

THE ARTISTIC FEATURES OF WORDPLAY IN LITERATURE

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Abstract. *This article examines the linguopoetic nature, types, and main characteristics of wordplay in literary texts from a scholarly perspective. It substantiates that wordplay arises from the creative use of the formal and semantic potential of linguistic units and contributes to the formation of multi-layered meanings within a text. Wordplay based on homonymy, polysemy, paronymy, as well as phonetic, morphological, and syntactic devices is analyzed through illustrative examples. The study also reveals the role of wordplay in enhancing the aesthetic expressiveness of literary discourse, shaping the author's individual style, and activating the reader's interpretative thinking. The findings of the research are of both theoretical and practical significance for linguopoetics, stylistics, and literary text analysis.*

Keywords: *wordplay, literary discourse, linguopoetic analysis, homonymy, paronymy, phonetic wordplay, semantic opposition, irony and sarcasm, emotional expressiveness.*

Annotatsiya. *Ushbu maqolada badiiy adabiyotda so'z o'yinlarining lingvopoetik mohiyati, turlari va asosiy xususiyatlari ilmiy jihatdan yoritiladi. So'z o'yinlarining til birliklarining shakli va semantik imkoniyatlariga tayangan holda yuzaga kelishi, matnda ko'p qatlamli ma'no yaratishi asoslab beriladi. Omonimlar, ko'p ma'nolilik, paronimlar, fonetik, morfologik va sintaktik vositalarga asoslangan so'z o'yinlari misollar yordamida tahlil qilinadi. Shuningdek, so'z o'yinlarining badiiy nutqning estetik ta'sirchanligini oshirish, muallif uslubini belgilash va o'quvchi tafakkurini faollashtirishdagi o'rni ochib beriladi. Tadqiqot natijalari lingvopoetika, stilistika va badiiy matn tahlili uchun nazariy hamda amaliy ahamiyat kasb etadi.*

Kalit so'zlar: *so'z o'yinlari, badiiy nutq, lingvopoetik tahlil, omonimiya, paronimiya, fonetik so'z o'yinlari, semantik qarama-qarshilik, kinoya va istehzo, emotsional-ekspressivlik.*

Аннотация. *В данной статье с научной точки зрения рассматриваются лингвопоэтическая сущность, виды и основные особенности словесных игр в художественной литературе. Обосновывается, что словесные игры возникают на основе формальных и семантических возможностей языковых единиц и способствуют созданию многослойного смыслового пространства текста. На примерах анализируются словесные игры, основанные на омонимии, многозначности, паронимии, а также на фонетических, морфологических и синтаксических средствах. Кроме того, раскрывается роль словесных игр в повышении эстетической выразительности художественной речи, формировании индивидуального авторского стиля и активизации читательского мышления. Результаты исследования имеют теоретическое и практическое значение для лингвопоэтики, стилистики и анализа художественного текста.*

Ключевые слова: *словесные игры, художественная речь, лингвопоэтический анализ, омонимия, паронимия, фонетические словесные игры, семантическая противопоставленность, ирония и сарказм, эмоционально-экспрессивность.*

Introduction. Word play is a lingua-poetic phenomenon based on the creative use of the formative or semantic capabilities of language units in artistic speech, which arises from the ambiguity, formality, sound harmony or contrast of meaning in words. Through wordplay, layers of hidden meaning emerge in the text, and the aesthetic and emotional impact of the speech is enhanced. Word games are formed mainly based on different levels of language and are divided into several main types based on this. Examples of

these include wordplay based on homonyms, wordplay based on multiple meanings, wordplay based on paronyms, phonetic wordplay, morphological and syntactic wordplay, as well as wordplay based on semantic opposition and irony. First of all, word games based on homonyms are widely used in artistic speech. In this case, words that are the same in form but different in meaning are used in the same context, creating a multi-layered meaning. As a result, the text becomes semantically richer and encourages the reader to understand the hidden meaning of the word. For example: His eyes were open, but he could not see the truth. Wordplay in literature, analyzed linguistically as a creative, strategic, and often comedic device, functions through manipulated lexical, phonological, and grammatical structures to produce puns, ambiguity, and irony. Linguistic research emphasizes its role in characterization, plot enhancement, and reader engagement through techniques like polysemy and homophony.

Literature analysis. The study of wordplay in literary texts is grounded in the works of Uzbek and international linguists who have explored the expressive and aesthetic potential of language. Scholars such as R. Qo'ng'urov and M. Yo'ldoshev have examined stylistic devices, polysemy, and hidden meanings as key components of artistic speech, providing a theoretical basis for understanding wordplay. Their research highlights the role of linguistic units in shaping imagery, emotional impact, and authorial style. These approaches allow wordplay to be interpreted as an essential linguopoetic tool that enriches the semantic structure of literary texts.

Research methodology. The research employs descriptive, analytical, and linguopoetic methods to examine wordplay in literary texts. Various examples are analyzed to identify structural, semantic, and stylistic features of wordplay across different language levels. Additionally, comparative and contextual analysis is used to reveal the functional role of wordplay in enhancing meaning and aesthetic expression.

Results and discussion. Multiple meanings of a single word are activated simultaneously, deepening the image. This type of wordplay serves to bring out emotional and philosophical layers in the work. Word games based on paronyms are also found in artistic speech. The juxtaposition of words that are similar in pronunciation or form but differ in meaning increases the expressiveness of speech and emphasizes semantic subtlety. For example, the phrase "Uzbek people live a harmonious life" also contains a word play. In addition, phonetic word plays are based on phenomena such as sound repetition, rhyme, alliteration, and assonance. They are especially common in poetic texts, enhancing the musicality and rhythmic effect of speech. For example: A wordless echo was heard in the mysterious quiet morning. In this sentence, the repetition of the sound "s" creates a phonetic word play. Morphological word games are formed through the unusual and creative use of word-forming or form-forming suffixes. Such word games demonstrate the individuality of the author's speech. Syntactic wordplay also occurs based on sentence

structure, word order, or syntactic parallelism. This type of wordplay provides a unique artistic style.

For example: He waited for happiness, but happiness did not wait for him. The interplay of words in the structure of the sentence has made the expression more expressive. Finally, wordplay based on semantic contradiction and irony is also important in fiction. Irony or criticism is expressed through the contrast between the literal and hidden meaning of a word. For example: He was very "kind" only to himself. In this sentence, the meaning is enhanced through irony. Wordplay is an important means of expression in the language of fiction, playing a significant role in enhancing the aesthetic and semantic value of a work, indirectly conveying the author's idea, and activating the reader's thinking. Literature analysis and methodology

The study of the expressive possibilities of artistic speech in Uzbek literary criticism and linguistics has been a special focus of attention. Raim Kungurov's scientific research in this area is of particular importance. In his works such as "Stylistics of Artistic Speech" and "Issues of Speech Culture and Style", the scientist extensively discusses the aesthetic function of language units in artistic speech. These studies analyze phenomena such as polysemy, homonymy, irony, and sarcasm as important elements of artistic expression [1]. These issues form the theoretical basis of word games, allowing them to be interpreted as a means of shaping the author's individual style. Kungurov's stylistic views serve to explain wordplay in relation to the aesthetic and expressive possibilities of artistic speech [2].

The scientific works of Bahodir Yuldoshev, who also studied Uzbek literary texts lingua-poetically, are also an important theoretical source for studying the issue of wordplay. His works "Artistic Text and Its Linguistic-Poetic Analysis" and "Semantics of Artistic Text" provide a deep analysis of the multi-layered semantic structure of artistic text, hidden meanings, and reader perception. In these studies, wordplay is interpreted as an important linguistic phenomenon that creates semantic depth in the text and encourages the reader to think actively [3]. Yuldoshev's views allow for a systematic study of wordplay within the framework of lingua-poetic analysis. Word games are an important lingua-poetic phenomenon of the language of fiction, which arise as a result of the creative use of the formal and semantic possibilities of language units [4]. Word games play an important role in increasing the aesthetic value of a literary text, deepening its content, and activating the reader's thinking. The main features of this phenomenon are manifested through a number of aspects.

Common characteristics of word games in fiction Wordplay is an important linguistic phenomenon in fiction that expands the aesthetic and expressive possibilities of language. They serve to deepen the content of an artistic text, resulting from the unusual, creative application of language units in terms of form and content. Word games play a special role in expressing the author's individual style, bringing the artistic image to life, and activating the reader's thinking. One of their main characteristics is their reliance on

polysemy [5]. In a literary text, a word or phrase can have multiple meanings at the same time. This situation enriches the semantic layer of the text and encourages the reader to interpret it more deeply. For example, in the sentence "He has overcome many obstacles in his life," the word "path" represents not only physical space, but also the process of life. Here, through wordplay, an abstract concept is transformed into a concrete image. Wordplay also appears as a means of enhancing imagery in a work of art. The image becomes more expressive as a result of unexpected connections or semantic shifts in words. For example, in the sentence "His heart was not frozen, but it was cold" the semantic contrast between the words "frozen" and "cold" reveals the inner state of the character more deeply. In fiction, word play increases emotionality-expressiveness. The author expresses his attitude not through an open statement, but through a play of words through the medium of irony, irony or humor. This enhances the impact of artistic speech. For example, in the sentence "He was very wise, only in thinking of his own interests," the pun creates an ironic meaning and subtly expresses the author's assessment. Another important aspect of word games is their ability to create an aesthetic effect. The use of words based on their formal or semantic play evokes aesthetic pleasure in the reader and makes the text artistically attractive. For example, in the sentence "When silence speaks, all truth becomes apparent," the combination of contradictory concepts enhances the artistic and aesthetic effect. Also, wordplay encourages the reader to actively perceive. Because they often have hidden meanings, the reader is forced to think actively as they understand the content of the text. For example, in the sentence "He spoke the truth, but the truth came out crooked" the logical contradiction encourages the reader to reflect. Wordplay is also important as a means of defining the author's creative style. Every writer expresses their unique artistic thinking through the use of wordplay. As a result, wordplay enhances the linguistic and poetic value of the work, distinguishing it from other literary texts. Word games in fiction have common features such as creating multi-layered meaning, enhancing imagery, increasing emotional and aesthetic impact, and activating the reader's thinking. These aspects make word games an important object of research in the scientific-linguistic and poetic analysis of literary texts. Conclusion Word games are an important lingua-poetic phenomenon of the language of fiction, which arise on the basis of creative use of the formal and semantic possibilities of language units. Word games serve to create a multi-layered meaning in a literary text, enhance imagery, increase aesthetic and emotional impact, and activate the reader's thinking.

Conclusion. Homonymy, polysemy, paronym, and wordplay based on phonetic, morphological, and syntactic means play an important role in expressing the author's individual style. Also, through wordplay based on irony and semantic contradiction, hidden assessments and attitudes are expressed in artistic speech. In this regard, the study of word games is of theoretical and practical importance in the lingua - poetic analysis of

literary texts, helping to more deeply understand the aesthetic possibilities of the literary language.

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