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Q.S. Sobirov

Urgench State University
Urgench city, Uzbekistan

USE OF SYNONYMS IN SPEECH OF CHARACTERS OF UZBEK DRAMA WORKS

Abstract: The article analyzes the functioning of synonyms in the speech of the characters of the Uzbek drama, their role in specifying the meanings of words, in representing relations between the characters of the dialogue. Synonymy is an important indispensable attribute of the richest Uzbek drama, which for thousands of years has absorbed the vocabulary of Arabic-Persian and Turkic-speaking literature. Synonyms reveal various nuances of the author's text, detail for an adequate presentation of the action, circumstances, development of storylines. In the Uzbek drama, lexical and phraseological synonymous combinations are used to denote the distance, the proximity of speakers, clothe the thought of the heroes of the works in an attractive, emotionally colored form, for which reduction of lexical synonyms is often used. In the poetic text, to enhance the significance of the transmitted thought, the Auslaut rhyme of synonyms is used, archaic synonymous vocabulary is used to create a historical background, etc.

Key words: Uzbek dramaturgy, character speech, synonyms, phraseological sentences, morphological tools, syntactic constructions.

Language: English

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Introduction

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The use of synonyms in the speech of characters in dramatic works serves to convey the nuances of expressed thought, increase the accuracy of the plot, and adequately represent the relationship of dramatic action.

In one of his articles, the German prose writer and poet I. Bekher recalls that he was threatened with imprisonment because of a poem of a political nature. Then he especially vividly felt that he, as an author, would have to answer for every word in the poem.

Indeed, literature, as verbal art, has an important social function, and authors of works of art should fully realize their responsibility for each word, not only in dramatic, as in I. Bekher's, conditions. Any word used by him, like a pearl strung on a thread, should increase the content of the work, ensure its beauty. And in the Uzbek language, the bearer of the richest cultural traditions of Oriental literature, there are plenty of lexical and grammatical means

expressively and accurately reflecting the depicted reality. The great poet Alisher Navoi, dwelling on the stylistic possibilities of the Uzbek language, noted his ability to express the subtlest shades of feelings: "It seems to me that I have affirmed the great truth before the worthy people of the Turkic people, and they, having known the true power of their speech and its expressions, the wonderful quality of their language and its words, got rid of dismissive attacks on their language and speech by composing verses in Persian" [8. P. 18].

According to the poet, the Uzbek language has rich opportunities for writing any beautiful poem or story. Alisher Navoi was the first outstanding poet to discover the colorful, unusually imaginative world of the Uzbek language, its richness, and grace.

One of the special lexical tools that have important stylistic significance in the literary text is synonyms. According to A. I. Yefimov, the synonymy of speech means is the central problem of stylistics [3. P. 252].

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When talking about synonymous means, the speaker and the writer understand the possibility of choosing the equivalent, corresponding or close to the original speech unit. It is known that in a language there are words close in meaning, but different in spelling, close in meaning phraseological turns, morphological means, and syntactic constructions. Behind each synonym is semantic and stylistic originality, that is, the particular aspects of meaning, which stylistics is obliged to explore. These semantic subtleties create the “weather” of the work of art since expressive speech is manifested as a result of the masterful use of such speech colors. Synonymous means color, decorate the image in the art of the word, and against the background of this enrich the speech.

When determining synonymic words, linguists make different judgments [7. P. 193-199]. Mostly in linguistic literature, synonyms are characterized as “unambiguous words” or as “words close in meaning” [2. P. 199]. Individual experts in determining the synonymy of words do not mean their meaning, but the concept [11. P. 235-251].

Next, we will consider the stylistic use of synonymous words and phraseological units, as well as the synonymy of non-synonymous words and phraseological units, extrapolation of meanings close to each other in the context of the language of dramatic works.

In dramatic works, synonyms can be used in the character’s speech both the speaker’s attitude to the listener and in the meaning of assessing the consequences of an action and event.

In the drama “Jinoyat [= Crime]” by Hamid Alimjan Humor says to Iftikhar:

Yov emasman, begona bo‘ldim senga [= I am not an enemy, I became a stranger to you]

Sen ham menga endi tomom bo‘lding yot. [= And you, too, have now become completely unfamiliar to me]

The words of the runner “stranger” and “unfamiliar” in the character’s speech not only complement each other but also serve to express the sharpness of the distance. If the runner’s word “stranger” would be repeated a second time, then amplification, gradation would be erased. The speaker expressed at the level of alienation, so he, expressing different synonymous (stranger, unfamiliar) words of alienation, strengthened the expressiveness of meaning. In the word “unfamiliar” the poetic coloring is stronger than in the “stranger”. Therefore, it goes in the form of rhyme and serves to enhance the expressiveness of the main idea.

The simultaneous use of synonyms provides colorfulness, harmony, elegance, and elegance of poetic speech. In the drama “Mukanna” by Hamid Alimjan, for example, Guloyin says: “Soz so‘zlading, go‘zal deding, ofarin!” [= He spoke beautifully, said colorfully!]. Here the synonyms “soz - go‘zal [= beautifully - colorfully]”, “so‘zlading - deding [=

spoke-said]” provide a smooth speech, made it attractive.

In the character’s speech, such repeating synonyms are found in the dictionary form, and in the phraseological form, and in the figurative meaning, and indirect or contextual form. In the drama “Mukanna” by Hamid Alimjan, for example, Guloyin says “Yorimadim, bo‘lolmadim charog‘on [= I did not dawn, I could not become bright]”, here are synonyms “Yorimadim [= I did not dawn]”, “bo‘lolmadim charog‘on [= could not become bright]” used in figurative, that is, in the meaning of “could not find happiness”

In the speech of the characters in dramatic works, there are peculiar stylistic properties of the meaning of using synonyms in the form of pair words. Synonyms used in speech as a stylistic figure, “in such cases, the second synonym is not an exact repetition of the first but complements its concept, which he expresses, with additional signs” [15. P. 48].

Synonyms can be used in the poetic speech of the characters at the beginning of the line, in rhyme, and in the middle of the line, and in parallel. And at the same time, we mean strengthening the statement of value, for example:

Guloyin: Oqcha bilan o‘lchab bo‘lmas bu boshni [= Do not measure this head with money]

Tanga bilan to‘sib bo‘lmas quyoshni. [= Unable to hide the sun with a coin]

“Hamid Alimjan. Mukanna”

Ulugbek: Bu muammo o‘ylantirar meni tinchitmai, [= This problem makes me think endlessly]

Bu jumboqni echa olsam, oh, echa olsam, [= If I could solve this riddle]

O‘rin qolmas vahimaga ham hurofotga. [= There would be no room for panic and superstition]

“M. Shaikhzoda. Mirzo Ulugbek”

In the first example, synonyms reinforce the metaphorical meaning and, using at the beginning of the line in poetic form, give the phrase a contrasting meaning. In the second example, the parallel use of the synonyms “problem” and “riddle” ensured a sequence of thoughts in speech, gradual strengthening of the meaning and expression of the speaker’s emotional, pensive and anxious state.

Synonyms can sometimes be formed in the speech of characters in the form of a subject-predicate. In the drama Crime (Hamid Alimjan), Quyosh says: “Qasosimiz undan olar intiqom” [= Our revenge will avenge him]. Here in the character’s speech “Qasosimiz [= our revenge]” is the subject, “olar intiqom [= revenge]” is the predicate. The words “qasos” [= revenge] and “intiqom [= avenge]” are synonyms. This use of synonyms gives speech an elevated mood, enhances feelings.

In this regard, it is appropriate to express an attitude towards the issue of text synonyms used in the characters’ speech. Among linguists, there is no single

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approach to the question of the correlation of text meaning and its synonyms. A number of linguists, for example, recognize the presence of contextual synonyms and argue that they operate mainly in an artistic and colloquial style. M. N. Kozhina writes that for an art speech is characterized by an individual-author contextual synonymy [5. P. 103]. In her opinion, creative suffering is the burden of synonymy. A. I. Yefimov also points to the formation of a synonymous series with a meaning associated with the context.

“With the individual use of the word,” the scientist writes, “sometimes synonyms understandable only in the context are clearly striking” [3. P. 268]. “Vector synonyms” indicated by Y. Stepanov is also associated with contextual meaning. “Vector synonyms are a phenomenon that occurs when painting a picture in one language using the means of a second language,” says the scientist [6. P. 108]. D. N. Shmelev dwelling on “contextual synonyms”, introduces some clarity in their definition [7. P. 202]. First, the scientist calls them “contextual synonyms” and quotes them in quotes. Secondly, the words related in a certain text to one specific subject or phenomenon are considered within the framework of lexical synonyms. Thirdly, he criticizes overdoing when trying to relate to synonyms some words that are similar in context, which in different studies are called “stylistic synonyms”, “contextual synonyms”, “situational synonyms”. According to the scientist, the words of such a phenomenon, existing in vocabulary, should not be considered as a systemic relationship, but as the possibility of using different words for different practically unlimited purposes.

The connection of the meaning of the word with the context also shows the possibility of just one word to participate in several synonymous series. For example, the verb “finish” takes part in four synonymous rows [14. P. 114].

Thus, contextual synonyms are words that “which in the context of context become close in meaning” or synonyms “established based on contextual meaning” [13. P. 46].

Even when we observe the speech of characters in Uzbek dramatic works, we often find that words and expressions form semantic proximity with context, i.e. create contextual synonyms.

And in the following example, stylistically synonymous expressions, forming the rhyme of strings, serve to enhance speech:

G‘irdak

Jaloyirga yog‘dir barcha qahringni, [= Direct all your fury to Jalair]

Battalga soch qancha bo‘lsa zahringni. [= Release all your anger to the insidious]

(“Mukanna”)

The synonymy of these phraseological units (qahr yog‘dirmoq “direct rage”, qahr sochmoq “release anger”) serves to enhance emotionality. If

contextual synonymy appears from likening rage to anger, the verbs “direct” and “release” recreate a metaphorical meaning.

In a poetic speech, rhyme has an important place. It not only provides melody, elegance, imagery but also serves to emotionally convey the main idea of the speaker to the reader. Therefore, world-famous writers, major literary scholars attached special importance to rhyme. And in the above example, synonymous expressions are given in rhyme and emotionally express the character’s affirmation.

One of the heroes of the drama “Jinoyat [= Crime]” (Hamid Alimjan) Quyosh says this:

O‘sha nopok qurgan hiyla va tuzoq, [= Deceit and trap woven by this libertine,]

Hammamizning bag‘rimizga soldi dog‘, [= All our hearts were upset]

Here “deceit” is used in the literal sense, and the word “trap” is used in a figurative sense, forming a contextual synonymic series among them. Their use with a connecting union served to strengthen the general meaning in the word, as well as to clarify the figurative expression of the action. Especially the origin of the insidious trap, which is based on insidiousness, enhances the emotionality of expression.

Synonyms in speech are the most used special lexical means and expressing various semantic shades. And it must be emphasized that such lexical means of the language are not used separately in speech, but cohesively, in speech, they function together and together provide logic, expressiveness, emotionality, and accuracy.

Thus, the framework for the synonymization of words in artistic speech is wide and varied. They are important stylistic tools for the master of the word of art.

Based on this, the linguist H. Doniyorov studies synonyms in Kipchak dialects, dividing them into two groups: a) synonyms that coincide in meaning, b) synonyms that are close in meaning or with different shades of meaning [2. P. 199].

In particular, cacophemisms can express strong disgust, a negative emotional assessment, a deep antipathy of the speaker, which can also be used in art speech as synonyms. Especially when they occur in a speech in the form of a comparison of events and relationships, in reality, they serve for deeper expressiveness. In the following example, taken from the tragedy of Mirzo Ulugbek, cacophemism in a synonymous series associated with the concept of “kill” emotionally expresses the speaker’s emotional feelings.

Abdurazzoq

Lac-lac Ablah Abbosdeklar harom qotadi, [= Let the scoundrels die like Abbas]

Ammo, hayhot, tirilmaydi bitta Ulugbek [= But, only Ulugbek will not be resurrected]

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Synonymy in speech occurs in the form of: a) words; b) words and expressions; c) aphorisms and expressions. The expression of reasoning associated with the concept of “death” in the speech of characters using words and expressions is common.

Synonyms in the speech of the characters can show, evaluating the situation in various forms. For example, in the drama “Mukanna”, the picture of the difficult situation in the battle, the exhausted state of the soldiers in the language of the soldiers is expressed as follows:

Warrior 1

Odamlarda aslo majol qolmadi, [= People have no strength left]

Qimirlashga zarracha hol qolmadi. [= Unable to move body]

Warrior 2

Endi aslo yaramaydi urushga, [= Now completely it's not good for battle]

Darmoni yoq o'rnidan ham turishga. [= Can't even get up]

In this dialogical speech, the synonyms of “majol” - “strength”, “hol” - “unable”, “darmon” - “can” express different shades of the same meaning. They not only call the meaning of decreasing power differently, but also show an extreme degree of helplessness. True, the words qimirlash “move”, turish “get up”, aslo “completely”, zaracha “even” associated with these synonyms play an important role. They served to enhance this value.

When using the archaic form of synonyms, it also implies a historical setting, reality, which depicts characters who actively use these archaisms. For

example, let's look at the following example from the Mirzo Ulugbek tragedy.

Ulugbek

Bo'htonchilar hunaridir tuhmat, iftiro. [= Craft of slanders, lies, and gossip]

Here, since the phrase is an instructive saying, it can be understood that the speaker (Ulugbek) was a wise person. This is one side. Secondly, we can observe that in the utterance of these wise words the semantic basis is the synonymous words “slander, lie, gossip”. Words in a synonymous series of slander, falsehood is understandable to the modern reader. And the word (iftiro) “gossip” is an archaic word, is borrowed from the Arabic language and means slander, gossip. The sources say that this word belongs to the book-style [12. P. 340].

So, the introduction of this word into the speech of Ulugbek, firstly, moves the reader to that distant era - this is the historical function of the word. Secondly, it makes the speech of the wise scientist natural. Thirdly, it serves to embody the majestic image of Ulugbek. Fourth, this word meets the requirements of a genre whose language requires a high (book style). Thus, the use of this word in the speech of the hero of the work for stylistics is appropriate and successful.

Thus, synonyms in speech are expressive means. Since they express the same meaning with different subtle semantic nuances, they serve to convey accuracy, emotionality, imagery and other qualities. Synonyms can be enriched by obsolete words, borrowed words, and dialectisms. Aphorisms, as they have their synonymous phrases in the language, can enter into synonymous relations with individual words.

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