

VARIOUS ARTISTIC STYLES FOUND IN THE POETRY OF MAQSUD SHAYXZODA

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Abstract: This article discusses the use of synonyms in the works of Maqsd Shayxzoda representing various artistic styles and literary trends, as well as their role in creating poetic imagery. Particular attention is paid to the linguopoetic features of Shayxzoda's poetry, highlighting the semantic, stylistic, and expressive functions of synonymous lexical units. The paper also presents several observations on the distinctive artistic characteristics found in the poet's works.

Keywords: synonyms, linguopoetic features, polysemy, lexeme, lexical and contextual synonyms, context.

A linguopoetic approach makes it possible to conduct an in-depth analysis of the functions of synonyms in literary texts, revealing their semantic, stylistic, and emotional characteristics. Therefore, considering the role of synonyms is essential in the linguistic analysis of literary works. It is also useful to compare the use of synonyms and their image-creating functions in works representing different literary styles and artistic movements. Furthermore, it is advisable to explore the semantic and stylistic characteristics of synonyms through corpus-based computational analysis.

In this poem, the expression "to become a martyr" is deliberately employed to provide a more precise characterization of the singer (hofiz) and to make the portrayal of the image more vivid. The choice of this expression is far from accidental. Within the poetic context, it emphasizes the singer's patriotism, devotion, courage, and bravery. The lexical item shahid (martyr) corresponds perfectly to this semantic background.

According to the explanatory dictionary, shahid (Arabic origin) means "one who dies or is killed in war; one who suffers for a sacred cause." It has two principal meanings:

1. A person who dies for religion, faith, or under circumstances specified in Islamic tradition. As stated in literary sources: "Those who die in battle are martyrs... this should be explained to Muslims" (N. Safarov, Sharq tongi). Another example reads: "If they survive, they will return as victorious warriors; if their appointed time has come by God's will, they will become martyrs" (S. Ayni, Qullar).
2. A person who sacrifices his or her life for the homeland or in the struggle for justice. For example: "Bektemir dug the grave wider so that his martyred comrades could rest peacefully forever" (Oybek, Quyosh qoraymas).

In Shayxzoda's poem, the word shahid is used in the second sense, referring to a person who sacrifices his life for the homeland or for the cause of justice. Attention should be paid to the semantic field created by lexical units such as freedom (huriyat), martyr (shahid), bury (ko'mmoq), body (jasad), battle (savash), bullet (o'q), and bravely (mardonavor). Together, these words construct a semantic network that portrays the singer as a courageous, patriotic, and self-sacrificing individual.

In the subsequent lines of the poem, new dimensions of the singer's character are revealed through expressive and stylistically colored synonyms, which further enrich the artistic image

and deepen the emotional impact of the poetic text.

Chah-chahlardan ko‘p ulug‘ mazmun tuyuldi,

U qaynoq tovushlardan ma‘no quyildi:

– Meni bulbul **turqida** ko‘rgan insonlar.

Meni bulbul sanamang, tirik insonlar.

Men bir vaqti bo‘lgandim mashhur **mug‘anniy**,

Suhbatim ashulali, labim – o‘lanli.

Maqsud Shayxzoda’s careful selection of words, particularly his skillful use of synonyms appropriate to the communicative context, contributes significantly to the vividness of his poetry and the effective portrayal of poetic images and characters.

The phrase “**My conversation is like a song**” (Suhbatim ashulali) reveals several important characteristics of the lyrical hero. Here, conversation is metaphorically compared to a song. A song is generally associated with beauty, pleasure, harmony, and emotional richness; at times it may also express sadness and longing. Likewise, the poet's conversation possesses these qualities. It may reflect joy and happiness, as well as sorrow and grief. The melody, rhythm, and emotional tone of a song are transferred to the image of conversation, enriching its expressive value.

According to the **Explanatory Dictionary of Uzbek Synonyms**, the words **ashula** and **qo‘shiq** are treated as synonymous lexical units and are defined as follows: “A poem set to music and performed with melody. The word **qo‘shiq** is more commonly used to denote songs created and performed by the people. Although in many contexts **ashula** and **qo‘shiq** can replace one another, in certain fixed expressions only one of them is conventionally used.” Consequently, in this poetic context the phrase is expressed as “**my conversation is song-like**” rather than “**my conversation is qo‘shiq-like**,” not only because of metrical and stylistic considerations but also due to its pragmatic and expressive value.

The expression “**My lips are full of o‘lan**” (Labim – o‘lanli) also carries several layers of meaning. The lexical item **o‘lan** is homonymous and possesses multiple meanings.

The first meaning refers to **green grass or vegetation**, while the second denotes a **traditional folk song performed during weddings, festive gatherings, and other social ceremonies**. In the given context, the first meaning (“grass” or “greenery”) does not establish a meaningful syntagmatic relationship with the surrounding lexical units and therefore cannot adequately explain the intended poetic image. Instead, the second meaning is activated, suggesting that the poet's speech is as melodious, joyful, and emotionally rich as a traditional folk song. This interpretation reflects the speaker's vitality, closeness to the people, and active participation in public life. His words are portrayed as melodious like songs, while his lips symbolize eloquence and an abundance of beautiful poetic expressions.

At the same time, considering the semantic richness of the word **o‘lan**, additional interpretations are possible. If one takes into account its figurative meaning associated with **pleasantness, sweetness, or delight**, the line may also imply: “My conversation is as sweet as a song, and my lips are constantly occupied with pleasant and inspiring speech.” Such an interpretation further emphasizes the singer's devotion to serving the people and his popularity among them as a respected performer whose artistic talent is warmly appreciated.

The significance of synonyms in revealing the character of literary images extends beyond the scope of linguopoetics. Their analysis from linguocultural and linguodidactic perspectives also contributes substantially to understanding the national and cultural identity reflected in literary discourse. Literature, by its very nature, is an art based on the effective use of expressive

linguistic means, among which synonyms occupy a particularly important position. Synonyms are lexical units with similar meanings but subtle semantic and stylistic distinctions. Their use in literary works enables authors to portray characters more precisely and profoundly, convey emotional nuances, and enhance the overall artistic impact of the text. Therefore, the role of synonyms in shaping literary images deserves comprehensive investigation from linguopoetic, linguocultural, and linguodidactic perspectives.

Considering the close relationship between language and culture, the role of synonyms within the national and cultural context becomes especially significant. The unique cultural richness of every language is clearly reflected in the selection and use of synonymous expressions. Similar observations can be found in Maqsd Shayxzoda's "**Portrait-Doston**," where the poet skillfully employs synonymous lexical units to enrich artistic expression and deepen the cultural and emotional meaning of the text.

Do'stim, hamroh bo'l menga bir nafas,
Oboray seni xotirotinga,
Bo'ktargi qilib uchqur otinga,
Yod diyorida kezaylik bir past.

The vocative "**my friend**" (do'stim) expresses the central address of the poem. The word **do'st** (friend) carries the semantic features of **closeness, trust, and affection**. In fact, it could have been replaced by other synonymous lexical units such as o'rtoq (companion), jo'ra (mate), orqadosh (close companion), og'ayni (friend), oshna (intimate friend), ulfat (comrade), birodar (brother), hamdam (confidant), tomir (bosom friend), or cho'pqt (close companion). However, the poet deliberately chooses the word **do'st** in order to achieve a particular lyrical effect.

First, the lexeme **do'st** strongly emphasizes the semantic components of intimacy, confidence, and sincere affection. Second, it conveys the meanings of **appeal, earnest invitation, and heartfelt sincerity**, harmonizing with the phrase "Stay with me for a moment" and expressing a profound emotional need for companionship. Within this brief "**moment**" (bir nafas), the semantic associations of **remembering, recollecting, and returning to the past** are activated, thereby strengthening the retrospective nature of the poetic line.

In the line "**Let me take you into my memories**" (Oboray seni xotirotinga), the noun **xotiro** (memories) enters into a synonymous relationship with **xotira** (memory), while simultaneously expressing invitation and emotional appeal. The verb **oboray** represents an elided form of **olib boray** ("let me take"), illustrating the phonetic phenomenon of **elision**. In this poetic context, however, it functions figuratively with the meanings "**to imagine**" and "**to revive in one's memory**." Thus, the lyrical persona seeks to recreate the image of his friend in his imagination and engage in an intimate conversation with him. This interpretation becomes especially meaningful when one considers that the poem is dedicated "**To the Blessed Memory of Yo'ldosh Ohunboboyev**."

The line "**Like a bo'ktargi upon my swift horse**" (Bo'ktargi qilib uchqur otinga) contains several figurative layers. According to the Explanatory Dictionary of the Uzbek Language, the lexical item **bo'ktargi** is a homonym with two meanings.

The first meaning refers to **a migratory bird of prey belonging to the hawk family**. The second denotes **a small padded saddle cushion fastened behind the saddle**, traditionally used to stabilize the rider while horseback riding. In the context of this poem, **bo'ktargi** clearly carries the second meaning, representing a culturally specific object closely associated with

traditional Uzbek equestrian culture. Its use enriches the poem with national and cultural symbolism while simultaneously reinforcing the imagery of travel through memory.

The poetic line “**Let us wander for a while through the land of memories**” (Yod diyorida kezaylik bir past) expresses the central idea of the poem—the journey into the world of past memories. The phrase “**the land of memories**” (yod diyor) evokes such notions as **recollection, the past, former days, bygone times, and nostalgia**.

Overall, these poetic lines express a return to the past, an emotional bond with a close friend, a symbolic journey through memory, and deep nostalgic feelings. Their figurative richness and emotional intensity considerably enhance the aesthetic appeal of the poem.

Thus, when explaining literary works to representatives of other cultures, it is essential to take into account the cultural connotations of synonyms. Such an approach enables the translator or interpreter to convey literary characters more accurately and comprehensively. One of the principal artistic functions of synonyms is to enhance imagery, expressiveness, and emotional impact. By selecting particular synonymous expressions, the writer or poet emphasizes specific aspects of a character, revealing deeper dimensions of personality. The use of synonymous series also makes it possible to demonstrate the development and transformation of literary images throughout the text.

Furthermore, synonyms influence the rhythm and melody of poetic imagery, contributing to the musicality of the poem. The substitution of one synonym with another closely related lexical unit creates rhythmic harmony and tonal balance, thereby increasing the expressive power of the poetic discourse. A clear illustration of this artistic technique can be found in the following stanzas from Maqsud Shayxzoda's epic poem “**Toshkentnoma**.”

Shaharlar **boqiydir**, umr **o‘tkinchi**,
Daryolar **sobitdir**, suvlar – **ko‘chkinchi**.

Har kim o‘z shahrida quyan esdalik,

Yo bino qurishda katta ustalik.

*At first glance, the lexical units **cities** (shaharlar) and **rivers** (daryolar) appearing in the verse seem to have no semantic connection. However, within the poetic context they reveal a close conceptual relationship. Although these two words are not lexical synonyms in the strict linguistic sense, they function as **contextual synonyms**. Both lexemes express the shared semantic features of **permanence, continuity, stability, and endurance**. In the poem, the permanence of cities and rivers is emphasized, symbolizing their enduring and almost eternal nature.*

*From a linguopoetic perspective, this represents a comparison based on **antithesis**. Although a city and a river belong to different conceptual domains, their shared quality of permanence serves to highlight the transitory nature of **human life** and the **unceasing flow of water**. Thus, the contrast between permanence and transience creates a powerful poetic image.*

*A similar contextual semantic relationship exists between the lexemes **life** (umur) and **water** (suv). Under normal circumstances these words are not synonymous; however, within the poetic context they function as contextual synonyms through the shared semantic components of **movement, passing, and change**. The transient nature of **human life** is paralleled with the continuous movement of **flowing water**, establishing a close semantic correspondence between the two images.*

*Moreover, the adjective **ko‘chkinchi** (ever-flowing, constantly moving) functions as a contextual synonym of **o‘tkinchi** (transient, fleeting). Through this substitution, the poet*



emphasizes the rapidity of change and the idea of continuous flow. Such contextual synonymy significantly enhances the figurative richness, expressiveness, and aesthetic impact of the poem, demonstrating the poet's mastery in employing lexical-semantic resources to create vivid artistic imagery.

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