocal associative feature is not exactly the same in language and speech. Linguistic units, such as lexemes, always have paradigmatic (similarity) and syntagmatic (neighborhood) relationships that point to each other and remind each other. The polysemantic word creates a separate circle with each meaning. They are lexemed and placed in separate paradigms in the language. When approached from this point of view, any lexeme, whether it is single-semantic or multi-semantic, has many meanings in speech. The word, on the other hand, always remains the same for a particular speech process.*

*The article analyzes the peculiarities of the use of some words in the figurative sense in the poems of the talented Uzbek poet Khalima Khudoiberdiyeva.*

**Keywords:** *lingvopoetics, metaphor, metonymy, synecdoche, metaphor, individual speech.*

### 1. Introduction

We know that language is a particularly complex system and that its units function in an orderly manner. In the minds of the speakers of a certain language, the lexemes belonging to this language exist in mutual paradigmatic (similarity) and syntagmatic (neighborhood) relations. For example, the lexeme *mother* lives in a paradigm with lexemes *child*, *son* and *girl*, on the one hand, and the lexeme *father*, on the other. The essence of one member in the paradigm is taken in relation to the essence of another member, which is similar to it in the paradigm. For example, while the lexeme *mother* forms a paradigm with the lexemes of *child*, *son*, *daughter* and *father*, their common denominator unites these lexemes into one paradigm, while different symbols provide independence. Symbols that indicate and resemble each other in this way between linguistic units are associative relationships, and the essence of the *mother* lexeme is determined in comparison with the essence of the paternal lexeme. On the other hand, the analogy is based on the relationship of reminder, recollection and parallelism.

Lexemes are also important in that they can enter into syntagmatic relationships. For example, the maternal lexeme combines tens, hundreds of lexemes in speech, such as *kind*, *kind*, *lonely*, *happy*, *passionate*, on the one hand, and morphological forms and word-formation suffixes, on the other. This is a characteristic feature of lexeme dynamics.

The speaker chooses the unit necessary in the speech process from the paradigm based on similarities and differences, and creates many combinations in speech within the syntagmatic ability [3]. In speech, neither the essence of the lexeme, nor the syntagmatic possibility can be fully revealed in one speech moment. Indeed, as dialectics points out, in one event the essence is not fully revealed, the possibility is not fully realized. Speech is only part of it.

A lexeme is a ready-made, stable, general and obligatory in the minds of members of a certain society, consisting of a unit of form and meaning, rounded, representing concepts and relationships denoting action, being, object, sign, quantity, and so on. It is a linguistic unit that combines words and grammatical morphemes in speech [3]. The form of a lexeme in speech is a word.

In lexicology, one-semantic and multi-semantic words are distinguished. From the point of view of theoretical lexicology, the word used in speech is always unambiguous. Since a word is a one-time form of a lexeme, it has a unique nature in contrast to a lexeme.

As society develops, the spoken words continue to generate verbal meanings that are inextricably linked with the lexical meaning they express. As a result, a one-semantic word becomes a multi-semantic word.

## 2. Methods

Polysemantic words form a separate circle with each meaning. They become lexemes and stand out as separate language paradigms. We see this in the poems of the Uzbek poet Khalima Khudoyberdiyeva.

The poet Khalima Khudoyberdiyeva is a unique, inimitable artist who managed to express the lexical meanings of a word in different ways, and with his good poems won the heart of the Uzbek reader. He managed to create new metaphors based on the lexical and semantic features of the modern Uzbek language.

The poet uses more beautiful analogies, whether on social and political topics, lyrical or intimate topics. When the poet presents the image of emotions in new forms, he achieves a balance of form and content; to be honest, they constantly strive to glorify the triumph of justice; at the same time, he gives new and deeper meanings to all familiar words, proving that he is a real talent.

Let's take a look at some examples. The poet writes in the poem "A woman passes by ...":

*Сен сўрама. Мен ҳам айтмайин,  
Курагимни(нг) синганини қарс.  
Шовқин солма, мен уйготмайин,  
Юрагимда ётар бир йўлбарс...[5]*

Kh.Khudoyberdiyeva creates a beautiful analogy in the poem "Woman" with the line "The tiger lies in my heart". The poem "Woman" is recognized by experts as "This poem is dedicated to women around the world." There are dozens of beautiful metaphors in this poem: "You are a river", "The woman did not want them, the villains said that the woman had the opposite character", "They could not drink a woman like wine, and turned away from her, saying that she was bitter" etc.

In the poetic rhetoric of the creator, conventionality prevails in the nature of words, the transferred meaning, expressed in the form "meaning under meaning". The aforementioned poems have socio-philosophical, artistic and aesthetic significance in meaning.

Another example:

*Ўз кучи, ўз бардошини билмаган дарахтман мен,  
Қоқилгандай битта жойдан жилмаган дарахтман мен.  
Сершоҳ, сербарг новдалари чақ-чақлатиб қушларни  
Умр бўйи ўзи бир бор қулмаган дарахтман мен...*

## 3. Results and their discussion

According to Ibragim Gafurov: "Poetry is the poet himself." The poet likens his mental anguish and torture to "a tree that does not know its own endurance," "a tree that does not move from one place," "a tree that never laughs," and creates unique metaphors. The logic of the parables in this passage is strong, and as you read them, you involuntarily become a partner in the poet's language.

*Биров пичоқ билан кесди, сўрди шираларимни,  
Бошқа биров каллаклади, кўрди ичим, қаъримни.  
Баргим пилла қурти еди, биров кийди заримни  
Мен-чи, бировлардан бир барг юлмаган дарахтман мен...*

The poet's parables do not evoke pity in the reader, but rather create the feeling that he is trying to

survive a hurricane. In a word, reading a poem, the reader meets a great soul named WOMAN. In our opinion, not all poets can describe this situation as boldly as Halima Khudoiberdieva.

In her work, Halima Khudoiberdieva also widely used traditional analogies in Uzbek poetry. For instance,

*...Росту ёлгон эртақларнинг борар ери Сен,*

*Асов отдай эркақларнинг борар ери Сен...*

Another example: *Онагинам! Дориламон кунлар келди, шафақлари ол...*

or

*Ўғлонларинг мева қадар бир ширинликдир...*

When referring to migrations in sources, it is usually customary to interpret them as examples of the equine family. However, the widespread development of the meaning of verbs is reflected in the poet's poetry. For instance,

*Мозийи ҳар отар тонгни эмизган,*

*Ҳар тигли ақлни, онгни эмизган.*

*Бўри, тулкимас, арслонни эмизган –*

*Туркликнинг кўкраги, булоғи Турон. [5]*

Khalima Khudoiberdiyeva's poem "Turon" masterfully describes such combinations as "shooting", "shooting fire". By the way, in normal cases they are used to express negative values. But in this poem, the poet uses them to reveal a positive stylistic connotation:

*Ўнгимда руҳимга ўқ отган фикр,*

*Кўнглимга бир ёруғ чўғ отган фикр.*

*Уйқумда қонимни уйғотган фикр:*

«Туркликнинг муқаддас ўчоғи Турон». [5]

In poetry of the poet, it is customary to refer to the traits of man and other creatures of nature, juxtaposing, comparing and contrasting them. As a result, the images in such poems become philosophically generalized, the meaning becomes stronger and more metaphorical. The poet not only describes the exemplary lives of our ancestors in glorious history, but also calls on the current generation to follow in the footsteps of the victorious ancestors and become faithful children of the Motherland. This call is not the advice of a wise philosopher, the advice of a heroic grandfather, a letter from a wounded soldier, but in every part of this land, above all, a deep observation of divine love and holiness, a soul mixed with this land, every leaf, every plant, every child, a connection the blood vessels of the liver with the fibers of the soul are the cries of the poet-mother [5]. This is evidenced by the poems of the poetess "Sen–Vatan", "Navoiy–non", "Bu umr o‘tar ko‘chadir”:

*Мен Туроннинг қадим қўнғироғимен,*

*Жаранг берсам қир-даласи уйғонар...*

*Болам, кимсан, ким бобонгнинг қотили,*

*Билармисан туркнинг тўқсон зотини?*

*Томиримдан чиққудайин отилиб*

*Найман онанинг ноласи уйғонар...*

It is no secret that the lyrical hero of modern poetry has become more thoughtful about life, about a person, and when he thinks, he thinks more deeply, and not superficially, and expresses wise thoughts [1]. More precisely, this is the "link" that connects the poems of Khalima Khudoiberdiyeva. In this regard, the poet has appropriately selected metaphorical migrations.

We are accustomed to glorifying Hazrat Mir Alisher Navoi with such metaphors as “thinker of thinkers”, “holy of saints”, “sultan of the ghazal kingdom”, “king of the ash‘ar country”. In this regard, the poet uses new parables and gives a clear answer to those who criticize, argue or argue in vain: “This great poet is ours.”

*Навоий – нон. Тўсма. Унга борар йўлдан қоч,*

*Фашилик қилма, тўрт ённи ҳам ёритаркан тож.  
Навойга ўзин урса, урма кофирни,  
Ахир нонга мусулмону кофир бирдай оч.*

General translation:

*Navoi is bread. Don't be a hindrance. Avoid the path to it  
Don't worry, the golden crown illuminates all four sides.  
Do not hit the unbeliever looking for Navoi,  
After all, both Muslims and infidels need bread.*

We are more than once convinced that there are new analogies in the poet's ability to apply metaphors. Including,

*Янги чиққан тилим-тилим ойлар қўлларим,  
Бегим, ўтар йўлингизни бойлар қўлларим.  
Мактубингиз баргдай титроқ кўксимга босиб,  
Согинчингиз юрагимга жойлар қўлларим.*

Using the metaphors “New moon in the sky - my hands”, “These hands of mine place you in my heart”, we can appreciate the similarity of hands to the moon as a new discovery. Or “put nostalgia in the heart”, “keep it in the heart” - familiar metaphors of Uzbek poetry. But the metaphor of “putting a longing for a beloved in the heart with your hands” embodies a heartbreaking feature.

Metonymy and synecdoche are also widely used in the poet's poetry techniques of semantic transfer. We are well aware that one of the meanings of the synecdoche, which forms and derived meanings, is the whole, and the other, of course, is part of it. In metonymy, designations of formative and derivative meanings are separate things and realities, they are not connected as a whole. In synecdoches, a part, expressed in one of the lexical meanings of a word, becomes an important feature of the whole, expressed in another [2; 3]. In metonymy, the sign of interdependence appears depending on the place, time, or whether one of them is the material of the other, on the basis of which the resulting value is derived from the value of the product [2.25].

As examples of migrations formed by the method of metonymy, one can cite the following poetic lines by Khalima Khudoiberdiyeva:

*Хурлик йўли– кураш йўли. Тик роҳларига  
Чиқар экан гард тегмасин элнинг барига,  
Кураш куйин қуйиб элнинг қулоқларига,  
Тун бўйи оёқ учида юриб чиқар Сўз.  
Оққан бўлсам ҳамки унинг пойида тинмай,  
Элга нафим кам менинг деб нечун ўксинмай,  
Мен биргина сўз ўстирдим,  
Мангу кўз юммай  
Туркий элни балолардан қўриб чиқар Сўз!*

Apparently, the verses of this poem used metaphor (“I grew up with just one word”) and metonymy (“The word that walks on tiptoe all night”, “The word that protects the Turkish people from harm”), which increased the melody and impact of the poem ...

The poet believes that in this bright world both the correct path and the most glorious path is the Path of Independence. The country emphasizes that each of us is responsible for people's freedom and encourages them to do everything possible to preserve it. After all, the poetess herself is following this glorious path!

*Бари ёлгон,  
Шу йўлгина чин.  
Бу йўлда юрмайсан, учасан.*

Фақат унда кетмоқлик учун  
 Ўзинг бор-йўгингдан кечасан.  
 Отланаркан тонг ёки кечда,  
 Ичга тўлдир озодлик куйин.  
 Бор лаиш-лушинг бирма-бир еч-да,  
 Бошдан-оёқ ХУРЛИКни кийин!

"Take off your clothes one by one and wear FREEDOM from head to toe!" This verse compares freedom to clothing (metaphor) and encourages those who fill the "heart with the song of freedom" (metaphor) to wear it (metaphor). In general, there is no similarity between freedom and clothing, but there is a connection: independence becomes clothing for those who ride "just like that". You must wear a dress of freedom.

We can also quote verses such as "The grass turns us to ashes", "The threshold that still cannot stand torture", "The garden in your heart is so beautiful", "Living conscience hangs", etc.

Words such as word, *hurricane*, *grass*, *threshold*, *garden*, *conscience* in our examples serve to create a metonymic derived meaning. In these examples, the lexical meaning of the word comes from the derived meaning depending on the relationship and proximity between things.

Examples of synecdocho-like verses: «*Ko'ngil, qo'lin bog'lab odam ahlini, Band-u band qiladi tag'in muhabbat*», «*Bu hayot g'alati, jigarim*», «*Qo'rqma, goh qiynalib qolsa jon*», «*Aytaversam, jonga tushar o't*»...

In these verses, the words *heart* and *soul* are polysemantic words translated by synecdoche. In this example, the words *heart*, *liver* and *soul* refer to "person". In addition, the phrase "*binds the hand*" is characteristic of individual speech, which can express new meanings, as required by the text. (In folk speech, the phrase "*binds the hand*" is usually used in the meaning of dismissal, while the poet combines in this place the meaning of love.)

Another example.

Қайдаки етимни етиб тишлайди  
 Дунё қантармаса каж итларини,  
 Рухим юрагимга қаттиқ мушлайди,  
 Рухим киябошлар совутларини.

#### 4. Conclusion

The spirit is the person himself. Spirit is part of the whole. In the verses "My heart wears armor", as well as "My soul raises its banner!", "My soul raises the banner of blood!" Throughout the entire poem. It is clear that in verses the whole part is represented by the title of the part.

From this point of view, in the poetry of Khalima Khudoiberdiyeva there are a number of special phrases that have a specific meaning and are not found in the works of other poets and poetesses:

То бу байроқ, Ватан, нурлар  
 Ич-ичингга кетсин кириб.  
 Токи ганим ватанхўрлар  
 Ололмасинлар суғириб... («Ватан байроғи» шеъридан)  
 Болакайим, сен қўрқма, сен ҳовучламагин жон –  
 Сен қозғоз каптарингни ясайвергин шодланиб...

(From the poem "In the footsteps of Ulugbek")

Наврўзона шавқ-ла куйлай гунчани уйготтириб....  
 Фам на қилсун ул мунаввар шамъи шабистон олдида.

(From the poem "Navruz")

Ҳеч ким билан сирлашмай, ҳеч кимсага тутмай май,  
 Ўз қоним билан ўзим алвонланиб бораман. (From the poem "Begim")

Such words served as an important methodological tool in giving a poetic image, in ensuring the

emotional expressiveness of the expressed thought.

It can be noted that in the poetic style of the poetess, the words were widely used: *freedom, homeland, love, mother, sun, heart, flower, heart, struggle, woman, burn, etc.* These words performed a unique semantic and functional function in each place, served to create unique migrations.

The bottom line is that any lexeme, be it semantic or multi-semantic, has several meanings in speech. When approached from this point of view, any lexeme, whether it is single-semantic or multi-semantic, has many meanings in speech. The word, on the other hand, always remains the same for a particular speech process.

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