

## **MAQSUD SHAIKHZODA'S SKILL IN USING SYNONYMS**

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### **Abstract:**

This article explores the skillful use of synonyms in the poetry of Maqsud Shayxzoda, a prominent Uzbek poet. It examines the linguo-poetic aspects of synonyms found in his works and discusses how these synonyms contribute to the aesthetic impact of his poems. The article also highlights the functional roles synonyms play in shaping the rhythm, imagery, and overall artistic expression of Shayxzoda's poetry.

**Keywords:** Synonyms, linguo-poetic features, polysemy, lexeme, lexical and contextual synonyms, context, naming function, intonation, image, aesthetic impact.

### **Introduction**

Another function of synonyms is to shape the rhythm and musicality of a poem. Synonyms that match the tone of the poem are selected, and they serve rhyme, meter, and poetic melody. In poetry, synonyms perform various functional tasks: they enrich the sound of the poem, help to clarify meaning, enliven imagery, intensify emotional color, help to create artistic effects, and enhance the poetic quality of the poem. Analyzing synonyms helps to understand the poem more deeply and to comprehend the artistic characteristics of poetry. Below, we will consider the following functions of synonyms in the poet's poems.

The naming function of synonyms, that is, the function of nomination. This is one of the main functions of synonyms, and it serves to shape linguo-poetic features based on linguistic signs, in order to describe real events, objects and subjects that occur in the environment, as well as concepts that create artistic pathos. The naming function forms the basis of the process of conditionally naming, classifying, and transmitting information about objects.

For example, in the poet's poem "Xorazmda qish bo'lmas ekan" we come across the following description:"

Xorazmda qish bo'lmas ekan,  
Bo'lsa hamki, umri g'oyat oz.  
Xorazmni "**Kun yeri**" degan –  
Lug'atchilar aytgan ekan rost.

In this example, Khorezm and "The Land of the day" are onomastic synonyms, and, as mentioned above, they perform the naming function, that is, fulfilling the function of nomination, and performing the function of artistic nomination. In general, the renaming of place names, the creation of paraphrases of them, and also the naming and nomination function are very actively depicted artistically in the poet's work. For example, the poem "Lebanon" also presents the same situation."

Hakimlarning deb edi, erk tilagida:  
– Zolimga qul bo'lmoqlik o'limdan battar!

### **Lubnon, qo'shiq o'lkasi, dilbarlar yeri!**

The poet uses the naming function of synonyms and the function of nomination very rationally, and also pursues several goals. For example, in the poem itself, Lebanon describes it as a name "used in Arabic and generally in Eastern countries for Lebanon." Furthermore, using the combination "**qo'shiq o'lkasi, dilbarlar yeri**" as a synonymously descriptive expression for Lebanon, synonyms perform the function of creating artistic pathos. These images and descriptions are related to the cognitive function of the language, because naming helps to systematize knowledge about objects, to name based on the external appearance of the country, and to store the resulting synonymous descriptive expressions in the vocabulary. The function of naming onomastic descriptive expressions is inextricably linked with the lexical composition, semantics, and grammar of the language, and plays a key role in the communicative functions of the language. The naming function is a feature that affects the basic vocabulary and aesthetic function of the language, reflecting reality through the images created by the language. This is an integral part of interacting with the world through language and carrying out communication. The figurative and poetic character of naming is revealed through the use of specific linguistic means.

Another of the functions of synonyms in his poems is the issue of shaping the artistic style. Artistic style, which is one of the important functional styles of

stylistics, reflecting the harmony of the communicative and aesthetic functions of the language, ensuring the beauty of the poem, dressing it in "poetic attire," is one of the tasks. One of the lexical means that shapes this style and ensures its artistry is synonyms. Expressive and figurative means, the use of words in figurative and metaphorical meanings, stylistic forms and methods are widely used in artistic style. It aims to create a specific emotional and aesthetic scene by the reader. In artistic text, attention is paid to the harmonious unity of thought and feeling, the subtle use of language tools, the creation of images, the mental harmony with the reader, and ideas aimed at enriching his inner world. From a scientific point of view, in this style, synonyms are aimed at studying the expressive possibilities of the language, studying the functions of stylistic forms and images, and revealing the author's artistic intention. Let's pay attention to the following image in the writer's poem "Shamolni ko'z bilan ko'rib bo'lmaydi":

Shamolni ko'z bilan ko'rib bo'lmaydi,  
Uning na rangi bor, na qiyofasi.  
Rassom yel suratin sola olmaydi,  
Na eni-bo'yi bor, na masofasi.

In this image, the words "qiyofa" (appearance), "yel" (wind), "sola olmaydi" (cannot draw), "eni-bo'yi" (width-length) have caused the formation of an artistic style in the poetic text. For example, the lexeme qiyofa in the "Explanatory Dictionary of Synonyms of the Uzbek Language" forms a synonymous relationship with the lexemes ko'rinish (appearance), tus (hue), qiyofa (appearance), avzo (appearance), vajohat (countenance), siyoh (complexion), turq (face). This synonymous row is defined by the sememe "striking external appearance." In this case, it is noted that "Ko'rinish" applies to people, animals, as well as inanimate objects, and in this regard, the word "tus" is very close to the lexeme "ko'rinish," but it is used less, and it is said that the lexeme "qiyofa" is characteristic of the literary style. It is evident that each synonym has a functional characteristic in the text. Or, the lexeme "yel" in this dictionary is defined as "the movement of an air current in a horizontal direction" and enters into a synonymous relationship with the lexemes "shamol" (wind), "sabo" (breeze). The description of the lexeme "yel" as "less commonly used" in relation to yel indicates that it is not characteristic of the colloquial style, but more often occurs in the speech of works of art. It can be expressed with the lexeme "sola olmoq" that the role of synonyms in the poetic verse is extremely important. The use of

the synonym *sola olmoq* instead of the auxiliary verb phrase *chiza olmoq* (to be able to draw) has performed the function of a lexical base for artistic beauty.

In artistic style, the cognitive, communicative, and expressive possibilities of language are fully manifested. It reveals the aesthetic power of language and allows the author to express his thoughts and feelings in a figurative and vivid way. Through this style, the reader is enriched and inspired with artistic, transformative, and recreated perceptions, images, and emotions about a particular thing or event. For example, in the poem “*Shamolni ko‘z bilan ko‘rib bo‘lmaydi*” one can witness an image that performs a cognitive depiction and an expressive function.”

*Shamol yo‘q, ko‘rinar ammo ta’siri.*

*Lavhada daraxtlar chapga egilgan,*

*Shoxlari janubga qarab bukilgan.*

*Mo‘ridan tutunlar buralib qalqar,*

*Ammo tanob tortib janubga oqar.*

These images are cognitive depictions, embodying the vision and imagination of the world in the mind of each person. In particular, the verse “*Shamol yo‘q, ko‘rinar ammo ta’siri*” itself serves as a basis for embodying an inner worldview, a personal image, a stream of thoughts and reflections, and the representation of abstract concepts in the mind.

The role of synonyms is important in the transfer of a lexical unit from one field to another, that is, in the change of its semantic field. Functional transfer reflects the similar functions of objects or the associations between them, leading to the emergence of a new meaning. Stylistic figures and techniques such as metaphor and metonymy are formed on the basis of this transfer. Functional transfer reflects the dynamic and evolutionary nature of language and is also one of the main tools for studying the semantic evolution of a lexical unit. In Maqsud Shayxzoda's poem “*Kechir, meni, “mayli!” de!*”, we observe the role of synonyms in the following functional shifts.

*Oydi kechamizga shum soya qo‘ndi,*

*Oh, la’nati soya, qanday keldi u?*

*Shu vajdan oy emas, oshnalik so‘ndi,*

*Qarang-a, arzimas sharpadan qayg‘u!*

“In this example, meaning transfer in the phrases “*shum soya*” (ominous shadow), “*soyaning qo‘nishi*” (the settling of the shadow), “*soyaning kelishi*” (the coming

of the shadow), "oshnalikning so'nishi" (the fading of friendship) occurs as follows. The lexeme "shum" (ominous) is actually characteristic of a person and is expressed in the "Explanatory Dictionary of the Uzbek Language" in the following polysemantic relationship:"

**“SHUM** [a. - baxtsizlik, musibat; balo, ofat] **1 Yomon fikrdagi; niyati buzuq; yomon, yaramas.** Kecha shom vaqtida biznikiga ikkita shum yigit keldi. Taniyman. Xo'jayin haligilarni mehmonxonaga kirgizib, eshiklarni taqataq yopdi. Oybek, Tanlangan asarlar.

**2 Baxtsizlik yoki halokat keltiruvchi, baxtsizlikka duchor qiluvchi.** Shum bo'rondan chayqaldi dengiz, Ko'k ham asta tomchi tashladi. E.Qambarov. [Xosiyat}

**Shum xabar q. shumxabar.** Sobir- jon bu ahvolni ko'rgan ko'zlariga, bu shum xabarni eshitgan qulqlariga sira ishongisi kelmasdi. S.Shamsiyev, Sepsiz kelin.

**3 Qo'lidan har qanday yomonlik keladigan; ayyor, makkor, quv, qilvir.** Shum kampir. -Ha, bu juda pixi qay- rilgan shum xalfa, - dedi Davlatyor va Turdivoy xalfaning kirdikorini gapirib berdi. P.Tursun, O'qituvchi.

**4 Yaramas qiliqlar qiladigan, o'ta sho'x, to'polonchi.** Haligi shum yigit: juda gap topolmasang, barmog'ingni mana bunday bigiz qil-da, "ko'zingizga qo'limni tiqib olaymi?" degin, keyin qiz kulib yuboradi [dedi]. P.Tursun, O'qituvchi."

It is understood from the definition that the lexeme "shum" has both positive and negative connotations. In addition, it can be understood from the descriptions in the explanatory dictionary that the lexeme "shum" also applies to animate and inanimate objects. It is no coincidence that poets are masters of words, therefore, the choices of words and their semantic fields in each verse are not accidental. The same situation is observed in this sentence as well. To give a stronger meaning of "grief" to the metaphorical combination "soya qo'ndi" (the shadow settled), the meaning of the lexeme "shum" as "causing misfortune or disaster, exposing to misfortune" is used, reflecting the meanings of "separation", "grief", "sign of misfortune", "sign of evil". In fact, in the derived meanings of the lexeme "soya" (shadow) there is also the sema "Sharpa, ko'lanka" (apparition, shade), and in the Explanatory Dictionary of the Uzbek Language (O'TIL) it is used in the sense of "urushning shum soyasi bu yerga ham yetibdi" (the ominous shadow of war has reached here too), and the lexemes "shum" and "soya" are combined into one semantic field. Functional transfer increases the expressive and figurative possibilities of language. Metaphors and metonymies help to give artistic works

a figurative and poetic expression, activating the reader's imagination and thought processes.

The system of language styles, which are distinguished according to the communicative functions of the language, and each functional style serves a specific communicative purpose, and in it the expressive, figurative and structural features of the language are used in a specific direction. Studying this system helps to understand the peculiarities of the use of language in a certain field and to identify inter-style differences. Functional styles reflect the author's communicative purposes (scientific proof, artistic description, daily communication, etc.). Through the specific stylistic means of each style, the linguo-poetic characteristics of the text are formed and influence its target audience.

Functional words, functional stylistics are a stylistic form that is distinguished and characterized by means of synonyms. The scientific and linguo-poetic functions of the above examples are also formed in this way. Each of them occupies an important place in the study of the structural, functional, linguo-poetic, linguo-cognitive, and linguo-didactic characteristics of language.

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