

INTERACTION OF PRIMARY AND DERIVATIVE LOGICAL MEANINGS

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Abstract. This article examines the interaction between primary and derivative logical meanings in language, focusing on how semantic shifts occur through contextual usage and cognitive interpretation. It analyzes the processes by which words develop secondary meanings while retaining their original semantic core. Special attention is given to the mechanisms of metaphorization, metonymy, and semantic extension that contribute to meaning transformation in discourse. The study highlights that primary meanings provide the foundation for lexical semantics, while derivative meanings emerge through pragmatic and contextual factors. The findings demonstrate that the interaction between these two types of meaning is dynamic and essential for the flexibility and expressiveness of language.

Keywords: primary meaning, derivative meaning, semantics, lexical meaning, metaphor, metonymy, context, semantic shift, pragmatics.

Annotatsiya. Ushbu maqolada tildagi asosiy va hosila mantiqiy ma'nolarning o'zaro aloqasi va o'zgarish jarayonlari tahlil qilinadi. So'zlarning dastlabki semantik yadrosi saqlangan holda yangi, ikkilamchi ma'nolarning shakllanish mexanizmlari o'rganiladi. Metaforik ko'chish, metonimiya va semantik kengayish jarayonlari orqali ma'no transformatsiyasi yoritiladi. Tadqiqot natijalari asosiy ma'noning leksik tizim uchun poydevor vazifasini bajarishini, hosila ma'nolar esa kontekst va pragmatik omillar asosida yuzaga kelishini ko'rsatadi.

Kalit so'zlar: asosiy ma'no, hosila ma'no, semantika, leksik ma'no, metafora, metonimiya, kontekst, ma'no o'zgarishi, pragmatika.

Аннотация. В данной статье рассматривается взаимодействие первичных и производных логических значений в языке, а также процессы семантических изменений в зависимости от контекста и когнитивной интерпретации. Анализируются механизмы формирования вторичных значений при сохранении исходного семантического ядра слова. Особое внимание уделяется метафоризации, метонимии и семантическому расширению как основным способам трансформации значения в речи. Результаты исследования показывают, что первичное значение является основой лексической системы, тогда как производные значения формируются под влиянием контекста и прагматических факторов.

Ключевые слова: первичное значение, производное значение, семантика, лексическое значение, метафора, метонимия, контекст, семантический сдвиг, прагматика.

Introduction. The interaction between primary and derivative logical meanings is a key factor in how language produces stylistic effects. Every word has a primary (basic) meaning, its original sense, and derivative meanings, which develop through processes such as metaphorization, metonymy, generalization, or specialization.

Polysemy is one of the most fundamental mechanisms in language, where a single word develops multiple related meanings over time. This multiplicity allows writers to play with language, producing ambiguity, humor, irony, or layered interpretations. For example, the word *head* primarily denotes the anatomical part of the body, but it also conveys meanings such as “leader” (*head of state*), “top” (*head of the mountain*), or “most important part” (*head of a department*). In literary texts, authors can deliberately activate several of these senses simultaneously to enrich meaning. For instance, in a narrative describing a king standing atop a hill, *head* could simultaneously evoke the king as a

person, the literal top of the hill, and his symbolic authority as a leader, creating a multi-layered interpretation.

Literature analysis. Historically, semantic shifts have been extensively employed in poetry, satire, and drama. Shakespeare, for instance, frequently used shifts in meaning to generate puns and double entendres. In *Romeo and Juliet*, the word *light* simultaneously denotes brightness, love, and spiritual hope, while in the context of impending tragedy, these meanings acquire ironic undertones. Similarly, in Romantic poetry, Shelley and Byron often exploit semantic shifts to produce emotional contrasts or highlight the tension between reality and imagination. In Russian literature, authors like Gogol and Pushkin skillfully use semantic shift to achieve humorous or ironic effects, often commenting on social absurdities or human folly. In Uzbek classical poetry, shifts in meaning occur in allegorical and mystical texts, allowing a single word to carry literal, symbolic, and moral interpretations simultaneously.

Research methodology. Historically, polysemy has been exploited in poetry, rhetoric, and religious texts. In English Renaissance literature, Shakespeare frequently employs polysemous words to produce puns, double entendres, or ironic effects. For example, in *Hamlet*, the word *grave* simultaneously denotes a serious demeanor and a burial place, enhancing thematic depth and tension. Similarly, in Russian literature, Pushkin and Lermontov often manipulate polysemous words to introduce ambiguity or subtle irony, reflecting social or psychological complexity. In Uzbek classical poetry, polysemy often occurs with metaphors related to nature, love, and spirituality, allowing a single word to carry literal, emotional, and symbolic meanings simultaneously.

Cognitively, polysemy engages readers' interpretive skills: the brain must activate related semantic fields and reconcile multiple meanings in context. This creates a richer reading experience and invites reflection on the interplay between language, thought, and perception. Cross-culturally, polysemy demonstrates the universality of human cognitive mechanisms for meaning-making, while the specific associations and stylistic conventions vary according to culture, history, and literary tradition.

Results and discussion. In stylistic terms, polysemy enhances the expressive potential of language, enabling authors to compress complex ideas, evoke humor, irony, or philosophical reflection, and craft texts with multiple layers of meaning. It is closely related to other lexical devices such as metaphor, pun, and irony, since all rely on the interplay between primary and contextual meanings to produce stylistic effects.

Semantic shift is another important mechanism of lexical meaning interaction, where a word acquires a derivative meaning that diverges from its primary, dictionary definition. This divergence often produces stylistic effects such as irony, humor, ambiguity, or wordplay. For example, the exclamation "*What a lovely day!*" said during a storm relies on the contrast between the literal meaning of *lovely* and the speaker's intended sarcastic evaluation, creating an ironic effect. In literature, semantic shift allows authors to

manipulate reader expectations, subvert conventional meanings, and add layers of interpretation.

From a cognitive perspective, semantic shifts engage the reader's interpretive skills, requiring recognition of contextual cues, evaluation of incongruities, and integration of multiple meanings. Cross-culturally, semantic shifts reveal the flexibility of human language and thought: while the mechanisms are universal, the cultural connotations and stylistic conventions that shape irony or wordplay vary across linguistic communities.

In stylistic analysis, recognizing semantic shifts is crucial for understanding the interplay between dictionary and contextual meanings, particularly in irony, satire, pun, and metaphor. By exploiting these shifts, authors can create expressive depth, intensify emotional or evaluative effects, and enrich the interpretive possibilities of a text. Semantic shift, therefore, serves as a central tool in lexical stylistics, bridging literal meaning, context, and stylistic creativity.

Metaphor and metonymy also rely on the interplay between primary and derivative senses. In metaphors, meaning is transferred through similarity; in metonymy, through association. Writers frequently activate the primary meaning subtly while emphasizing the derivative meaning, creating multi-level significance.

Zeugma and puns are stylistic devices directly based on this interaction:

Zeugma links a single word to two others in different senses. Example: "He stole my heart and my wallet."

Structural models:

Verb + two nouns: *John followed his honor and his nose.*

Adjective + two nouns: *Clara was narrow in mind and body.*

Pun exploits homophony or polysemy for humor or surprise. Example: "New cheese for the cheeseboard" (cheese / cheese-bored). Puns are common in advertising, headlines, jokes, and literature.

Emotive meaning interacts dynamically with logical (denotative) meaning, enriching lexical expression and shaping stylistic effect. Words do not merely denote objects, actions, or phenomena; they also carry emotional coloring that conveys the speaker's or author's attitude, evaluative stance, or emotional state. For instance, interjections such as *oh*, *alas*, or *wow* signal emotional tension, surprise, grief, or admiration, functioning as immediate markers of affective nuance in both spoken and written discourse. In literature, emotive meaning amplifies the reader's emotional engagement, guiding interpretations of characters, events, or narrative tone.

Authors frequently exploit emotive meaning to produce stylistic effects ranging from subtle shading to overt intensity. In Shakespearean drama, exclamations like *O brave new world!* in *The Tempest* communicate wonder and irony simultaneously, layering emotional resonance with narrative context. Romantic poets, such as Wordsworth or Shelley, use emotionally charged adjectives (*melancholy*, *blissful*, *restless*) to imbue

landscapes, natural phenomena, or abstract concepts with human feelings, blending logical description with affective experience. In modern poetry, emotive lexical choices can evoke immediacy, intimacy, or social commentary, as in the works of Rupert Brooke or Michael S. Clark, where diction transforms abstract ideas into palpable emotional experiences.

From a cognitive perspective, emotive meaning engages readers' or listeners' affective processing, triggering empathy, anticipation, or reflection. Cross-culturally, the perception of emotive meaning varies according to linguistic conventions and cultural norms; words expressing joy, sorrow, or irony may carry different intensities or associations across languages, influencing the stylistic effect. For example, an interjection signaling lament in English may correspond to an idiomatic expression in Uzbek or Russian, producing analogous but culturally mediated emotional responses.

Conclusion. In stylistic analysis, attention to emotive meaning is crucial for understanding how authors encode attitude, tone, and evaluation into lexical choice. By layering emotive meaning onto denotative content, writers can create vivid imagery, enhance reader engagement, and achieve nuanced effects ranging from humor and satire to pathos and dramatic tension. Emotive meaning thus functions as a core component of lexical stylistics, linking language, cognition, and cultural perception in the construction of expressive literary discourse. The dynamic interplay between primary and derivative meanings enhances expressivity, allowing layered interpretation, subtle nuance, humor, irony, and emotional coloring. Stylistic devices often arise from this interplay, enriching linguistic and artistic expression.

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