

Features of the use of synonyms in the works of the Karakalpak classical poet Ajiniyaz

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Abstract: *The article explores the peculiarities and grammatical structure of the use of synonyms in the language of the works of the Karakalpak classical poet Ajiniyaz.*

Key words: *synonyms, lexical-semantic categories, antonyms, stylistic services, grammatical structure.*

1. INTRODUCTION

Synonyms are one of the lexical-semantic categories, which occupy a prominent place in the lexical structure of any language. Textbooks on synonyms in Karakalpak linguistics in the field of lexicology and stylistics of the Karakalpak language [Berdimuratov E. *Ádebiy tildin funkcionallıq stilleriniń rawajlanıwı menen qaraqalpaq leksikasınıń rawajlanıwı. – Nókis.: Qaraqalpaqstan, 1973; Házirgi qaraqalpaq tili. Leksikologiya. – Nókis.: Bilim, 1994.*] mentioned in monographs, articles. Synonyms in Karakalpak linguistics have been analyzed in a special round in the work of M.Qalenderov. The semantic difference of synonyms in the lexicon of the Karakalpak literary language, their historical origin, application, stylistic features are studied [Qalenderov M. *Qaraqalpaq tilindegi sinonimlerdin grammatikalıq, strukturalıq hám leksika-semantikalıq ózgeshelikleri. – Nókis.: Qaraqalpaqstan, 1989.*] In E.Berdimuratov's article "Tilden pal tamsın deseń" the use of synonyms in a beautiful work of art [Berdimuratov E. *Tilden pal tamsın deseń. – Nókis.: 1966. // Ámiwdárya, №6.*], O.Dospanov's article on the use of synonyms in Karakalpak dialects [Dospanov O. *Túslık dialektindegi sinonimler haqqında., – Nókis.: Óz IAQQB Xabarshısı, 1965, №4, 89-92*] mentioned. A.Bekbergenov in his special article and in his work "Stylistics of the Karakalpak language" divided the synonyms of the language into lexical and grammatical synonyms, scientifically analyzed the role of synonyms in the emergence of antonyms, their use in various stylistic services [Bekbergenov A. *Qaraqalpaq tiliniń stilistikası. –Nókis.: Qaraqalpaqstan, 1990; Qaraqalpaq tilindegi sinonimlerdin payda bolıw jolları. – Nókis.: Óz IAQQB Xabarshısı, 1963, №2; Sinonimler hám antonimler.// Qaraqalpaq tili boyınsha izertlewler. – Nókis.: Qaraqalpaqstan, 1971, 114-132.*] When we evaluate the words in the vocabulary of the Karakalpak language by manic, there is a group of words whose meanings are close to each other. Synonyms, of course, differ from each other in additional semantic subtlety, emotional and expressive coloring, scope of application, and other features such as a single line, such features that show that synonyms have great stylistic possibilities. As long as synonyms can express the most powerful, even, imperceptible subtle signs of an object and event, the subjective participation in these signs, and so on, they are certainly regarded as the means of depiction of language.[Abdiraxmanov Sh, Maxmudov N. *So'z estetikasi. – Toshkent: 1981. 6.*] In this article, we talk about synonyms and their grammatical structure, one of the main lexical-semantic tools that give a different splendor to the works of Ajiniyaz poet.

2. MATERIALS AND METHODS.

In the language of Ajiniyaz works of art, synonyms are used appropriately as other lexical-semantic riches of the language. Lexical synonyms as a means of poetic language are widely used in the songs of the poet Ajiniyaz, who applied them in a beautiful, figurative way. Usually, the richness of the language of the works of the poet is due to the fact that the national language has a wide range of synonyms. Instead of repeating the idea of synonyms used in Ajiniyaz's works of art in a single sentence, the appropriate use of his synonymous lines is to connect each word with its most appropriate words, to embellish it, and to express it figuratively. summed up.

Some words can be synonymous with one another when one wants to be manic. Even when standing alone, their synonymy ratio is evident even in the context. In other words in our literary language, words that have a common meaning when they are alone, when they are alone, are called stable synonyms. We see in the poet's works of art that this type of synonyms is used not only to repeat a single word, but also to reinforce mania, including as a harmonious stream in the poem lines. For example: Ay yúzi aydek munavvar, Húsní, jamalı aǵla qız (2,37), Ay júzlim, pal sózlim aqıllı, esli, Inkarım, dilbarım, nege kelmedi? (3,29), Qatarınan artqan aqıl hám oyı, Sáwirdey kelisken qáwmeti, boyı (3,29), Ziywar aytur yurtsız, elsiz (1,42), Hár jerlerde dilgir, mútáj bolsańız (2,45).

In the examples given, the synonyms should be in the context of the synonyms. Here are three such examples in the poet's songs. Examples: Qulqı, pıǵlı, halı-awhalın desem, Misli Májnún súygen halı yańlıdı (2,27), Xup ájep namaz oqırlar qatını, bala-shaǵası (2,175), Hayal yaqshı bolsa, kúnlúnni ashar, Hayal yaman bolsa, abırayın qashar (1,130), Yaman zándin kúnlún dóner hár yana, Yaqshı zán kóz shıtmas kelen mehmana (1,130), Jánjel tabar kelse qonaq (1,128), Qara dur dún'yada raxibniń yuzı (1,117), Bul jahandı zindan etti, bizge ol páryardigar (1,85), Uyat, izzet, abıraydı tárk etip (2,33 In these lines, the poet used synonymous words to increase the coherence and expressiveness of the poem, thus influencing the beauty of the poems. In these examples, the synonymous words *qulqı*, *pıǵlı* (*peyli*), *halı*, *awhalı*, *qatın*, *hayal*, *zán*, *mehman*, *qonaq*, *dún'ya*, *jahan*, *uyat*, *izzet*, *abıray* synonymous words do a great service in conveying the ideas that the poet wants to convey to us, the games that he wants to share, in a clear, beautiful way. In particular, it is applied in contextual synonyms accompanied by stable synonyms in the poet's essays. The multiplicity of meanings of the word plays an important role in the existence of such synonyms. Once the polysemous words in the language go into context, the first synonym leaves the line and becomes synonymous with the other words. One of the poet's essays in the following verses from the poem "Bozataw" shows that the synonyms have a strong effect on the reader from the emlococial-expressive side: Kimse sháhiyd boldı, jandı ayrıldı, Kimse gada boldı, maldın ayrıldı, Kimse kózi xunqarınan ayrıldı, Basıńa kıyamat túshti, Bozataw(1,37). In the Karakalpak language óldi, sháhid boldı, jannan ayrıldı, kóz jumdı became a synonym from the semantic point of view from them, the dead (óldi) serve a dominant role, while the rest are separated by additional mania. The poet is at the forefront of describing the most difficult and at the same time tragic situation of the Bozataw people *sháhid boldı* and *jannan ayrıldı* essence of which is to get the words close to each other. It means that both of them are dead. However, in order to further enhance this mania, he uses one after the other in succession. The fact that Kimse sháhiyd boldı and left Mannan further confirms the synonymy option coasts. In this way, the shores of splendor are inhabited by the appearance of the devastating devastation that has befallen the population and its tragic consequences. The word al is the child of the eye, and the synonymy of the words you sing alone is one of the two. Here we see that the poet is devoted to the interests of the poetic style, with his eloquence and expressiveness, which is more impressive than the words of the child, the loneliness of his eyes. In most cases, the poet creates synonymous words based on the general content and

contextual requirements of the work. This method enriched the possibilities of synonymy. Such contextual synonyms are often found in the works of Ajiniyaz. For example: Sađınıp, sarđayıp jazđan xatırđı, Jibergen mollađın aldım, dilbárim (2,125), Kelip xoshlastılar kózge yash alıp, Men hám turđım erip, balqıp, bosanıp (1,54), Bu ná qayđı, bu ná duman, Bolalmadı dártten aman (2,63), Bir kúnde atlas ton kiyen mıń álwan, Raqıblára salđan qayđıw, ğam, duman (1,62). The poet is in these examples *sađınıp, sarđayıp, erip, balqıp, bosanıp, qayđı-g'am -duman* use of use of words, that is, contextual synonyms, creates a phenomenon of gradation, gradually intensifying the edges of the object and the phenomenon, intensifying the emotional-expressive effect. Contextual synonyms are also used in the following lines: Nısfı- sháb keldim qashińǵa, nazlı jánanım, oyan, Shám-shırađ yaqtım bashıńǵa, nuwrı-ánwarım, oyan, Kózlerimniń ráwshanı, ol máhitabanım, oyan, Yolińda zar áylegen, áy, misli áfđanım, oyan, Men seniń keldim qashińǵa, ráhim et, janım, oyan (2,111). The words nazlı jananim, nuwri-anarım, mahitabanım, misli afganim in the line of the illuminated poem are synonymous in this poem. In the truest sense, the word nazlı jánan cannot be synonymous with the word nuwri-anwarım.

Qutlımurat Wáysisbayǵa dad etip, Bolđan hádiyseni bir-bir naqıl etip, Sózin maqul etip, bir-bir tıńlatıp, Yalđandı yalđandı aytışın kóriń (1,116). Words taken into account in the given examples cannot be included in a single synonymous line in the form of a dora. In the above poem lines, the poet skillfully combines them around a single meaning to create contextual synonyms. He was able to choose synonymous words correctly in accordance with the statistical requirements of a work of art. From this we can see that the poet used contextual synonyms in his poems, used them for various stylistic purposes, and made a significant contribution to the enrichment of words. Thus, the poet was able to create synonymous words based on the general content and contextual requirements of the work. For example, in the "Yaranlar":

Úyden shıqtıq sháhri Xiywa ázm etip,
Qońırat qalasına bardıq yaranlar,
Xojaniyaz qayqınıń úyin sorađlap,
Albawlı bir úyge tarttıq qarawlap,
Hár kim óz atını arbaǵa baylap,
Úyge taman qádem urdıq yaranlar(1,160).

In these examples, the words bardıq, tarttıq, qádem urdıq are synonymous with the verb, and the poet is able to find the most subtle mentality between them, with a different mentality, and to choose the most necessary for the idea to be told in accordance with the requirements of the work of art. While the words Tarttıq, qádem urdıq are colloquial words in the spoken language, bordıq has a neutral meaning, and the word qádem is a unit of literary language.

3. RESULTS AND DISCUSSIONS

The poet himself used synonymous words in his works of art instead of ingenuity. For example: *Tánimdá* qalmadı zárádek mádar (1,54), *Jismimdi* órteđi dađı, hijranı (1,55), *Pútkil denem* jandı, ishte dárt qaldı (2,205), *Ásir* bolıp qolǵa túshti Bozataw (2,206), *Bende* bolub túshtim, qolım shatıldı (2,206), *Tutqın* bolıp qolǵa tústi Bozataw (120). In the examples given, the words *dene, tán, jism, ásir, bende, tutqın* which have similar meanings in the lines of poem, are used stylistically, gaining the impression of emlocociality and introducing a different art to the work of art. Thus, in most cases, the poet was able to create synonyms from words that are semantically distant from each other, based on the general content and contextual requirements of the work. This method enriched the possibilities of synonymy.

When we analyze the synonyms in the poet's songs, we see that their content and usage are different. Synonymous lines consist of one or more synonymous words in their structure.

When we study the relation of synonyms used in the language of works of art to the branches of words, we see that the three branches of synonymy are equivalent between the branches of equestrian, symbolic, adverb and verb.

Synonymous horsemen are used productively in the poet's works of art. For example: Qatırınan artqan aqıl hám oyi, Sáwirdey kelisken qáwmeti, boyı(3,29), Jismimdi órtedi dađı, hijranı (1,106), Hár jerlerde dilgir, mútáj bolsańız (2,45), Námáhrámdi hasla joldas tutpađan (2,11), Ańlamay ladanğa ashna bolsańız (2,45), Sawash maydanında kerek qarındash (1,66), Anda barıp shákár bilán bal ishsá, Ağayın, qarındash yadına tússe, Náyláj yurer teńi-dosı bolmasa (2,50), Yarı, ulpet, biradarı bolmasa (2,51), Kúnde jánjel dawğa meğzer (2,53), Xup ájep namaz oqırlar qatını, bala-shađası, (2,175), Hayal yaqshı bolsa, kúnlúńni ashar, Hayal yaman bolsa, abraıń qashar (1,130), Yaman zándin kúnlúń dóner hár yana, Yaqshı zán kóz shıtmas kelen mehmana (1,130), Nazlı dilbar senseń opalı janan (1,47), Yarıw doslar hám qádirdan bilan birge júrgáli, Birge júrgen qızıw-jawan, yaran menen kórisip(1,111), Góruđlıbek kibi erleri bardur (2,15), Baxadurı bardur yúzge sára-sár(2,15), Házireti Áliy kibi sherleri bardur (2,15); Bu ná qayđı, bu ná duman, Bolalmadım dártten aman (1,97), Dártlerim kún-kúnnen beter(1,97), Keshe-kúndiz qayđıw bilá, Álif qáddim dal boladı (1,97), Dártim artar dámbedámdin, Qutılmadıw hárgiz ğamdın (1,97).

In the lines of a given poem *aqıl - oyi, qáwmeti-boyı, dađı- hijranı, dilgir- mútáj, joldas – ashna - qarındash, shákár - bal, ağayın- qarındash-dos- yarı- ulpet- biradar - joldas, jánjel- daw, qatın – hayal - zán, mehman – qonaq, dóhmet-jala, dilbar – janan, yarıw doslar- qádirdan, qızıw-jawan- yar-yaran, erleri - baxadurı – sherleri, qayđıw- duman-dárt – ğam* words have become synonymous with each other.

Synonymous adjectives. The phenomenon of synonymy plays an important role in them because synonymous adjectives mean mania. Adjective synonyms are rarely found in the poet's works of art: Jipek minez shin biymálel, Sózleri sheker lábinde pal (1,70), Shiyirin-sheker sózli, súshúk zibanlı(2,14), Lábi pistá shákár kibi dodaqlı, Zúhrá kibi súshúk tillári bardur (2,14), Góruđlıdek áreb atlı, haybatlı, Dáwletiyardek shijáátli, ğayratlı, Iskándár Zulxarnayın kibi dáwranlı(2,15), Ay júzlim, pal sózlim aqıllı, esli, Inkarım, dilbarım, nege kelmedi? (29). In the lines of a given poem *sheker-pal, ádep-ikramlı, shiyirin-sheker - súshik - shákkár, aybatlı - shijáátli – ğayratlı - dáwranlı, aqıllı-esli* words have become synonymous with each other.

Synonymous adverbs. Synonyms derived from the words adverb are also rare in the poet's works of art: Yüre almadım oynap-kúlá, Májnúndeyin shıqtım shólá (63); Sađınıp, sarđayıp jazđan xatıńdı, Jibergen mollańdın aldım, dilbárim(125). In the lines of a given poem *oynap-kúlá, sađınıp – sarđayıp* words adverb have become synonymous with each other.

Synonymous verbs. Verbs are a major branch of vocabulary that make up the majority of our vocabulary and are rarely used. In Ajiniyaz's songs, synonymous words made of verbs are used in their place in order to give the impression of emancipation and emlicocion. Bul jerlerde qara bađrım dađlayman, Namıs etip bir alláğa jılayman (66); Kimse sháhiyd boldı, jandın ayrıldı, Kimse gáda boldı, maldın ayrıldı, Kimse kózi xunqarınan ayrıldı, Basıńa awır is tústi, Bozataw (206); Ashıqlarğa mudam sóhbet yaqshıdı, Kel, oynap kúleli, áy názálimler, Kel, sapa súreli, áy názálimler, Kel, dáwran súreli, áy názálimler (105).

In these examples *dađlayman-jılayman, sháhiyd boldı- jandın ayrıldı, gáda boldı- maldın ayrıldı, oynap kúleli- sapa súreli- dáwran súreli* words like are made up of verbs.

4. CONCLUSION

So we see that the poet Ajiniyaz in his poetic lines gave meaning to the synonyms, enlivened them, made them artistic, and used them skillfully. Thus, no matter how many colorful words the poet's vocabulary consists of, the number of synonyms that perform a certain function there varies in number. The poet was able to choose synonymous words in accordance with

the aesthetic requirements inherent in the work of art. The synonyms used in the language of Ajiniyaz's works of art, firstly, indicate the richness of the vocabulary of the Karakalpak language, and secondly, indicate that the poet was the most talented vocabulary of his time.

5. REFERENCES:

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