Word Meaning

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Abstract: The article discusses word meanings in speech, the function of context in the resolution of polysemy in the text, and the significance of word meaning and its investigation. The significance of polysemy phenomena in the language system, their application in the language, and the significance of the language are all considered in the graduation qualifying work, and appropriate solutions have been discovered. The issues of polysemy, various techniques to studying it, the structure and actual usage of polysemic words, in particular.

Keywords: polysemy, semantic, word meaning, context, purpose, language, characterise, speech.

The word is the fundamental unit of language. It is made up of one or more morphemes, each of which consists of one or more spoken sounds or their written representation. Certain linking criteria apply to morpheme pairs within words. The defining of a word is one of the most difficult tasks in linguistics because even the most basic term has several facets. All attempts to characterise the word are unavoidably specific to each subject of research and, as a result, are viewed as one-sided by representatives from all other disciplines and criticised for being incomplete. The variants of definitions were so numerous that some authors collecting them produced works of impressive scope and bulk Hobbes (1588-1679), one of the great English philosophers, revealed a materialistic approach to the problem of nomination when he wrote that words are not mere sounds but names of matter. Three centuries later the great Russian physiologist I. P. Pavlov (1849-1936) examined the word in connection with his studies of the second signal system, and defined it as a universal signal that can be substitute any other signal from the environment in evoking a response in a human organism runs as follows: a word is a sequence of graphemes which can occur between spaces, or the representation of such a sequence on morphemic level semantic-phonological approach may be illustrated by A. H. Gardiner's definition:

"A word is an articulate sound-symbol in its aspect of denoting something which is spoken about" eminent French linguist A. Meillet combines the semantic, phonological and grammatical criteria and gives the following definition of the word:

"A word is defined by the association of a particular meaning with a particular group of sounds capable of a particular grammatical employment"

Still, the main point can be summarized:

"The word is the fundamental unit of language. It is a dialectal unity of form and content"

At the moment, linguistic science is unable to provide a conclusive definition of meaning. However, there are several truths about which we may be pretty certain, one of which is that the fundamental function of the word as a unit of communication is enabled by its meaning. As a result, among the different features of the word, meaning is undoubtedly the most significant.

Speaking, meaning may be roughly described as a component of the word by which an idea (mental phenomenon) is communicated. Meaning endows the word with the ability of denoting real objects, qualities, actions and abstract notions. The relationships between "referent" (object, etc. denoted by the word), "concept" and "word" are traditionally represented by the following triangle:

Thought or Reference

(Concept = mental phenomena)

Symbol   Referent

(word)   (object denoted by the word)
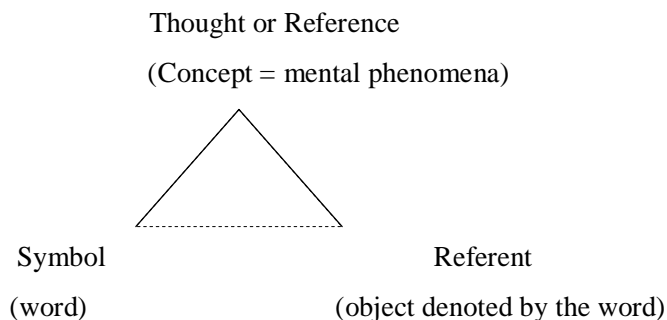
By the "symbol" here is meant the word; *"thought" or "reference"* is concept. The dotted line suggests that there is no immediate relation between "word" and "referent": it is established only through the concept. It seems that thought is dormant till the word wakens it up. It is only when we hear a spoken word or read a printed word that the corresponding concept springs into mind. The mechanism by which concepts *(i. e. mental phenomena)* are converted into words *(i. e. linguistic phenomena)* and the reverse process by which a heard or a printed word is converted into a kind of mental picture are not yet understood or described branch of linguistics which specializes in the study of meaning is called *semantics.* As with many terms, the term "semantics" is ambiguous for it can stand, as well, for the expressive aspect of language in general and for the meaning of one particular word in all its varied aspects and nuances *(i. e. the semantics of a word = the meaning (s) of a word)* unit which most people would think of as 'one word' may carry a number of meanings, by association with certain contexts. Thus *pipe* can be any tubular object, a musical instrument or a piece of apparatus for smoking; a *hand* can be on a clock or watch as well as at the end of the arm. Multiple meaning or *polysemy* is of considerable linguistic importance, and the process of extension is a concern of historical linguistics. The regular process of mental adjustment to context and register allows us to recognise the intended meaning most of the time: we don't expect to see tobacco pipes in the school recorder band. However, the literary language, once again, refuses to provide us with cosy boundaries of meaning beyond which imagination may not travel. It frequently pushes us to consider polysemy not as a trait from which we can choose, but as one with which we might meet the writer's aim without limitation. The writer may use context to separate the meanings of polysemantic terms; nevertheless, his purpose is not necessarily to explicate a single meaning, but rather to emphasise the uncertainties of everyday usage and to draw an ironic conclusion from this to an ironical comment on the human predicament may allow a writer to work on two levels concurrently, apparently relating one set of events while really indicating something different. We move here towards metaphor, which must be a separate concern, but it is interesting to see how a chosen image can be maintained by word-choice appropriate to the register in which we should normally expect to find it, while the metaphorical relation to hidden meaning is deferred. For example, George Herbert sustains the image of God as the landlord in the poem 'Redemption' by use of legal terms which are in perfect register-agreement with the opening statement: been tenant long to a rich Lord thriving, I resolved to be bold, make a suite into him, to afford new small-rented lease, and cancel the old heaven at his manor I him sought: told me there that he was lately gone some land, which he had dearly bought since on earth, to take possession writer may not confine himself to any normal register but rather create his own by choices that would seem odd or questionable in that context in everyday use. It is useful, though without attempting to draw any impassable line, to distinguish between two ways in which a writer's selection of a single word may seem admirable. We will suppose that there is no syntagmatic divergence and that the decision is paradigmatic inside an apparent ambiguous situation. Of course, connections and

figurative applications of words may continue to work even when there is no visible polysemy in the first sense; the achievement is in addressing the problem of synonymous words. It might be claimed that there are no ideal synonyms because choosing is influenced by register, dialect, and emotional attachment. However, word-selection is a challenging job that is not helped much by a dictionary's concise definitions or a thesaurus' listings. One of the most efficient ways to learn what a word means in current usage is to ask people if they would use it in a specific sentence.

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