

MAQSUD SHAIKHZODA'S SKILL IN USING SYNONYMS

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Abstract

In this article reflects on the linguistic features of synonyms Maqsd Shaikhzoda's skill in using synonyms. Some considerations have been expressed on the role of syntactic tools in the formation of the aesthetic influence of Maqsd Shaikhzoda's poems and on the linguistic aspects of synonyms found in his poems.

Keywords; Synonyms, linguopoetic properties, polesemantics, lexeme, lexical and contextual synonyms, context.

Introduction

Since in the words of Maqsd Shaikhzoda is the “sister of poetry true beauty”, of course, the manifestation of her beauty through the linguopoetic nature of words manifests its various function. Therefore, in poetry, each lexical tool has a functional function. Because in addition to the communicative function of language, there is also an aesthetic function. Its aesthetic-stylistic function is fully manifested in the artistic text. Linguopoetically researching poetic texts, the role of artistic representational tools in ensuring the aesthetic value of poetic text is important. The place of synonyms, which served the main task in the occurrence of artistic pictorial means, is incomparable. "Synonyms are words whose pronunciation, spelling is different, whose unifying meaning is the same (general), which differ among themselves by a number of features, such as additional meaning subtlety, emotional coloring, applicability. The group of words that interact with such a common (unifying) meaning form a synonymic series. A synonymic row can consist of two or more words: flower, smallpox; like squirt, admire, admire, resemble, sit down, seduce."

An excellent study of the properties of synonyms at the lexical level, the use of them in the text in units forms the linguopoetic nature of an artistic work, gives the reader aesthetic pleasure. "As a result of this, they will be honored to express the most refined of their thoughts and ideas, all the shades of meaning of their speeches, as understandable and clear, fluent and attractive, juicy and touching." In particular, the functional function of synonyms in writer works significantly affects the intonation, meaning and artistic expression of the poem. One characteristic feature of Maqsd Shaikhzoda's poems is that the creator simply does not apply each synonym, but can apply it along with the characteristic of stylistic paintwork and also in accordance with the features of the subject. Writer provided the linguopoetic nature of lexical, contextual, morphemic, and meaningful synonymous dialects in poetry. When analyzing these tasks, it is considered important to focus on the following aspects: I. It serves as a semantic and methodological influence on poetic verses, in which the following features are manifested

through stanzas. Initially, semantic synonyms serve to enrich the tone of the poem. They are of different shapes, but with the same meaning, they further enrich the tone of the poem, giving the poem musicality and rhythm. For example, in the poem “Ko’zlar” by the poet, we will focus on the following examples:

Erkin elning **quvnoq, shod** nash’alari,
To’planmish guldasta kabi ko’zlarda.
Elning mashaqqatdan tug’mish zafari,
Yozilibdir bu ulug’ shon – asarda.

The lexeme “shod” in the “Explanatory Dictionary of the Uzbek language” “**xursand, shodon, quvnoq, xushchaqchaq; mamnun** has meaning and synonyms. The lexeme in the dictionary “biror narsadan mamnun, quvonchga to’la; xursand” the definition is given and includes the following examples. *Ko’ngli shod. Shod bo’lmoq. Sochlarin bo’ynimga bog’lab, Shod erurman bu kecha, Qo’y, chamanlardan, sabo, Gul atrini tarqatmagil.* In this example synonyms **quvnoq and shod** “biror voqea-hodisadan mamnunlik” sema formed a synonymy with the latter. These synonyms served to describe the joy, joy, gratitude, and beauty of the spirit of the Times of people living in an independent country. It also provided the rhythm for the poem.

Synonyms also manifest themselves in semantic and methodological influence in poetic verses, in identifying, describing the meaning of the word and being understandable to the reader. In some cases, expressing the same meaning in a poem through synonyms with different words, whole-part relation and forms helps to clarify the meaning. For example, in Adib's poem “Yulduzlarga bo’ldim hamsoya”, he used the word rain for this purpose.

Ko’ni quchdim, buyurdi diyor,
Menga shamol nozanin bir yor,
Yog’in – yomg’ir peshonam teri,
Uchqur bo’ldim u kundan beri.

In the “Explanatory Dictionary of the Uzbek language” the word **yog’in** means “qor, yomg’ir, do’l tarzida bulutdan tushadigan atmosfera namligi”. *Kuzning sovug’j keldi-yu, yogini kelmadi.* H.G’ulom, Toshkentliklar. *Yog’in yog’sa, halqob yerlar loylanadi.* From the footnote, it can be seen that rain and raincoat, although not evaluated as lexical synonyms, are however contextual synonyms. This is due to the hyponymic and hyperonymic nature of both lexemes, as well as the character of interpretative indeterminacy. This further brightens the visual representation of the Rain lexemes in the minds of readers, giving rise to the definition of meaning(exactly rain), representation, and reader comprehension, as we have already pointed out.

Semantic and methodological influence on poetic verses through synonyms is also manifested by the revitalization of the image. In this, it helps to animate the image, mainly in phraseological synonyms, as well as in stylistic synonyms. In the poem “O’rtoq Navoiy” by Maqsd Shaikhzoda, we witness the following verses.

Yana mastdur sulton Husayn Boyqaro,
Kecha ko’p qorong’u, hatto oy qaro.
U ham **zuvalasi nozik shoirdir,**

G'azallar to'qishda ancha **mohirdir**.

Zuvalasi pishiq va zuvalasi nozik the phrase is semantically distinguished. In the "Explanatory phraseological Dictionary of the Uzbek language" *zuvalasi pishiq* phrase means "*a'zoyi badani chiniqqan*". But this is this phraseological unit in misra isn't means "*a'zoyi badani chiniqqan*", means so "mohir", "iste'dodli", "mahoratli", "so'zni o'ylab qo'llaydigan so'z ustasi". At the same time it was applied as a phraseological synonym and lexical synonym with the word mohir in the next stanza. With this, writer is trying to revive Husayn Bayqara as a poet with a delicate taste and a cynic.

There is another way of semantic and methodological influence on poetic verses that serves to reinforce the emotional image in poetry. In writer poems, certain synonyms have different emotional image-making properties, and are used in the poem to amplify emotions. For example, in the poem "Misraning tug'ilishi", the following graduonymic contextual synonym served to reinforce the emotional image.

Ufqlarda **qizil bir otash** –

Botayotgan **olovli lola**,

Go'yo butun **olam sharobin**

Ko'taruvchi **gulgun payola**.

It is not an exaggeration to judge Maqsud Shaikhzoda as a "zuvalasi nozik" poet. The reason is that a very beautiful stanza and a beautiful image were created using a contextual synonym. Attention is paid to the fact that the lexemes "qizil", "olov", "lola", "sharob", "gulgun" serve to intensify the level-to-level emotional image, forming the common semali atov unit "girl", which was synonymous in the text. Verses like this a lot of in the work of the poet.

II. It consists of another artistic and stylistic influence from the functional function of synonyms used in writer poetry. In this, synonyms are manifested through the use of fine arts tools, such as metaphors. Metaphor is being evaluated in today's modern linguistics as a conceptual phenomenon, not a lexical phenomenon, based on new views and definitions. For Example, "J.Lakoff and M.Johnson, proving his views on the basis of examples from a simple, lively speech, comes to the following conclusions:

- metaphor is an important mechanism that helps us to understand abstract concepts and reflect on them;
- metaphor is not a linguistic by nature, but a conceptual phenomenon;
- metaphorical meaning relies on nonmetaphoric meaning;
- used conceptual metaphors are not perceived, but applied automatically, without intuition;
- metaphor relies more on experiences than logic.

Experiments are the basis of a logical approach;

- the metaphorical system is present in both the lexicon and the grammar of the language;
- the poetic metaphor is the product of the expansion and individualization of general metaphorical thought".

Relying on these definitions, the basis is the lively output of the artistic image in poetry. "Metaphor is an important element in the development of language, in the expansion of its possibilities of expression. It is the metaphor that serves the enrichment of many linguistic-

speech processes – the formation and development of synonymous means, the emergence of new meanings and dyes, the emergence of polysemy, emotional-expressive lexicon.”

Alternatively, metaphor is the most active lexical tool that provides a linguopoetic feature in poetry. After all, the lexicon” invisible realm without metaphor ”would not have existed in language”. Therefore, metaphors and synonyms can be assessed as one of the main tools for the formation of a “poetic text”. They help to form a kind of pathos of poetry, as well as to form the artistry of a poetic text.

Yillar o‘tib ketar bizdan so‘ramay –

Yakshanba, dushanba, seshanba kabi.

Kunduzlar tunlarning sochin taramay

O‘polmas tonglarning pushtirang labin.

Ha, yillar o‘tadi, zamon ketadi,

Sen va men qolamiz aziz birodar,

Yurt qolar, el-ulus qolar abadiy,

Va biz **quvonch tashib** pochta yon qadar.

Shaikhzoda’s “Yillarning salomin yillarga eltib...” the metaphors in the poem served to enhance the special spirit and artistic image. For example, poets served to “revive” the lines “**Kunduzlar tunlarning sochin tarashi**”, “**tonglarning pushtirang labini o‘polmasligi**” and carrying joy metaphorical images is one of the important aspects of poetry.

Maqsud withdraws from the dominant units of synonyms in Shaikhzoda's poems and makes heavy use of poorly handled, inactive words that are not yet orally active. Of course, there are goals for this. In writer's poem “Tovushlar”, he was able to use the word “**bemorxona**” as a hospital setting to create a poetic tone.

Sho‘rtepaning alohida bir gashti bor kechasi...

Alalxusus avgust chog‘i

Oy suzulib kularkan.

Go‘yo asal dengizida butun vodi,

Tog‘ va yo‘llar nur ichida cho‘milar.

Ammo bu **bemorxona**,

Men xasta.

Reading the continuation of this poem, you will involuntarily witness a delusion, the state of the image in the poem, and, moreover, the portrait of the sick and hospital, admirably drawn with the help of a word. The “dictionary of synonyms of the Uzbek language” states that “the **bemorxona** is a little-used lexeme, and it is in the hospital organ that it is applied. Hence, both lexemes are synonyms

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