

**SEMANTIC GRADATION AND POETIC REALIZATION****Sh. T. Akramov****Associate Professor, PhD in Philology****Kokand State University, Uzbekistan****Annotation**

This article examines the distinctive features of semantic gradation among lexical units and argues that this issue continues to require serious scholarly attention. It is maintained that the analysis of semantic gradation can serve as an important criterion for evaluating the thematic organization and artistic quality of literary texts. The study also demonstrates that the gradual semantic differentiation of lexical units contributes significantly to the creation of poetic expressiveness and stylistic originality.

**Keywords:** poetic discourse, semantic gradation, category of degree, syntactic-semantic distinction, lexical variants, intensive and deintensive evaluation, artistic and aesthetic requirements, linguistic expressiveness.

**Introduction**

The linguistic analysis of literary texts, particularly from linguopoetic and pragmatic perspectives, has become one of the most rapidly developing areas of contemporary linguistics. Every literary text is, above all, characterized as an independent pragmatic speech system. Within such a system, the linguistic resources of a language are transformed into concrete artistic reality through the author's creative intention, enabling the fullest realization of aesthetic and ideological objectives.

The individuality of poetic discourse is manifested through the personal reflection of social psychology, the individualized representation of social thought and ethnomentality, the author's creative talent, psychological state, attitude toward social reality, mastery of linguistic resources, and ability to actualize these resources in textual form. These factors, together with personal observations, emotional

experiences, and accumulated life experience, merge within a unique communicative context to produce an artistic whole distinguished by its originality and irreproducibility. The degree of this originality serves as one of the principal indicators of an author's artistic individuality.

From this perspective, the nature and constituent elements of an artistic speech system do not fundamentally differ from those of any other theoretical system. Like all systems, literary discourse is characterized by individuality, uniqueness, structural diversity, integrity, and internal coherence. Its constituent elements likewise exhibit organization, harmony, interaction, and functional interdependence. This integrity extends not only to the literary text as a whole but also to each of its individual components. Consequently, whenever one structural element becomes the object of analysis, the remaining elements inevitably participate in the interpretative process. Since the components of every system are inseparably connected through dialectical relationships, the essential characteristics of one element are revealed through its interaction with others. Therefore, isolating a single component from the rest of the system inevitably leads to incomplete conclusions and contradicts the fundamental principles of systemic analysis.

Language, which distinguishes human beings from animals and enables the development of civilization, performs functions far beyond serving merely as a means of communication. It also constitutes one of humanity's most powerful spiritual and cultural instruments. Language embodies the national spirit, ethnic identity, and collective worldview of a people. Consequently, when reading literary texts written in one's native language, one should perceive not only the softness and delicacy of linguistic expression but also its fragrance, emotional sharpness, intellectual depth, and expressive power. Language, thought, consciousness, spirituality, aesthetic taste, and intellect together constitute the true mirror of human knowledge. In this regard, the Uzbek poet Abdulla Oripov rightly observed that "Indeed, a writer who lacks refined aesthetic taste and intellectual maturity inevitably reveals this deficiency first of all through language, the primary element of literature."

Creating a literary text requires not only effective use of the expressive resources of the native language but also the ability to expand its communicative and aesthetic potential. Only an author capable of observing the richness of vocabulary through perception, intellect, and refined aesthetic judgment can fully appreciate the semantic weight of each linguistic expression and recognize its stylistic subtleties.

An illuminating example of such creative sensitivity can be found in Abdulla Oripov's poem Mother Planet. Reflecting upon the creative process, the poet writes:

"Lost for a moment in restless thoughts,  
Once again I silently gaze upon your face."

Oripov himself explained that in earlier drafts he had considered replacing the adjective restless with alternatives such as anxious or melancholic. Nevertheless, none of these lexical choices adequately conveyed his intended meaning. As the poet recalled, "I spent a long time searching for the right word."

Ordinarily, the adjective restless is used to describe human beings or, more generally, living creatures. Occasionally it may also modify such nouns as heart or soul. Its use with abstract nouns such as thought, idea, or reflection is comparatively rare. This unusual lexical combination illustrates the uniqueness of the author's linguistic intuition and demonstrates how a talented writer deliberately departs from conventional usage in order to achieve an original artistic effect. Such occasional usage produces an equally original stylistic result while simultaneously resolving the author's own creative dissatisfaction.

The richness of linguistic potential inevitably leads to remarkable achievements in individual speech. Original modes of expression, figurative devices, expressive constructions, profound underlying meanings, logical precision, naturalness, conciseness, and lexical richness all determine the artistic quality of discourse. These qualities ultimately depend upon two closely interconnected factors: profound linguistic competence and exceptional communicative skill.

Only when linguistic knowledge and cognitive ability become inseparably united can language produce both expected and unexpected artistic effects. In essence,

the individual realization of socially shared linguistic resources is inseparably connected with the process of lexical selection. The effectiveness of this selection depends upon the richness of semantic gradation available within the speaker's linguistic consciousness.

The Uzbek language possesses exceptionally rich systems of semantic gradation. Distinguishing the subtle semantic differences among lexical units requires a high degree of linguistic knowledge, aesthetic sensitivity, intellectual maturity, and intuitive perception. Consider the following examples:

ayyor → mug'ombir → hiylagar → quv → ustamon → makkor → dog'uli → multoni → dilviri (cunning → crafty → deceitful → sly → ingenious → treacherous → scheming → hypocritical → manipulative)

badbashara → xunuk → chiroyli → ko'rkam → suluv → lobar → xushro'y → go'zal → ofatijon (ugly → unattractive → beautiful → handsome → graceful → charming → fair-faced → beautiful → breathtakingly beautiful)

aytishmoq → koyishmoq → janjallashmoq → yoqalashmoq → do'pposlashmoq → yoqavayron bo'lmoq → qoniga belanmoq (argue → scold → quarrel → fight → beat → engage in violent conflict → fight to bloodshed)

bo'lmag'ur → bema'ni → noma'qul → nodurust → tuban → jirkanch → rasvo → yaramas → razil → qabih (worthless → meaningless → improper → unacceptable → base → disgusting → disgraceful → wicked → vile → abominable) epkin → nasim → yel → sabo → shabada → shamol → bo'ron → to'fon (breeze → gentle breeze → wind → zephyr → light wind → wind → storm → hurricane)

jilmaymoq → kulimsiramoq → iljaymoq → irjaymoq → tirjaymoq → ishshaymoq → irshaymoq (smile gently → smile faintly → grin → sneer → smirk → grimace → snarl)

These semantic series illustrate only a small portion of the lexical richness of Uzbek. Each gradational sequence remains open-ended and may be further expanded according to context, stylistic function, and communicative purpose.

Scarlet (ol) denotes a colour darker than red. Crimson (qirmizi) refers to a deep or dark shade of red. It is evident that the semantic distinctions among these colour terms have not always been sufficiently differentiated in explanatory dictionaries. Consequently, many of them create the impression of referring to virtually the same colour. A more precise semantic hierarchy may be represented as follows:

Gulobi – a colour tending from white towards pink; a pale rosy shade.

Pushti – peach-blossom pink; a light red that is darker than gulobi.

Qizg'ish – a reddish shade darker than pushti but lighter than qizil.

Qizil – the colour of blood; pure red.

Ol – a shade darker than ordinary red.

Qirmizi – deep crimson or dark scarlet.

Another illustrative gradational series in Uzbek is:

ishchan → mehnatkash → mehnatsevar → zahmatkash → ishparast

(hard-working → industrious → diligent → laborious → work-devoted/workaholic).

Researchers have commented on the semantic nuances of these lexical items as follows: "When the poet proudly proclaims, 'Our people are unrivalled in their diligence,' merely describing them as mehnatkash ('hard-working') would fail to convey the meaning inherent in zahmatkash, namely, one who performs arduous and exhausting labour. Likewise, mehnatsevar ('diligent') cannot fully express the meaning contained in ishparast, whose suffix -parast additionally denotes deep devotion, attachment, and even reverence toward work. Taking this semantic distinction into consideration, the poet creates an expressive lexical unit to glorify a people wholly devoted to labour—the source of all blessings. Moreover, the intensifying modifier preceding ishparast receives logical stress and further strengthens the expressive force of the statement. "As Uzbek linguistics has gradually shifted from investigating language as an abstract system toward examining its realization in discourse, D. Shodmonova observes that:

"Uzbek linguistics has achieved significant progress by advancing from the stage of 'conditional segmentation' to that of 'systemic integrity.' Viewing language as an integrated whole, determining with empirical evidence the degree and scope of interaction among its conventionally distinguished levels, and moving beyond merely declarative recognition of linguistic systematicity have become essential requirements of contemporary linguistic research."

Consequently, the transition from the systematic nature of language to the systematic organization of discourse necessitates investigating how semantically graded linguistic possibilities are selected according to the temporary communicative requirements of a particular speech situation. Achieving systemic integrity in individual poetic discourse largely depends upon selecting the most appropriate lexical item from among semantically graded alternatives. Such selection plays a decisive role in preserving the semantic and stylistic coherence of the literary text. Indeed, the phenomenon of lexical variation is fundamentally grounded in semantic gradation. The use of lexical doublets in literary discourse is closely associated with the author's artistic and aesthetic intentions. Poetic doublets, whether lexical or morphological, provide different degrees of expressiveness and therefore play an essential role in creating emotional and aesthetic effects. It is important to distinguish synchronic doublets preserved within the contemporary lexical system from diachronic variants, including archaic, historical, and neological forms, as well as from formally and semantically related lexical units.

As scholars have noted:

"Such words possess more than one written form. Unlike paronyms and synonyms, which exhibit denotational distinctions that are readily observable, lexical variants generally lack denotative differences. In poetic discourse, however, variant forms function either to satisfy metrical requirements or because they have acquired expressive and figurative value through long-standing poetic usage. Consequently, poeticity becomes one of their inherent linguistic properties."

On this basis, clear semantic boundaries may be established among lexical doublets. Some lexical variants differ according to their stylistic distribution, whereas others are distinguished by their degree of archaism or modernity. Certain variants acquire prominence through their artistic colouring or stylistic neutrality. For example, *adab* and *odob* differ primarily in their stylistic distribution between colloquial and literary usage. Likewise, *gavhar* and *guhar* contrast in terms of historical versus contemporary usage. The forms *iymon* and *imon* may differ depending on stylistic context or their suitability for poetic metre.

The occurrence of lexical and morphological doublets in literary discourse is therefore governed by poetic necessity, which itself is based upon well-established artistic principles and conventions. Their use is primarily determined by three poetic requirements:

- metrical structure;
- rhyme;
- expressive effect.

The use of morphological doublets is likewise widespread and is motivated by aesthetic considerations. Generally speaking, the original and variant grammatical forms exhibit no essential syntactic or semantic differences; rather, they differ in their connotative potential.

In Modern Uzbek Literary Language, forms such as *-adi* (present-future tense), *-moqchi* (prospective future tense), *-ni* (accusative case marker), and *-ning* (genitive case marker) represent the standard grammatical norm. Their poetic counterparts—*-ur* (*-ar*), *-gay* (*-g'ay*), *-n* (for *-ni*), and *-im/-n* (for *-ning*)—are characterized by a considerably greater aesthetic and expressive effect.

Within literary texts, these grammatical variants demonstrate how linguistic forms can substantially enhance artistic expression while, paradoxically, their stylistic influence may remain almost imperceptible to the reader. Their significance therefore lies not merely in the grammatical forms themselves but also in the author's linguistic mastery and creative competence. The ability of a writer or poet to select among

different degrees of lexical and grammatical expression largely depends on their awareness and command of the category of gradation operating within the language system.

It follows that, within these microsystems based on semantic gradation, expressive force is determined not only by its degree of intensity but also by the positive or negative evaluative value associated with it. Consequently, the manner in which an author exploits the system of semantic gradation serves as an effective means of intensifying or attenuating the artistic impact of a literary work and provides an important criterion for evaluating the expressive power and aesthetic influence of the text.

### References:

Akramov, Sh. (1997). O'zbek tili gap qurilishida to'ldiruvchi va hol (WPm) valentlik aspektida (Doctoral Dissertation). Tashkent.

Ahmedov, A. (1978). "Nominative Sentences as a Separate Type." O'zbek Tili va Adabiyoti, No. 2, pp. 40–43.

Bobojonov, Sh., & Islomov, I. (2006). A Learner's Dictionary of Semantic Gradation in the Uzbek Language. Tashkent: Fan.

Ganiyev, I., & Afoqova, N. (2006). "A Devotee of Language." In The Philosophy of the Free Spirit. Tashkent: Fan.

Shodmonova, D. (2011). "Artistic Metaphors in the Poetry of Abdulla Oripov." Collection of Scholarly Articles. Qarshi, pp. 115–118.

Shodmonova, D. (2013). "The Use of Variant Lexical Units in Poetic Discourse." Current Issues in Philology. Qarshi, pp. 79–83.

Oripov, A. Mother Planet (Ona Sayyora), poem.