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## **On one aspect of lexical polysemy (to the problem of learning vocabulary)**

In the process of teaching a foreign language, one of the essential factors to be taken into account in the selection and processing of educational material is the polysemy of most words of any language.

Taking into account the ambiguity of words is especially important when teaching the understanding of both oral and written speech. Therefore, if one of the goals of teaching foreign languages is teaching "creative reading" in the appropriate language, then the study of the nature and possible varieties of semantic variation (polysemy) should be considered as a problem that is relevant not only as theoretical and linguistic, but also as an applied one, which has direct access to language learning. [1.138]

In this regard, one of the aspects of the word ambiguity deserves attention, which less often than the others attracts attention when teaching a foreign language. We mean the new meaning of the word, which is the result of the entry of this word into a combination (or combination) of a quotation character, i.e. Regularly reproduced as a result of "deliberate repetition: what is said again is identified with what was said (heard) earlier" [2.10]. If we do not take into account the additional meaning of the word, then this can lead to incomplete understanding of the text, that is, to its distorted perception.

It has been repeatedly noted that within the framework of a certain text, words receive an additional semantic load, a semantic "increment". So, for example, G.O. Vinokur noted that the word "fish" in Pushkin's fairy tale is not only what is outside of it, in everyday language, and on the basis of this other, additional meaning, it also enters a certain "dictionary chain": "Old man", "fish", "trough", "dugout" [3,21].

W. Weinreich considers the phenomenon of interest to us as a sign of what he calls the "hypersemantization" of the language: "Within the framework of a given text (poem, etc.), some signs are attributed richer meanings than the meanings of the same signs outside the given text, or in any other way different from these last". Weinreich sees the essence of this phenomenon in the fact that in these cases the addressee must not only decode the message, but also decrypt it, since *ad hoc*

changes are made to the common language code, which complicate the understanding of the message [4.35].

Parodies are a common example of the use of some text as a model. It is quite natural that in parodies the meanings of a word are combined, and such a combination can be revealed only when compared with the original text. Compare, for example: How doth the little crocodile Improve his shining tail... (L. Carroll). Improve is unambiguously interpreted here as make better. But when compared with the parodied text, the polysemy of the verb is revealed: How doth the little busy bee Improve each shining hour... (I. Watts), where improve “make good use of, turn to account” (A. Hornby). Thus, the verb to improve in the parody turns out to be polysemantic against the background of its use in the original text.

The use of a quotation as a model can lead to a semantic enrichment of a word also due to the fact that it receives the meaning of the word in the original context, in the place of which it is used.

Compare, for example:

*“Hello,” Irma smiled. “You’re nice and early.”*

*“The longer to look at your me dear.”*

*“So now you admit you’re a wolf.” She laughed. (E. Sherry)*

The longer to look at you is associated with wolf through the combination formula from the fairy tale of Little Red Riding Hood (“the better to see you, the better to hear you”).

We can note the use of foreign language quotations as a model, with replacements both within the same language and interlinguistic. Compare: Cricket über alles? (*“Morning Star”, May 21, 1970*)

This is the text of an announcement protesting the proposed tour of the South African cricket team in England. Cricket replaces Deutschland combined “Deutschland über alles” (title and line from a song by von Fallersleben, which became a symbol of chauvinist and later racist sentiments).

The considered material gives us reason to talk about the presence in the semantic structure of many words of a "quotation" meaning, which is the result of a modification of the semantics of a word included in a regularly reproduced passage of some socially famous text.

Since this kind of additional meanings are a linguistic characteristic of words, then when teaching these words as units of language, students should receive information about these linguistic qualities of theirs.

The word receives these increments to its linguistic meanings as an element of that artistic model of a certain segment of reality, which is any work of art, regardless of size or genre. The need to fulfill the task of this artistic model leads to the modification of the meaning of the word as a unit of language. Such a modification, of course, turns out to be occasional, “for a given case,” since language as a system is not specifically focused on fulfilling the tasks of artistic reflection of reality. The semantic increment is initially a property of the word only in the composition of the artistic model that caused this change, i.e. as part of one work, without becoming a property of the word as a unit of language. However, in the case of regular reproduction of a word with such regular citation (socially significant reproduction): the semantic increment received by the word initially within the framework of one literary work becomes a fact of the semantic structure of the word as a unit of language [5,49].

#### Литература

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