ISSUES IN THE SEMANTIC AND SYNTACTIC ANALYSIS OF WORDPLAY AND METAPHORS IN THE UZBEK LANGUAGE

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Annotation

This article analyzes the semantic and syntactic features of wordplay and metaphors in the Uzbek language. It explores the linguistic and cultural layers of wordplay, the logical-semiotic essence of metaphors, and their functional role in sentence structure. Based on examples from literary texts and public speech, the article reveals the interaction between semantic coherence and syntactic constructions.

Keywords: metaphor, wordplay, semantics, syntax, lexical unit, context, means of expression

Studying wordplay and metaphors from a semantic-syntactic perspective in the Uzbek language helps to deeply understand the creative capacities of the language, ambiguities in communication, and cultural context. Below is an overview of key directions, methodologies, and existing research related to this topic.

Research on wordplay and metaphors in the Uzbek language is conducted from multiple angles. One of the most prominent directions is semantic-syntactic analysis, where wordplay and metaphors are studied by combining semantic (meaning) and syntactic (grammatical structure) aspects. This approach allows for in-depth analysis of phenomena such as polysemy, similarities, antonyms, homonyms, and paronyms.

Another productive research direction is the linguoculturological context. Wordplay and metaphors are not limited to grammatical structures but are also closely related to culture, traditions, and national worldview. Linguoculturological studies explore the cultural context of these units.

Pragmatic analysis also plays a significant role in the study of wordplay and metaphors. It examines the communicative intentions behind their usage, such as humor, irony, emphasis, comparison, etc.

Important linguistic studies in this area include those conducted by Iroda Saidova, who analyzed the lexical usage and pragmatic features of wordplay. Her research investigates the

creative use of homonyms, paronyms, and polysemous words, as well as the challenges encountered in translation.

Another study by Fayyoza Mahmudova explores the linguoculturological aspects of Uzbek phraseological units. This work examines the interrelation between culture, language, and meaning. In addition, Zebiniso Sulaymonova conducted research on the semantic-syntactic analysis of similes in lullabies in the Uzbek language, focusing on their role in language and culture.

Recommended methods include descriptive-comparative analysis, structural analysis, linguoculturological and pragmatic approaches. The main tools used are lexical and syntactic analysis, contextual analysis, and the consideration of cultural context.

Wordplay is the creative use of language units based on phonetic, semantic, morphological, or syntactic similarity, contrast, or unconventional application to create humor, irony, sarcasm, or imaginative expression.

Wordplay is commonly used to enhance expressiveness, imagery, semantic diversity, or comedic effect. In linguistics, its primary characteristics often involve polysemy — the use of a single word with multiple meanings. From the viewpoint of sound similarity, wordplay may involve homonyms, paronyms, dialectal features, or phonetic resemblance. Semantic opposition through antonyms can also be used to create humor or irony.

In Uzbek, wordplay and metaphors are marked by their ability to introduce new meanings, tones, or styles through creative expression.

Based on homonyms: "Qalamim yo'q, yozolmayapman." Here, "yo'q" is used in the sense of "absent," but at first glance, it may be interpreted as negation.

Dialectal humor: "U keldi, keldi-yu, ketdi." This repetition and rhythm create a humorous effect.

Semantic opposition (irony): "Qishlog'imizda issiqlik yo'q, faqat 'sovuq' so'zlar bor." The phrase "cold words" functions with dual meaning: temperature and unfriendly interaction.

Based on paronyms: "U odam gapiradi, lekin g'am emas, gam edi." Here, the sound resemblance between "g'am" (sorrow) and "gam/game" (possibly a pun on the English word) creates humor.

Usage Contexts

- In literature: for enhancing artistic expression.
- In advertising: to create memorable slogans.

- In poetry and aphorisms: to use metaphorical and expressive structures.

- In oral games and riddles: frequently found in children's language games and folklore.

Wordplay and metaphors serve as powerful tools in linguistic creativity, conveying layered meanings and cultural values within the Uzbek language.

Wordplay and Metaphor in the Uzbek Language: Types, Examples, and Linguistic Analysis

Wordplay in the Uzbek language is created based on the richness, musicality, and polysemy of the language. It serves mainly for humor, irony, creative expression, and imagery. Below are the main types and examples of Uzbek wordplay, which serve as proof of the linguistic expressiveness of the Uzbek language.

1. **Wordplay Based on Homonyms**

These are plays on words that are written or pronounced the same but have different meanings. **Example**: *"Uzoq safarda uzoqni ko'rish qiyin."* (Here, *"uzoq"* functions both as an adjective meaning "far" and as a noun meaning a name or a person.)

2. **Wordplay Based on Polysemy**

A single word with multiple meanings is used creatively.

Example: *"Oyda tug'ilgan bola Oydin bo'lmasligi mumkin."* (*"Oy"* refers both to the moon and a personal name; *"Oydin"* means both "bright" and is also a name.)

3. **Dialect-Based Wordplay**

Plays on words based on regional differences in pronunciation or meaning.

Example: *"Andijonda 'shorva', Buxoroda 'sho'rva', Toshkentda esa 'shurva'!"* (Refers humorously to the same dish being called differently in various regions.)

4. **Paronym-Based Wordplay**

Words that sound similar but have different meanings.

Example: *"Dunyo ilmi bilan qurollan, ammo jaholat bilan urushma."* (Here, words like *"ilm"* and *"urush"* have phonetically similar elements, but their meanings contrast.)

5. **Wordplay Based on Antonyms**

Opposites are used to create humorous or meaningful effects.

Example: *"U jim bo'lib ko'p gapirdi."* (The contrast between *"jim"* (silent) and *"gapirdi"* (spoke) forms an ironic expression.)

6. **Morphological Wordplay (Word Formation)**

Meaning is altered or humor is created by adding suffixes or repeating words.

Example: *"Bor-di-yu bordi-yu bormadi."* (A rhythmic and humorous structure based on word formation and repetition.)

7. Phonetic (Oral) Wordplay

Tone, stress, or pronunciation gives words new or humorous meanings.

Example: *"Ko'zim ko'rdi ko'rkni, ko'nglim ko'rmaslikni tanladi."* (Wordplay between *"ko'r"* meaning "see" and *"ko'r"* meaning "blind.")

8. Aphoristic (Short Humorous) Wordplay

Short, witty, and figurative expressions.

Example: *"Erkak yengilmas bo'lsa, ayol uni yengadi."* (*"Yengilmas"* – invincible; *"yengadi"* – defeats and refers to clothing sleeve.)

Scientific Methodology for Analyzing Wordplay

It is important to emphasize that wordplay is a phenomenon in linguistics that is studied in terms of lexical-semantic, phonetic, stylistic, pragmatic, and cultural-linguistic aspects. The following are the main methodological approaches for scientific research:

1. Lexical-Semantic Analysis

Analyzes literal and figurative meanings of the words in wordplay:

• Identifies primary and secondary meanings;

• Studies homonymy, polysemy, paronymy;

• Reveals contrast, similarity, and metaphorical usage.

Example: *"U ish bilan emas, gap bilan band."* (The word *"band"* has dual meanings – "busy" and "engaged in.")

2. Phonetic-Phonological Analysis

Focuses on how words are similar or different in terms of sound:

• Repetition of sounds (alliteration, assonance);

• Pronunciation similarities;

• Effects in spoken language.

Example: *"Bordi-yu bordi-yu bormadi"* – creates a humorous rhythm through repetition.

3. Syntactic-Stylistic Analysis

Studies the grammatical structure and stylistic function of wordplay in sentences:

• Sentence construction and stylistic devices (irony, sarcasm);

• Emotional and expressive tone;

• Use of paradoxes and aphorisms.

Example: *"Jim turib juda ko'p gapirdi."* (A stylistic contrast creates irony.)

4. Pragmatic Analysis

Analyzes the communicative purpose and impact of wordplay:

- Contextual relevance;

- Intent (humor, criticism, advertisement);

- Gap between speaker's intent and listener's perception.

Example: *"Aqlli ayol erkakni so'z bilan yengadi."* (A witty and ironic meaning is conveyed.)

5. Linguocultural Analysis

Explores how worldview, values, and cultural stereotypes are reflected:

- National mentality and values;

- Culture-specific metaphors and images.

Example:

"Choy kelsa, gap ketadi." (A metaphor from spoken culture linked to the Uzbek tea-drinking tradition.)

Conclusion

In conclusion, systematic analysis of wordplay based on the above methods enhances the effectiveness and theoretical depth of research. It helps to uncover the semantic, cultural, and stylistic significance of wordplay and metaphors in the Uzbek language.

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