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SYNONYMS AS AN ARTISTIC AND AESTHETIC DEVICE IN THE "OSHIQNOMA DASTANS"

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ABSTRACT
This article examines the use of synonyms in the "Oshiqnoma dastans," with particular attention to the linguopoetic potential of lexical and contextual meaningful units.
KEYWORDS: *Linguopoetics, Synonym, Lexical Synonym, Contextual Synonym, Synonyms.*

The importance of linguopoetic research in linguistics lies in the fact that language, as a powerful tool influencing the listener, is inherently interconnected with literary studies, which gives rise to the field of linguopoetics. Skillful use of linguistic units enhances the value of literature, that is, the artistic work itself. *"In language, every element has its own function, semantic scope, and rules of correlation with other elements and units. A writer who is thoroughly aware of these principles, and who possesses refined artistic taste, word sensitivity, and high mastery, is able to create unique depictions, unexpected artistic scenes, and entirely new layers of meaning in words, so that the reader becomes captivated not only by the author's ideas but also by the uniqueness of his language"* [3]. Within this process, the role of lexical means is of great significance.

Our language not only fulfills communicative functions but also carries aesthetic expression in any speech act. In other words, words organized around a particular meaning can serve various stylistic purposes. The Russian writer M. Prishvin, who deeply appreciated the unparalleled richness and expressiveness of words, likened them to "magical and enchanting dancers," while the literary scholar Tinyanov compared them to "chameleons," constantly changing their color in speech [1]. These observations highlight the high aesthetic value of words.

When examining classical literary sources, oral folk creativity, and contemporary literary processes, one cannot help but admire the lexical, phonetic, morphological, and syntactic features of our language, along with its artistic intonation and elegant expressions. In poetic works, it is impossible to vividly depict events without lexical means that convey expressive functions. At the same time, every linguistic unit employed by the author enhances the quality and significance of the work. After all, the primary element of any artistic creation is language, that is, the word, and the manner of its use elevates each creative product to the level of fine art.

Studying the linguistic features of sources from different historical periods allows us to determine the author's style and creative skill, while also highlighting their impact on the development of science and the evolution of our language. The clear and effective conveyance of the work's ideas depends on the full understanding and correct application of linguistic norms, which constitute the expression of speech. In poetry, the depiction of linguistic means allows readers to easily perceive the desires, aspirations, knowledge, interests, worldview, and imagination of the lyrical hero.

The value of any artistic work primarily depends on the author's skillful use of words and their meanings. With this in mind, we have focused on the linguopoetic analysis of the relationship between form and meaning of words and examined how synonymy manifests in the "Oshiqnoma dastans." Synonyms prevent impoverishment of expression that may result from repeated use of the same linguistic units. Avoiding repetitive words and selecting contextually appropriate synonyms is a form of poetic actualization.

For example, in the "Oshiqnoma dastans," the following words are used to express meanings of "beloved," "friend," or "companion": *hamdam*, *kishi*, *tengu tushim*, *munis*, *ulfat*, *mahramim*.

Sendin o'zga *hamdamim* yo'q, *kishim* yo'q,
Ulfatim, *mahramim*, *tengu tushim* yo'q,
Yor vasfidin g'ayri yozu qishim yo'q,
Manga bir maslahat bersang na bo'ldi? [OG'Sh, 41-b].
Hamdamim, *munisim* qayg'udir, g'amdur,

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Biza boshdan Ali bergan nasibdur,
O‘n yoshimdan birga bo‘lgan G‘aribdur,
Nomus-orim demas bo‘ldim man emdi. [OG‘Sh, 62-b],

These synonyms correspond in modern Uzbek literary language to words such as *o‘rtoq*, *do‘st*, *og‘ayni*, *oshna*, *jo‘ra*, *ulfat*, *birodar*, and *dugona*. Within this synonymic series, the concept of a person in close friendship and companionship is reflected through their perspectives and actions. The word *do‘st* conveys the strongest sense of closeness in friendship, while *oshna* and *og‘ayni* are more common in spoken rather than written style. Words such as *jo‘ra*, *birodar*, and *ulfat* are used less frequently than *o‘rtoq*, *oshna*, or *og‘ayni*. The term *dugona* specifically denotes friendship among women. Words like *hamdam* and *habib* are now archaic, but frequently appear in classical literature, where they can express meanings of beloved or lover [2].

In the following lines, words such as *noz*, *ishva*, *jilva*, and *karashma* function within a synonymic relationship, with *noz* being the dominant term that occurs more frequently in the series of synonyms:

Jilva birla ishva nozlar manda bor,
Karashmali tamannolar manda bor,
Olsang yo olmasang sanda ixtiyor,
Zinhor mani tashlab turib ketmangiz. [OG‘Sh, p.141]

Existing literature identifies individual, stylistic, and contextual forms of synonyms. Some sources refer to them as individual-author synonyms [6,7,8]. In this study, we focus primarily on contextual synonyms. Synonyms play a special role in assessing the creation and artistic value of both literary and folk epics. They serve as stylistic figures in the following ways:

1. To enhance, generalize, or consolidate meaning; to reflect gradation of features, characteristics, or attributes; and to express additional nuance, a series of synonyms is employed.
2. To express similar or related details in speech in diverse forms, two or more synonyms are used. They may appear as basic synonyms, simple or compound words in parallel, phrase-based synonyms (e.g., *tashrif buyurmoq*, *qadam ranjida qilmoq*), or euphemistic synonyms and phrases.

In literary works, such synonyms are highly effective in creating expressive artistic language. In the “Oshiqnoma dastans,” synonyms increase the expressiveness of the language, enrich the stylistic color, and prevent unnecessary repetition. The following examples from the “Oshiqnoma” illustrate this:

Boshi oltin, oyoqlari kumushdin,
Tishi dur, ko‘zlari mastona hushdin.
Qo‘li yoqut erur, barmoqlari la’l,
Jahon taxtiga loyiq shoh, mukammal. [SH, p.279]

Here, words denoting precious objects—*oltin*, *kumush*, *dur*, *yoqut*, *la’l*—are used contextually as synonyms. Although their core meanings are not exactly identical, they convey the main emphasis in the text and function as conditional synonyms.

Qurboning bo‘layin xo‘p nishon o‘g‘lon,
Tur ketali, bizning yurta Shamshoda.
Bu husnu jamoling aqlimni olg‘on,
Tur ketali, bizning yurta Shamshoda.
Nogahondin gul yuzingni ko‘rub man,
Husnu latofatg‘a hayron qolibman,
Umid aylab xizmatingda bo‘lurman,
Tur ketali, bizning yurta Shamshoda. [SH, p.239]

In the explanatory dictionary of Uzbek synonyms, words such as *chiroyli*, *go‘zal*, *husnli*, *husndor*, *xushro‘y*, *xushsurat*, *ko‘hlik*, *suluv*, *zebo*, *latofatli*, *sohibjamol*, *suluk*, *ra’no* are listed, each conveying pleasant appearance or beauty. For instance, *go‘zal* emphasizes high aesthetic appeal and visual attractiveness. *Xushro‘y*, *xushsurat*, and *ko‘hlik* imply pleasantness, typically used for people. Words like *barno*, *suluv*, *zebo* indicate an intensified attribute. Literary texts often use *zebo*, *latofatli*, and *sohibjamol*, while *suluk* and *ra’no* are less common. Gender distinctions exist in some synonyms; for example, *latofatli* applies to women, whereas *xushsurat* is mainly used for men [2].

Additionally, the “Oshiqnoma dastans” employ the word *yuz* (face, front of the head) along with its synonyms—*bet*, *aft*, *bashara*, *chehra*, *jamol*, *diydor*, *oraz*, *uzor*, *ruxsor*—illustrating unique usage in epic contexts:

Eshikli, ayvonli bog‘chali bog‘li,
Xush ajab joylari bordur Sanamning,
Oshiq o‘ldurmakka gulgun jamoli,

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Yuzinda xollari bordur Sanamning. [OG‘SH, p.99]
The synonymic function of *yuz* appears throughout nearly all “Oshiqnoma” texts.
Ey maning ko‘nglimni olg‘an ofatijon qizg‘ina,
Jonima o‘tlarni solg‘an Huri g‘ilmon qizg‘ina. [OG‘SH, p.123]
Bu Xiromonki, qachon bazmi safo tuzganda,
Bu tomoshag‘a base hur ila g‘ilmon kelajak. [SH, p.253]

In these examples, words denoting angelic or supernatural beings in religious texts (*malak*, *hur*) explicitly indicate female gender. The word *g‘ilmon* is used less frequently in comparison and refers to “youthful angels serving in Paradise” in both religious and literary contexts [2]. In the epic, it functions as a synonym in accordance with the meanings given in the Uzbek explanatory dictionary. Choosing contextually appropriate synonyms enhances expressiveness in literary texts and ensures the artistic effectiveness of the narrative.

It is evident that one of the richest resources of the Uzbek language is its wealth of synonymous words. Studying and analyzing synonyms is therefore an essential task in linguistics, especially within the framework of linguopoetics [5].

CONCLUSION

In conclusion, the use of synonyms in the “Oshiqnoma dastans” not only enriches the content and meaning of the epics but also contributes to their artistic and aesthetic value. Analyzing the forms and meanings of these words shows that synonyms occupy a significant place in the text, reflecting the rich heritage of Khorezmian oral literature.

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