

SYNONYMY AND ITS STYLISTIC FUNCTION IN UTKIR HOSHIMOV'S NARRATIVE STYLE

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Abstract: This article highlights the synonymic theories in Uzbek linguistics, analyzes the stages of development of their theoretical foundations and practical application. Taking the works of Utkir Hoshimov as a basis, the means of expression of language units in the literary text were studied through their syntactic study. Also, the writer's stylistic features, sentence construction and their contribution to the literary language through their syntactic structures were revealed.

Keywords: Uzbek linguistics, synonyms, artistic language, narrative style, language units, syntactic theories

Annotatsiya: Ushbu maqolada o'zbek tilshunosligidagi sinonim nazariyalar yoritib berilgan, ularning nazariy asoslari va amaliy qo'llanilishining rivojlanish bosqichlari tahlil qilingan. O'tkir Hoshimov asarlari asos qilib olingan holda, badiiy matndagi til birliklarining ifoda vositalari ularning sintaktik tadqiqotlari orqali o'rganilgan. Shuningdek, yozuvchining uslubiy xususiyatlari, gap tuzilishi va ularning sintaktik tuzilmalari orqali adabiy tilga qo'shgan hissasi ochib berilgan.

Kalit so'zlar: o'zbek tilshunosligi, sinonimlar, badiiy til, hikoya qilish uslubi, til birliklari, sintaktik nazariyalar

Аннотация: В данной статье рассматриваются синонимические теории в узбекской лингвистике, анализируются этапы развития их теоретических основ и практического применения. На основе работ Уткира Хошимова изучаются средства выражения языковых единиц в литературном тексте посредством их синтаксического исследования. Также раскрываются стилистические особенности

автора, построение предложений и их вклад в литературный язык через синтаксические структуры.

Ключевые слова: узбекская лингвистика, синонимы, художественный язык, повествовательный стиль, языковые единицы, синтаксические теории

Introduction:

The fact that the Uzbek language fully demonstrates its broad potential in the most complex fields of science, and the attention paid to the education of the Uzbek language, poses new tasks for our linguists related to the development of our language.

Hoshimov often uses synonyms to heighten the drama. Instead of the neutral "yig'ladi" (crying), he might use "xo'ngradi," "ko'z yosh to'kdi," or "nola qildi," depending on the context of the suffering. Synonyms help distinguish the speech of a representative of the intelligentsia from that of a simple peasant in his works. Hoshimov makes extensive use of contextual synonyms and dialectal expressions.

Studying the work created so far on the phonetics, lexicon, and grammar of the Uzbek language, identifying problematic aspects that need to be addressed in these areas, and re-studying them based on new views, theories, and directions is one of the next tasks facing Uzbek linguistics today. In Uzbek linguistics, serious efforts have been made to study the language of literary works, the inherent and implied meanings of words, methods of meaning transfer, as well as the relationship between form and content of words, the active and inactive layers, and the theoretical foundations of these phenomena. Syntax is derived from the Greek word "syntax", which means "composition". Syntax is a branch of grammar that studies the relationship between words and sentences, types of word combinations and sentences, and methods of their combination. In this respect, syntax differs from morphology. Because morphology examines the structure, formation, differentiation, and inflection of words. Syntax, on the other hand, studies the dynamics of these forms, their function, and their role in expressing a certain thought. Morphology and syntax are complementary and interrelated areas. Syntactic units also play a special role in expressing expressiveness in the works of Utkir Hoshimov. For example, in his works, the writer effectively used rhetorical interrogative sentences. As is known, rhetorical interrogative

sentences do not express a pure question, that is, in these types of sentences there is no desire for the speaker to know about some unknown event or phenomenon. "... a rhetorical interrogative sentence does not require an answer and is essentially a statement, and in form an interrogative sentence." A rhetorical interrogative sentence performs the function of conveying information, just like a statement. The difference is that rhetorical interrogative sentences have a higher emotional-expressive character

I say... I say and think: does a mother have a young and old age? Does love have a young and old age? What about compassion? What about loyalty? (p. 8)

Poor mother! When you were telling that painful story, did you want so much that your five children, who were lying on the blanket like a swallow's nest, would be in harmony with each other! (p. 10)

In the works of the writer Utkir Hoshimov, there are two types of repetition:

1) Full repetition; 2) short repetition; These two types of repeated sentences differ from each other only in their grammatical structure. The stylistic task they perform is almost the same.

In both forms of this type of repeated sentences, the information is expressed in the same way, that is, with expressiveness. Ismail aka walked slowly up to me. - What did you see? - he said slowly and firmly. I stood there, not knowing whether to go out the door or answer Ismail aka's question. - What did you see? - he said again. (127-b)

The syntactic method is widely used to ensure the expressiveness of artistic speech. Forms of manifestation of expressiveness such as gradation, syntactic synonymy, special use of connectives, antithesis, monologue, silence, inversion, repeated sentences, rhetorical questioning serve to ensure a very effective expression of thought. In the work of Utkir Hoshimov, syntactic parallelism served to create melodiousness in stories and enhance expressiveness: Syntactic parallelism. Syntactically identical sentences are often used in literary texts. In linguistics, such devices are studied under the term parallelism. Stork The mother was young. The mother was a young woman. The child was a cave, the child was a baby...

... The mother was young. The mother was a young woman. ... Thirty years passed. The child became a young man. The mother grew old. The lameness in her legs, the light in her eyes disappeared. Gradation (lat. Gradation ladder, gradual strengthening). A methodological process in which one of the fragments of speech strengthens the meaning of the other. For example: insulting a friend is a sin. insulting a life partner is a hundredfold sin. insulting a parent is a thousandfold sin. insulting a baby is an infinite sin ("Notebook Notes" 32-b)

Antithesis - (contrast, contrast) refers to the phenomenon of contrasting, contrasting logically comparable ideas, concepts, sensations and images. The writer's skill is more clearly seen in the expressive material selected for the realities being contrasted. For example: If you lose your bread, lose it, don't lose your name! In this example, two unrelated concepts - bread and name - are contrasted. Why? The question arises. Why does the writer contrast these two concepts?

In fact, bread is an integral part of life, of being alive. A person works and sweats to find and eat a piece of bread. But what if in life, finding that piece of bread tarnishes his name and honor? Then it will be impossible to restore it. "Bread" in this example can also be understood in the sense of "everything necessary for life, property and the world."

The most beloved writer of the Uzbek people, Utkir Hoshimov, was also a beloved son of the Uzbek people in the true sense of the word. He was also one of the writers who devoted his life, his entire being, his joys and sorrows, his sorrows and sorrows to literature. There is probably no person who has not read his works, or who has not heard or seen them through the mirror of the world. Because the language of his works is so simple, in a folk spirit, taken from the simple life of the Uzbek that these aspects captivated all readers. The study of the linguistic features of Utkir Hoshimov's works began very early, when he took up the pen. As a continuation of such good deeds, we analyzed only the stories of the writer and analyzed their linguistic and poetic features. In the process of analyzing the stories, we saw how unique the writer's language is, how skillfully he uses all the means of language, how he approaches each character and language with his own individuality, without repeating each other.

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