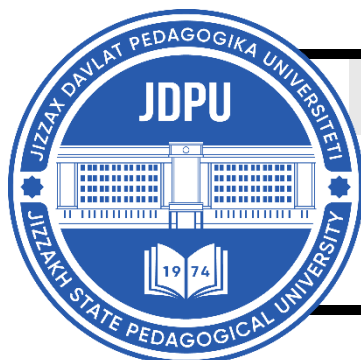


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LINGUISTIC SYNONYMS AS A LINGUOPOETIC DEVICE IN THE WORKS OF HAMID OLIMJON

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ABOUT ARTICLE

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Abstract: This article reveals the vividness of synonyms in artistic texts as one of the symbols of the richness of language, interpreted through the works of Hamid Olimjon. The article is based on the method of linguopoetic analysis and is devoted to uncovering the emotional and expressive features of linguistic synonyms in literary texts.

Introduction

“The synonymy relation among language units is one of the exceptionally important paradigmatic relations within the complex and magnificent system of a language, and the existence of this relation is in harmony with the degree of perfection and development of that system.

In other words, one of the consistent and unique factors ensuring the high level of development of a language—and therefore its richness and diversity—is the breadth of possibilities offered by the synonymy relation between linguistic units.

The Uzbek language, as one of the ancient and well-developed rich languages, possesses a treasury of words united, or uniting, on the basis of significant synonymic relations.” (2: 3–10)

Materials and methods

Indeed, synonyms are such a phenomenon of language that the entire richness of the language is manifested in them. Speakers, writers, and poets make effective use of synonyms in various styles of the language. They help make speech beautiful and diverse. In some synonyms, stylistic features are visible, while in others, expressiveness and emotionality are more apparent.

Synonyms are words that have different pronunciations and spellings but share the same (general) meaning, while differing from each other in certain characteristics such as subtle shades of meaning, emotional coloring, and usage. (1: 3)

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Because synonyms possess features of expressiveness and emotionality, they are considered one of the lexical tools with linguopoetic value in literary texts. They also express the speaker's, writer's, or poet's attitude toward the speech situation or subject matter.

In Uzbek linguistics, the scholar M. Yo'ldoshev, who has studied literary text analysis, offers the following view: "In the analysis of synonymous words in literary texts, it is necessary to focus mainly on two aspects. The first is the author's selection of the most suitable one among two or more synonyms for conveying a given meaning; the second is the author's use of two or more synonymous units within the same text in a way that aligns with the artistic purpose of the description." (3: 51)

We can observe that our beloved poet, Hamid Olimjon, made highly effective use of this linguistic device in his poems, epics, and dramas, creating expressions of remarkable beauty.

Yuragida sevgi yo'q,

Qalbi marmarday sovuq ("Semurg" yoki Bunyod va Parizod")

In these lines, *yurak* ("heart") and *qalb* ("heart/soul") function as linguistic synonyms. Compared to *yurak*, the word *qalb* is distinguished by its predominant use in the artistic style. Upon closer examination, the *yurak* is, in essence, regarded as a symbol of human life and existence—associated with one's feelings, sensations, love, mood, and the various experiences of the soul. The poet likens a heart without love to cold marble stone. Before employing this simile, he uses the lexical synonym *qalb* both to avoid repetition and, at the same time, to

intensify the negative portrayal of the character. The placement of these synonymous words at the beginning of the lines, followed by the sequential use of *yurak* and then *qalb*, creates a gradational effect.

An analysis of the poet's works and poems reveals his skillful use of words from the synonymic series *yurak*, *qalb*, *dil*, *ko'ngil*, *siyna*, and *ko'krak* in expressing emotional intensity. In his poem "Qir quchog'ida" ("In the Embrace of the Hills"), a nature-themed work rich in beautiful imagery, he employs *qalb*, *ko'ngil*, and *siyna* from this synonymic set to achieve expressive effect.

Gul kiprigi oppoq, /Bir durru sadafdek.
Lolalar qizardi /Bir laxcha olovdek.
Ko'k qo'ynida yulduz /O'ynardi, kulardi,
Qir qo'ynida sho'x yuz /Yashnardi, ketardi.
Oqshom chog'i nurdan /Qalblarda shafaqlar,
Keng ko'rpali qirdan /Ko'ngilda varaqlar.
Yetdik va yonashdik, / Uxlardi cho'pon, qo'y.
Qir cho'qqisi yostiq, / Tingan edi nay-kuy.
Har yonda buloqlar / Oqmoqda sharaqlab...
Har siynada shodlik, / Toshmoqda tilaklar...

In these poetic lines, depictions such as "oqshomgi qir" ("evening hillside"), "bahorgi qir" ("spring hillside"), and "shodon qir" ("joyful hillside") are presented. Synonyms have served as the poet's most effective tool in creating these vivid images. Although evening suggests darkness, in this portrayal the darkness is illuminated by a light akin to the glow of twilight within the heart. In the subsequent lines, the synonym *ko'ngil* ("soul/heart") is employed to convey the sense of delight experienced while gazing upon the vast hillside.

At the close of the poem, the word *siyna* ("breast") is used figuratively, entering the synonymic set of *qalb* and *ko'ngil*. Here, *siyna* radiates joy, for it is natural that the beauty of nature should bring happiness to the heart. These synonymous words, in depicting the landscape, simultaneously express the lyric hero's emotional state. Furthermore, in these synonyms, meaning is transferred through the stylistic device of synecdoche.

Poetry is like a boundless ocean, an endless horizon. The ability to compose poetry is not a gift granted equally to all, for beyond the mere structural features of verse, poetry must

convey human passions and emotions, depict the world artistically, broaden the reader's way of thinking, and influence their inner state. To create in this genre requires not only labor and dedication from the poet, but also an extensive vocabulary, a sensitivity to subtle shades of meaning, and, above all, the ability to express the same idea through various words, phraseological units, and proverbs.

Results and discussions

It is no secret that "The Singer of Happiness and Spring", Hamid Olimjon, grew up listening to folk epics and fairy tales from an early age and that this environment shaped him as a creative artist. The influence of folk oral tradition and his deep knowledge of Alisher Navoi are reflected in the poet's mastery of the richness of the language—particularly his adept use of synonyms in their appropriate contexts.

In one of his most famous poems, "The Death of Ophelia", written under the influence of Shakespeare's tragedy Hamlet, the poet skillfully employs both linguistic and contextual synonyms to convey his impressions, his response to the events of the tragedy, and his attitude toward Ophelia's fate. In the very first stanza, we encounter two synonymic sets:

You long to sing, yet from your heart
A sad and melancholy melody spreads.
In your arms, a bouquet of white and delicate flowers,
Yet your soul is filled with mourning and grief.

To depict the oppressed and despondent state of the lyrical hero, the first line employs the synonyms *ma'yus* ("melancholy") and *g'amgin* ("sorrowful"). The primary meaning of *ma'yus* is "hopeless, dejected," while its secondary meaning—"oppressed, sorrowful, silent"—places it in synonymy with *g'amgin*. The word *g'amgin*, borrowed from Arabic, conveys meanings such as "grief-stricken, mournful, sad, melancholy." The use of these synonyms in the opening line of the poem serves to heighten the reader's sense of the character's inner gloom, as if this melancholy and sorrow are emanating from the depths of the heart in the form of a mournful voice.

In the subsequent lines, the poet notes that Ophelia holds "a bouquet of white and delicate flowers." In essence, flowers symbolize joy, affection, and goodness. Traditionally, they are given to girls—or women in general—for special occasions or to mark moments of happiness. Yet in this poem, the heroine derives no joy from them; the white, delicate flowers

in her embrace bring her no comfort. This mood is reinforced by the line *ruhing to'la motam va azo* ("your soul is filled with mourning and grief"). The phrase not only intensifies the portrayal of the character's spiritual despondency and emotional turmoil but also relies on the connotative negativity embedded in the word *motam* ("mourning"). In its synonym, this negative quality is developed even further.

In the following stanzas, this imagery continues:

There is no use, O beautiful one, in cruel fate,
No matter how much you cry out, no matter how you complain,
No matter how you plead, no matter how many tears you shed,
In the end, pain shall have no end.

In the opening line of this stanza, the poet addresses Ophelia as *go'zal* ("beautiful one"). Yet he immediately underscores that even her cries of lament and her complaints to fate and time will change nothing. This state is depicted through the synonymous pairing of *dod* ("cry for help") in its figurative sense and *shikoyat* ("complaint") in its sense of expressing dissatisfaction, placed side by side for emphasis. The imagery is further intensified in the subsequent lines by the units *yolvorish* ("pleading") and *ko'z yosh to'kish* ("shedding tears"). After all, when a girl's soul is shrouded in mourning, does she even have the strength to cry out or complain?

Deeply moved by Ophelia's fate and experiences, the poet throughout the poem employs a series of near-synonymous words such as *alam* ("pain"), *g'am* ("grief"), *musibat* ("misfortune"), *falokat* ("catastrophe"), *azob* ("torment"), *ma'yus* ("melancholy"), and *g'amgin* ("sorrowful").

In the following stanzas, the poet searches for the one responsible for the heroine's plight and turns to address nature:

Answer me, O treacherous nature,
Why did you create one so beautiful?
You are guilty, you are a sinner without measure,
Why create her—only to cast her into the flames?

Here, nature is accused using the synonyms *gunohkorsan* ("you are guilty") and *osiysan* ("you are a sinner"). The lexical meaning of *gunohkor* contains the senses "one who commits a sin" and "culpable," while *osiy* conveys "rebellious, disobedient, sinful," with an additional

nuance of archaism. Thus, in this microcontext, *osiy* functions as a synonym of *gunohkor* precisely through this shared semantic component.

The poet continues to make effective use of such linguistic possibilities in the subsequent stanza:

Hamlet loved her, his heart
Burned as if by two embers, two flames,
Your eyes burned him day and night,
Yet he was never weary of that fire.

In these lines, Ophelia's eyes are compared to *ikki cho'g'* ("two embers") and *ikkita otash* ("two flames"). To express that Ophelia's love was no less intense than Hamlet's, the poet uses these synonyms in a layered manner. In its figurative sense, *cho'g'* serves as a synonym of *otash*; the latter's lexical meaning contains the semes "fire" and "flame." Thus, these synonyms are employed to amplify the image of love reflected in the eyes as a burning flame.

While the initial stanzas depict Ophelia's emotional state, the later ones present a vivid portrayal of Hamlet's love and his inner experiences, captured through words and expressions rich in synonymic resonance.

Boiling with the storms of love within the heart,
No voice, no melody, no sound can emerge,
The ordinary pains of this world
Have long since driven Hamlet to madness.

In these lines, the synonyms *tovush* ("sound"), *sazo* ("melody"), and *un* ("voice") are employed to heighten emotional impact. The heart is in love, it is in turmoil, yet there is no voice, no melody, no sound with which to express this love. The synonymic series in Uzbek—*ovoz*, *tovush*, *un*, *sado*, *sas*, *nido*, *sazo*—is unified by the general meaning "that which can be heard and perceived through the sense of hearing." However, each member of this series has its own distinctive features. In particular, *tovush* may denote the voice of a human or other living being, as well as the sound produced by inanimate objects through impact, friction, or other causes. *Un* refers exclusively to the human voice and is used far less frequently than *ovoz*. *Sazo* is a rare term, with a dialectal coloring, and it also has a homonym in the language.

Conclusion

The readability, charm, and emotional resonance of poetry owe much to the priceless wealth of synonyms in the Uzbek language. It may be said that the synonyms employed in Hamid Olimjon's poetry have served to convey the poet's artistic intention, enhance emotional expressiveness, and enrich the melodiousness of his verses.

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