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LINGUOPOETIC POTENTIAL OF HOMONYMS AND PARONYMS IN KOMIL KHOREZMI'S POETRY (DIVAN)

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ABSTRACT

This article discusses the stylistic functions and linguopoetic potential of homonyms, homophones, homographs, and paronyms used in the works of Komil Khorezmi.

KEYWORDS: *Komil Khorezmi, Homonym, Homophone, Linguopoetics, Homograph, Paronym, Paronomasia, Tajnis, Complex Homonymy.*

INTRODUCTION

In every language, including our native Uzbek, there exist affixes, words, and phrases that are spelled identically but convey different, unrelated meanings. Such units are referred to in linguistic sources as homonyms (sometimes as homonymous affixes, words, and phrases). Additionally, linguistics identifies three types of homonymous words: homolexemes, homographs, and homophones. "When defining homolexemes, both phonetic similarity and identical graphic representation are considered [12, 45]".

Homographs are identical in spelling but differ in pronunciation. For example, in modern Uzbek literary language, words like "atlas" (a type of silk fabric) and "atlash" (a colored map), or "bo'lmoq" (to finish) and "bo'lmoq" (to divide), can be considered homographs. In the poet's ghazals, words like "o'lturmoq" (to sit) and "o'lturmoq" (to kill) are also examples:
"Raqib oldida, ey sho'x, o'lturub o'lturma bu zoring",
Dedim har necha yig'lab, deganimni qilmay o'lturdi…

Homonyms and homographs (homoforms) serve as unique stylistic tools in language and speech: they facilitate rhyming in verses, are characteristic of genres like tuyuq and askiya, and enable various wordplays (mainly tajnis), thereby adding a special tone and beauty to literary works. Homophones, on the other hand, are not identical in spelling but are phonetically similar. Today, such words are explained as paronyms. "Paronymy (from Greek "para" – "beside" + "onyma" – "name") refers to two or more lexemes that are phonetically similar. This similarity usually arises from the physical-acoustic proximity of sounds in both (or all three) lexemes. For example, "arqon" and "arkon";… [8, 148]. H.A.Jamolkhonov explains the difference between homophones and paronyms as follows: "In homophones, pronunciation is identical: "tub" and "tup" (in writing) – "tup" and "tup" (in pronunciation). In paronyms, pronunciation is not identical but similar: like "ganj" and "ganch". Additionally, homophones have an equal number of phonemes, whereas paronyms may or may not have the same number. Compare: "to'n" – "ton" (both with 3 phonemes) – homophones; "asr" (3 phonemes) – "asir" (4 phonemes) – paronyms [8, 149]". In modern literary Uzbek, words like "sutxo'r" (milk-drinker) and "sudxo'r" (usurer), or in Komil's ghazals, words like "ham" – "xam" [16, 27], "rom" – "ram", "bot" – "bod" can be analyzed as homophones:
"Bo'lub rom ag'yorg'a chun g'izol,
Bu bekasni ko'rganda ram qildilo…[16, 156]"

In this couplet, "rom" is defined in the dictionary as "obedient, submissive", while "ram" means "to shy away, to flee in fear". The poet uses the compound verbs "rom bo'lmoq" and "ram qilmoq" to enhance the contrast between "ag'yor" (rival) and "bekas" (beloved). The paronymy of these words ensures phonetic proximity and semantic connection.

Indeed, paronyms hold unique stylistic significance in literary speech. The phonetic similarity and closeness of paronyms sometimes lead to partial formal neutralization, resulting in instances where individuals cannot distinguish between them in speech. "The stylistic figure based on paronyms is called paronomasia. In literature, paronomasia is used to achieve expressiveness, melodiousness, create comic effects, and generate wordplay [15, 80]."

METHODOLOGY

In the linguopoetic analysis of texts based on the principles of dialectical thinking, the unity of form and content, as well as the unity of space and time, are considered fundamental. According to literary text analysis methodologies, recommended analytical methods include linguistic transformation, comparison of text variants, reliance on dictionaries, and compiling an index of linguistic units [10, 84-89]. When analyzing the language of works, especially those with historical themes or classical texts, consulting relevant dictionaries is natural. In this article, which aims to reveal the uniqueness of similes used in Komil's poetry, the aforementioned principles and methods (linguistic transformation and reliance on dictionaries) are employed.

DISCUSSION AND RESULTS

In linguopoetic studies, the principle of unity between form and content is emphasized as crucial across various linguistic

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domains—phonetic, lexical, grammatical, and stylistic. This proportionality is particularly significant in the lexical aspects of classical texts, especially in the linguopoetic potential of homonymous and phonetically similar words. For instance, in Komil's couplet dedicated to the name "Ibrohim", the word "yuz" in the first line denotes "face", while in the second line, it represents the number "hundred" [11, 166], indicating a numerical term. The formal equality in pronunciation and spelling ensures external similarity:

"Anjum ermas ko'rmasam har kecha to mohim yuzin,
Barqi ohim yuz sharar har dam sochar aflokg'a… [16, 218]"

This usage is also observed in the poet's following line:

"Yuzung quyoshidin ayru gar o'lsa yuz xurshed,
Munavvar o'lmoqi mumkin emas shabistonim… [16, 129]"

In Komil Khorezmi's couplet below, the asymmetric use of "taxt"—as an adjective meaning "ready, prepared" and as a noun (from Persian) meaning "throne"—demonstrates the linguopoetic potential of homonyms:

"Qudumingg'a ham taxt erur taxti po,
Oningdekki boshingg'a afsar fido… [16, 21]"

In classical literature, such words form "tajnis". Tajnis (from Arabic – "homogeneous, similar") is a poetic art based on the use of words that are identical or similar in form within a couplet, sometimes employed in prose as well. Sources on "ilm al-badi" distinguish several types of tajnis. For instance, Umar Raduyani identifies four types, while Rashiduddin Vatvat, Shams Qays Razi, and Shaykh Ahmad Tarazi mention seven types [5, 10]. Atoulloh Husayniy initially divides tajnis into verbal tajnis and non-verbal tajnis. Verbal tajnis includes complete tajnis (tasrih), incomplete tajnis, adorned tajnis, similar tajnis, and delayed tajnis; non-verbal tajnis encompasses written tajnis, ambiguous tajnis, and allusive tajnis [6, 35-51]. Komil Khorezmi's poetry employs the following types of tajnis:

Tajnisi tom – this is a poetic device based on complete homonymy, that is, the unity of form and meaning. In Kamil Khorazmi's ghazals, such homonymous words are sometimes used as *radif* (refrain), sometimes as rhyme words, and in other cases they appear in various positions within lines and couplets. In the following lines, the poet uses the homonymous words *"xor"* meaning "thorn" and *"xor"* meaning "humiliated, lowly" [3, 414-415] to create a special stylistic effect. Through this tajnis, as well as employing metaphor (*tashbeh*), antithesis (*tazod*), wordplay (*tabosib*), and allusion (*iyhom*), the poet conveys the idea: "In this world, some people respond to your good deeds and services with hostility, so if you don't want to be humiliated and disgraced, don't expect anything from anyone but the Lord (Allah), O servant (Komil)."

Kima bir xizmat etsam aylagay o'rnig'a yuz tuhmat,
Asalg'a zahr-u, gul o'rnig'a sonchar xor bir soat...
Hamesha uz tama' shohi jahondin o'zgadin Komil,
Desang bo'lmay jahon ichra zalil-u xor bir soat… [16, 35]

In the following couplet, the poet creates an *absolute tajnis* using dialectal forms of the verb *qaytmoq* ("to return"), specific to the Khorezm-Oghuz dialects:

Qadingni ayla xiromon, parivasho, qoytib..,
Firoq ranjin ango ko'rmayin ravo qoytib… [16, 196]

In the first line, the dialectal phonetic variant of the verb is used, while in the second line, the homonym *qoytib* (meaning "never, not at all, ever") appears. This achieves a beautiful stylistic harmony through both *radif* and *tajnis*.

A relevant poetic discursive strategy found in Kamil's work is the creation of tajnis by pairing an anthroponym with an appellative. For example, in the ghazal beginning with the line "Yo'q yuzung mehrig'a xurshidi jahon oro avaz," the poet uses *avaz* as a dialectal form (literary equivalent: *evaz*, meaning "in exchange for") in some lines and as the proper name *Avaz* in others, creating a perfect tajnis:

Yo'q yuzung mehrig'a xurshidi jahon oro avaz,
Qomating sarvig'a ham shamshod ila tubo avaz…
Mutribo, chertib rubob-u barbat-u tanbur-u nay,
Sozni tark etma o'yinin qo'ymog'uncha to Avaz… [16, 83]

Zoyid tajnis (augmented homonymy) is a type of tajnis based on the addition of one or two extra letters to otherwise similar words. The poet has made effective use of this form in several of his ghazals, primarily in the rhyme sections, ensuring the unity of rhyme requirements and semantic coherence. Below we provide two examples (malomat – alomat; qoqturub – quroq turub):

Ishqingda ko'ngulni, ey parivash,
Chok ayladi xanjari malomat.
Ko'z chehraye asfarimg'a solsun,
Kim istasa ishqdin alomat… [16, 34]
Gar qo'ymasang bu olam aro nek-u nomlig',
Olting'a sud topmog'ung otingni qoqturub.
Komimg'a quy karam mayi, yorab, chu havli hashr –
Piltik tilimni aylasa og'zim quroqturub. [16, 31]

Muzori' tajnis is a type of tajnis based on words that are close in form, differing only by one or two consonants. There are many examples of this form in Kamil's *Divan*. The following rhyming word pairs from the poet's ghazals—*niyat – diyat*, *ganj – g'anj*—illustrate this:

Chu qilmas axtari baxtim safar manozilga,
Iqomat etdi magar burji nahsda niyat…
Oningdek o'lmisham ushbu diyorda bekas,
Ki qatl qilsalar olmoqg'a yo'q kishim diyat… [16, 33]
Buzuq ko'ngulni gar obod istasang chek ranj,
Ki bu xarobada beranj hosil o'lmas ganj.
Desangki g'amdin o'lay fard, bo'lma hargiz juft,
Jahon arusig'a kim ko'rgazur dalol ila g'anj… [16, 42]

In these lines, rhetorical devices such as *irsoli masal* ("Beranj ganj hosil bo'lmas") and *tazod* (contrast: *fard – juft*) are key for conveying meaning, while the phonetic and semantic harmony of the rhyme pair *ganj – g'anj* (meaning "treasure – coquetry, charm" [4, 105]) further enhances stylistic unity.

Xattiy tajnis (graphic tajnis) is a form of tajnis based on Arabic script where two words differ only in dot placement. Kamil uses this kind of tajnis in a number of his ghazals and *mukhammases* (five-line stanzas). For example, in his ghazal "Bo'lubdur qomatim…" written in *hazaj-i musamman-i salim* meter [172], and in his *mukhammash* appended to a ghazal by Alisher Navoi [198], the poet uses the graphic tajnis between *xam* ("to bend"

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or "to be inclined") and *ham* ("also," a conjunction or particle), to great stylistic effect.

Murakkab tajnis (compound tajnis) is a poetic device based on one word being a single lexeme and the other consisting of two words. In Western poetic theory, both *tajnisi tom* and *tajnisi murakkab* are referred to as *pun rhymes*. V.V.Vinogradov terms the phenomenon of similarity between a word and a compound expression as *homophony* [7, 5]. M.Khalilov refers to these occurrences as *paramonyms* [14, 54], while V.Jabborov considers this type of tajnis rhyme to be part of *paronomasia* as a linguistic phenomenon [9, 91]. Though the segments of such rhymes are phonetically identical, they differ slightly in terms of *phonotactics*. Kamil skillfully uses this poetic tool as shown below:

Tokay yuray yo'lingda ko'zum yoshin oqturub,
Tindur yoshim, ko'zumni jamoling'a boqturub…
Ich bodai haqiqat-u tark et majozni,
Oqil kishi qaroni pisand etmas, oq turub… [16, 31]

In the opening couplet of his ghazal "Tokay yuray yo'lingda…," the poet creates *zoyid tajnis* with the rhyme pair *oqturub – boqturub*, and through *oqturub – oq turub*, he constructs a *compound tajnis*. Similarly, in the ghazal "Ey labing hasratidin…," the poet creates a beautiful wordplay through compound tajnis using the rhyme scheme: in the 1st couplet he creates the predicate "qon g'uncha" ("the bud bled"), in the 5th he uses the adverbial participle *qonguncha* ("until it bleeds"), and in the 9th he incorporates the rhyme into the phrase *hashosi qong'uncha* ("until its bedding is soaked with blood"), achieving unity of form and meaning [16, 147].

In the ghazal with the *radif* (refrain) "Ey ko'ngul," the poet contrasts the words *gar dun* (with *dun* meaning "lowly, ignoble, immoral" [1, 510]) and *gardun* (meaning "world, universe" [1, 396]) through tajnis to criticize the reversed order of worldly affairs, showing how the vile are uplifted and the wise become sorrowful—conveying this anguish poignantly to the reader [16, 120].

CONCLUSION

Thus, homonymous and paronymous words such as these create a distinctive sonorous harmony in literary texts and serve a particular stylistic function. That's why many prose writers and poets use them extensively as stylistic tools—prose writers often for humor through *askiya* (satirical dialogue) or *payrov* (parody), and poets especially for crafting *tuyuq* (tajnis-based riddles). Homonyms, homophones, and homographs in poetic texts expand the scope of expression and enhance euphony. If *synonymy* and *antonymy* primarily focus on the **semantic** aspect of language units, *homonymy* and *paronymy*, in contrast, prioritize **expression**.

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