



THE USE OF SYNONYMOUS AND ANTONYMOUS WORDS IN NAZMI AQOID

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Abstract

The article analyzes the lexical-semantic features of certain synonymous and antonymous words used in *Nazmi Aqoid*, a poetic commentary on Abu Hafs Umar an-Nasafi's *Aqoid un-Nasafiy*. The study examines the stylistic functions of these lexical units in conveying the concept of *tawhid* (the oneness of Allah), strengthening the expressiveness of the text, and enriching its semantic content. Particular attention is paid to the semantic nuances of synonymous words denoting Allah and to antonymic pairs employed by the author to reinforce theological arguments.

Keywords: *Khudo, Tangri, Parvardigor, Ezid*, sky and earth, destroy and create, unity and discord, *zer* and *zabar*, synonymous words, antonymous words.

A text, which serves as a unit of communication, consists of linguistic elements that are interconnected both semantically and grammatically. Accordingly, each component of a text—whether a word or an affix—possesses its own sphere of meaning, function, position, and principles of interaction with other linguistic units. Communication occurs in the process of speech and may be realized either directly (face-to-face conversation) or indirectly (through written correspondence). Depending on the mode of realization, texts are divided into oral and written forms of speech. In any communicative act, there are always two participants: the speaker



and the listener in oral communication, and the writer and the reader in written communication.

Regardless of the form in which a text is created, the speaker (or writer) conveys ideas through linguistic units selected in accordance with a particular stylistic purpose. In literary texts, one of the most important indicators of an author's mastery is the ability to use linguistic resources effectively and to express ideas through aesthetically appealing and emotionally impactful imagery capable of capturing the reader's attention. The Uzbek language is rich in such expressive means. Among them are words classified according to their formal and semantic relationships, including synonyms, antonyms, and homonyms. Through synonymy, antonymy, and homonymy, the meaning conveyed in a text can be revealed in its finest nuances.

The author of *Nazmi Aqoid*, which serves as the object of the present study, effectively employed these linguistic devices in the creative process. In order to substantiate ideas and enhance their expressiveness, the author made extensive use of synonymous and antonymous words. This can be observed in the following passage:

... God Himself said He is One, and in the heavens above,
If there were another God besides Him...
One would say: "I shall turn the sky into the earth,"
Another would say: "I shall make the earth the sky."
One would seek to destroy, another to create,
Neither would submit to the other's command...
... How could they ever remain in agreement?
Discord would surely arise between the two.
Indeed, everything would be overturned,
As they would attack one another.



Thus, Ezid, the Lord and Sustainer, is One;

The heavens and the earth remain firmly in their places.

In this passage, the author aims to explain one of the most fundamental principles of Islamic creed (*aqidah*). Indeed, *aqidah* occupies a central position among Islamic sciences, as all religious matters ultimately rely upon it. The first couplet of the passage presents the concept of *tawhid*—the absolute oneness of Allah—which constitutes the core doctrine of Islamic belief.

To avoid stylistic redundancy caused by repetition, the author employs synonymy by using the words *Khudo* (Persian-Tajik) and *Tangri* (Mongolian). Furthermore, in the concluding couplet, additional synonyms such as *Ezid* (Persian-Tajik) and *Parvardigor* (Persian-Tajik) are utilized. In this context, synonymy occurs among lexical units borrowed from Persian-Tajik and Mongolian languages.

In linguistics, synonymy, antonymy, and homonymy frequently arise among lexical items originating from different languages. Although all of the aforementioned words are considered synonyms of the Arabic word *Allah*, which entered the Uzbek language through Islamic tradition, they differ in subtle semantic shades.

For example, the Persian-Tajik words *Khudo* and *Ezid* function as complete synonyms of *Allah*. The word *Tangri*, however, originally derived from the Mongolian word *tenger*, meaning “sky” or “god,” and was initially associated with the concept of spatial elevation. Over time, it became a complete synonym of *Allah*. The word *Parvardigor* is formed by adding the nominal suffix *-gor* to the Persian-Tajik verbal stem *parvard* and conveys meanings related to Allah’s attributes as the Creator and Sustainer.

This demonstrates that each word in the text possesses not only its independent lexical meaning but also acquires additional significance through its interaction with



other linguistic units within the text. By incorporating these lexical items, the author expresses an emotional and evaluative attitude toward the depicted reality, thereby creating expressive semantic content that enhances the communicative impact of the text. Through the use of synonymy, the author successfully informs the reader not only about the concept of *tawhid* but also about certain divine attributes associated with Allah.

The antonymous words employed in the passage likewise serve to increase the expressiveness of speech, deepen semantic content, and facilitate a more profound understanding of the concept of *tawhid*. To achieve this effect, the author uses antonymic pairs such as *sky–earth*, *destroy–create*, *unity–discord*, and *zer–zabar* (“upside down”).

Among these, *zeru zabar* functions as a paired lexical unit composed of antonymous elements, whereas *sky–earth*, *destroy–create*, and *unity–discord* occur within complex sentence structures expressing semantic opposition. In the context of the passage, these antonyms represent ideas contrary to the principle of *tawhid*. According to the author’s argument, if more than one Creator existed, one would transform the earth into the sky while another would transform the sky into the earth; one would destroy while another would create. Consequently, instead of unity (*ittifoq*), discord (*nifoq*) would arise among them, leading to conflict and ultimately causing the universe to become *zeru zabar*—completely overturned.

It is evident that the phenomenon of antonymy contributes significantly to the substantiation of the author's argument and makes it more comprehensible for readers. Thus, the semantic opposition generated by antonymous words intensifies the meaning already conveyed through synonymous expressions.

While synonymous words are employed to emphasize the uniqueness and singularity of Allah, antonymous words highlight the consequences that would arise



from plurality, which stands in opposition to unity. In this way, both lexical categories contribute to the theological and stylistic objectives of the text.

It should also be emphasized that every word possesses a set of semantic features independently of textual context. For instance, the synonymous words analyzed above carry positive connotations even outside the text, whereas antonymous pairs often consist of one positively marked and one negatively marked lexical item. Within the context, these oppositions help express contrasting ideas in accordance with the author's communicative intentions.

The author also demonstrates awareness of the subtle semantic distinctions among synonymous words. As discussed above, *Khudo* functions as a stylistically neutral lexical unit suitable for all functional styles. *Parvardigor* is characteristic of conversational and literary styles, while *Tangri* and *Ezid* are primarily associated with literary discourse. Consequently, the author carefully considers not only semantic nuances but also stylistic distribution when selecting synonymous and antonymous lexical units.

Conclusion

In conclusion, it can be stated that the author of *Nazmi Aqoid* effectively utilized the rich expressive potential of the Uzbek language. In particular, lexical units classified according to their formal and semantic relationships—especially synonymous and antonymous words—serve as important linguistic means for revealing the intended meaning of the text. Their use enhances both the stylistic expressiveness and the semantic depth of the work, contributing significantly to the presentation of theological concepts.



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