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LINGUISTIC PHENOMENA ASSOCIATED WITH WORD GAMES

Abstract: This article will give an idea of linguistic phenomena associated with word games. The role and significance of such a Hodie in the emergence of word games is analyzed. Also in the article, the study of word games, the basis of their formation, the fact that word games are a peculiar stylistic method of shaping the meaning of speech, in which the goal of the speaker is an interesting and impressive occurrence, is based on linguistic evidence.

Key words: wordplay, askiya, linguistic stylistics, pun.

Language: English

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Introduction

The word game is a matter of concern in the field of pragmatics and Stylistics, many studies have been carried out on its research in Western science [3;4;9;10;15;18].

Word game-artistic-aesthetic task is the combination of the game character of the words assigned. In it, the user of the word expresses an opinion in an abnormal state with the aim of attracting attention or increasing sensitivity. In the place of the word game in dictionaries, the term kalambur is also used. Word game-Ayn. kelambor. Galambor – (Fran.calambour) is a colloquial game, based on the multiple meanings of words, the phonetic structure of which is the same, the appearance of speech consisting in the use of words like this [7].

A.Hojiev approaches the word game in the "Explanatory Dictionary of linguistic terms" as a figurine of speech, based on a lot of meaningfulness, phonetic structure uniformity or closeness to each other.

The main part

Word game-a linguistic phenomenon with a wide range of coverage; a formative and meaningful game in which a variety of understanding, interpretation and interpretation is made. The word game is an interesting expression-aesthetic derivative, which attracts the attention of the listener. Therefore, the owner of the speech creates original formations on the basis of the word game. For example, **UzWebiston** derivative (Uzbek writer wrote four novels using the letter "T" https://www.bbc.com/uzbek/uzbekistan/2014/06/140617_cy_uzwebistan_uzbek_writer_turabekov) or a tester drinker (Said Ahmad) combination.

The following linguistic phenomena that are directly related to the word game should be taken into account: **acimmetric dualism** (dependence between the infinity of the content and the limitation of the linguistic means that characterizes it); **amphibian** (uncertainty of expression with two different interpretations and interpretations); **allofronia** (figurative silences, such as polygamy); **contamination** (linguistically a new word, the appearance of a word game directly related); **allusion**,

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irony (a stylistic method based on the use of such meanings as humor, escapism, sarcasm in hidden semantic structures, pointing to one another; Trop consisting in the use of a completely opposite meaning to the true meaning of Language Unity; irony); **presupposition** (not the meaning expressed through the certain facts that are so familiar, certain knowledge related to the general situation); **syncretism** (the confluence of linguistic phenomena; the simultaneous expression of more than one grammatical meaning in the same form, at the same time); **syntagmization** (the method of connecting two words syntactically or creating a new speech integrity by dividing one word into parts); **paronymy** (the use of stylistic purposes from similar units of pronunciation); **homonymy** (the use of formative words whose meanings are not related to each other); **occasionalism**-(Latin *occasius* – "extraordinary", "random case") meaning that does not form in the semantic structure of the word, reincarnate in a certain individual application; uzual meaning.

In the development of the Uzbek national word art there was a special genre – the soldier, which was based on the word game. The subordinate in words and sentences is the art of speech, consisting in finding a suitable answer to it, by predicting colorful portable meanings inclined to caress, sarcasm, sarcasm, sarcasm, mockery, ridicule, Shama and other humor [14].

The research shows that the application of the word game in the Uzbek language of sheep is explained by the polysemantic nature of the Uzbek language. The abundance of polysemantic words, omofon, omograf, paronym, homonym units in the Uzbek language creates a wide opportunity for word games.

In the "theory of literature" there is a brief information about the game of words from artistic arts: talmeh, Firefly, iyhom; istichroj (Aslan: "extraction") from all kinds of arts, etc [1].

The word game is a form of speech, based on different interpretations. Since it is a difficult task to express the spiritual world of a bright person, his concepts in the normative state (atrophical) with the language unsurlari, there is a need to retreat from the normal state. As a result, the path to the word game in the colloquial speech opens. It will be necessary to look at such a retreat not as a speech defect or defect, but as a speech-decorating retreat, Poetic Cases. Accordingly, it will be correct to look at the word game as a deliberate violation of the normal state of language and speech.

These different interpretations are studied in the language under the name of amphibians, allofronia. With the expression of these phenomena kengaytiradi change the function in context, kengaytiradi their semantic capabilities in Language units, in particular, sentence fragments.

The term amphibian is interpreted in dictionaries (Greek *amphibolia* – two-way, two-meaning) in the style of "ambiguity of expression, having two different interpretations and interpretations".

Amphibian as a text homonymy provides a variety of textual content. About this event, Aristotle emphasized in his book "rhetoric": "the clarity and clarity of the style is very important in rhetoric. If the speech is incomprehensible, it will fail its function. But it is also worth noting that sometimes two meaningful expressions can be used purposefully. Especially such expressions come to hand for the sophists» [2].

Nemis scientist V. " Sworn brother-Gander! Currently, the buri content of the red-hot declaration of Kiri and Vir can be formed as turlu amunga ega Burli. The style has a room value of emas. Amphiboliding til uchun the significance of the emasligini incident of Lisonian belgi uchun hosymetric dualism can finally be founded [12].

Bashkir linguist B.T.Ganeev introduces the term "allofronia" (Greek "differently"+"think, perceive") as a linguistic correlation to the term "conflict", which is considered a logical term. It offers the term "atrafonia" (Greek "correct"+"reflect, perceive") in its direct meaning, without contradiction to the term. Allofronia and atrophronia, as he rightly pointed out, constitute two inseparable aspects of the language [6]. The term "allofronia" can be approved for the fact that it is able to express, summarize, in addition to conflict, dependence, as well as changes between the linguistic unit and its meaning, more precisely, changes, that is, events that are the product of "thinking differently" [11].

Both atrophronic elements and allofronic elements coexist in the language. If the language consists only of atrophysical elements, then such a language becomes indecently impoverished and does not know what to develop. If the language is only composed of allofronic elements in itself, it completely loses its integrity and stability, such tilni can neither be understood nor explained. Normative elements, that is, peripheral units, form the basis of language stability, logical anomalies are non – nomadic elements, that is, allofronic units, which ensure the development of language [19].

The writer does not resort directly to allofronic means with the aim of tilni development, but skillfully creates such means for the complete and beautiful expression of his concrete artistic intention, or brings them to active action in unusual, extraordinary specific content and shamuyils. Ultimately, the incomparable developments of the word artist in this regard serve for the evolutionary coloring, enrichment of the language, which means development. It is not surprising that the famous French poet and literary critic Paul Valery called the "tilni enriching retreats", specific, unusual applications in the writer's language, multilingualism, spiritual-logical contradictions, logical contradictions, in one word, retreats from strict language norms [5].

In the word game communicative intent (communicative goal, communicative target),

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communicative strategy, communicative tactics, communicative prospect, communicative experience, communicative competence are embodied. Accordingly, the semantic-structural analysis of the word game will have to be carried out in such a way that they are connected.

The word game is characterized by its pragmatic aspects. Speech should be expressed in an implicit way, taking into account the fact that the speaker can guess and get aesthetic pleasure. Such a speech, expressed in the style of "nimkosa under the cup", characteristic of the traditions of the word art of Sharka, is called in Russian linguistics by the term "text in the text" – "podtekst" [16].

When the word game is performed, a form and content inconsistency (asymmetric dualism) occurs in the context. The more important the content in the context of the word game, the more significant the form is also. The skill of the speaker in shaping the content, the individual approaches to this have a special value. These are verbal signals that point to a specific goal without a random event.

In the understanding of word games, the sentence, which is issued on the basis of the literal edges of words, is understood according to presupposition [13]. The composition of Askiya Uzbek national vocabulary is based on presupposition from head to toe. The listener can understand the presupposition only if he has previously been informed about the purpose of communication. It is necessary for soldiers to know the nicknames of the "opponents", to quickly guess what they are referring to, in general, what the thought is going on, the content provided for by the Tagma of the sentence. Only then will the word Masters be able to understand different gestures and continue the hanger.

Most often in the context of the word game is expressed cynical content: caress, sarcasm, avoidance, sarcasm, sarcasm, irony, laugh, ridicule, sarcasm, irony, ermak, kalaka, shama, bite, mayna, definition, hook [8]. This is an allusion phenomenon, in linguopoetics it is called quot; lot. allusio-hint, joke" – is interpreted as a stylistic method based on referring to the Real political, household, historical or literary Fakt, which is considered familiar to all. In the allusion, the circle of the sign object will be wider than in the talmeh. In the oral creativity of the people, the events called humor, ridicule, fun, ermak were called humor, grace, satire, zarafat in Uzbek classical literature. Although such words as fun, ridicule, humor, ermak seem to be synonymous with each other, their meanings are different.

The phenomenon of "syntagmalization" is widely used in the formation of a word game. This is a conversational process that occurs by connecting two words or by dividing one word into parts. An important role in this is played by the formation of the word game, which, on the basis of a certain poetic requirement, creates a semantic-syntactic-stylistic

connection. This type of connection differs from the usual syntactic connection. The method of Syntagma manifests itself in two different ways: 1. *Being integrity*. 2. *To form a special contextual integrity*. In colloquial expression, aspects such as form-meaningful coloring, multiplicity, multiplicity, multiplicity are distinguished. These cases lead to a change in the syntactic function of the elements of the unit of speech, help to clarify the purpose for which pause, tone, accent, omofon, homonyms, paronyms are sought in the context. The method of spelling is more three in the speech of the soldiersraydi:

Qodirjon aka: Olimjon akani ko'rib xursand bo'lib ketdim: **kal xat** olib keldi deb.

Olimjon aka: Tavba, **bu – g'oz** uchmaydi devdim, **bu – zog'** ham ucharkan-ku!

Ibrohimjon: Usta Akbarbuva ikki kilogram turpni oldilariga qo'yvoptilar – **turg'ayman** deb.

Usta Akbar: Turp **to'rg'agan** ularu, do'q urasiz, **ko'r shapalog'im**.

«Qushlar» payrovi. Askiya. -P. 31.

Also, creators can create a beautiful word game from the existing linguistic reality and see in it a way of spelling:

Qanaqa betartibsiz,

Dumimga bet artibsiz. (Tulkining ukasiga dashnomi. **Iqbol Mirzo**)

In Word Games, expressed by the methods of Syntagma, several linguistic phenomena are placed in the context: tone, pause, accent, homonym, omofon, omograf, paronym, transverse, polysemia, Polyphony, etc. The phenomenon of syncretism is manifested by the fact that many of these phenomena are expressed at once, at the moment of speech:

Mahmudjon: Mehmonlar kelishidan ikki kun ilgari uzib qo'ygan ekansiz, ezilib qolibdi. Ijqroqumbuva, mana buning **ham shirasi** chiqib qolibdi.

«Bog'bonchilik» payrovi. Askiya. -P. 40.

In the text, hidden information is expressed in the evazi of the attachment of words by content: *shira does not apply the so even before the so, shira simply did not serve to formulate speech as a simple information carrier unit. The word game also did not arise*. While in context, the illusion that ICT (hidden expression) emerges with the help of ustsegment units, the fact that the overall content is expressed with the help of syntactic communication is to be viewed as a morphonological, morphosyntactic condition rather than just as a phonostylistic, phonopragmatic instrument. Accordingly, the part of phonetics dedicated to intonation is also referred to as syntactic phonetics. Because intonation means that form a speech, make it a whole-melodies, accents and pauses, basically perform a syntactic function, express syntactic States: denoting the endings in the sentence, indicating the logic-grammatical divisions within the sentence, the interaction of parts, etc.shular in the sentence.

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The phenomenon of contamination is also a kind of method of synthesis. In linguopoetics, the phenomenon of contamination means the artistic skill of a poet or writer, the skillful use of word games. *The lexical meaning of the word "contamination" is "chatish", "addition", this phenomenon is directly related to the linguistic formation of a new word, a new meaning. A distinctive feature of contamination is that the external form of the word does not change, this phenomenon occurs by the means of addition or parsing, as a result of which the semantic structure of the word changes and the word game is formed.* In the example below in the form of a Matal, one can see that this phenomenon is significant in the formation of a word game: *Авлиё кечирар, кечирмаса кеч ирар.* In the context, when the кечирар question is pronounced in the form of **ke-chi-rar**, it is related to the late so'question, which means work-action. If we pronounce it in the form of two words: late and irar, the meanings of the moment and work-action (animal-

specific sound extraction) are formed. Through the above-mentioned word game, we can understand that the wise people yumoristically likened the free cleric (saint) to the animal (dog). The narrator, who noticed such aspects inherent in the word game in words, thus achieves the creation of a comic situation. We can also see such a pryomni in the example below: *«Menga o'zlarini aytib berdilar: odamlarni laqillatib, karta o'ynarkanlar.» Prostatak, «durak» o'ynaymiz» derkanlar. Keyin «pro sto deganman» deb yuz so'mni bo'yniga qo'yarkanlar»* [17]. In this place, the prosto suffix for the Russian language serves as a lexeme to denote both its simple meaning and the **Pro sto** – face (number).

Conclusion

As a rule, it can be said that it is important to study the Uzbek national word games linguostilistically, linguopragmatically.

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