



The Role Of Epitets In Expressing Poetical Intent In Saida Zunnunova's Poems

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Abstract: This article examines the repetitions used in the poems of Saida Zunnunova and their specific features. The epithet (adjective) category is one of the most important stylistic means of the language, which helps to create richer and more colorful images through words.

Keywords: Epithet, compound epithet, phraseological epithet, descriptive epithet, evaluative epithet, emotional-psychological epithet.

The epithet (adjective) category is one of the most important stylistic means of the language, which helps to create richer and more colorful images through words. The epithet, with its meaning and form of expression, is often used in literary works or at various points in speech. Its functional-semantic properties have been the subject of much research by linguists. The main function of epithets is to add a more descriptive, evaluative and emotional meaning to a sentence or word. Epithets, through their syntactic and semantic properties, are used for several different purposes: to describe, evaluate, compare, and enliven speech. Also, epithets, depending on the degree of their subjectivity, form the emotional and pragmatic aspects of the language. The main purpose of the article is to study the functional-semantic properties of epithets and analyze their role in various aspects of the language. The role of the epithet in the language and its expressive power, as well as how it is used in different languages, are considered. An epithet is one of the most powerful expressive means of the language, its main function is to further enrich, enliven and deepen the meaning or image of the word. An epithet is often performed through adjectives and emphasizes the specific features of an object or phenomenon in a sentence. Epithets depend on the semantic, syntactic and pragmatic aspects of the language, and they are very important in increasing the expressive power of the language. Semantic and stylistic functions of the epithet: The main function of an epithet is to enhance, change or further enrich the meaning. An epithet helps to express a specific quality, image or assessment.

The study of epithets in the work of Saida Zunnunova allows us to determine their role as an artistic and figurative tool in the formation of poetic speech, as well as the unique way of the artist in the art of using words. Observing the work of the poetess, we witness the use of epithets in her poems to make lyrical speech clear, express expressiveness, increase the artistic value of the work, and ensure clarity of image.

G'uj-g'uj kapalakmi novdaga qo'ngan
Desam, ko'tarildi qahqaha, kulgi.
«Eh, shoir, aftidan, ko'zlaring tingan,
G'uj-g'uj g'unchalarmiz, **oq** gullarmiz-ku!»

The poet's skill is that, with a deep understanding of the possibilities of our language, she connects words that are impossible to connect regularly through emotional semantics, creating new poetic meanings. In artistic speech, the boundaries of the connection of words are relatively relaxed. The word "gūj - gūj" in the passage has been an artistic adjective for a butterfly. In the combination "gūj -



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gūj kapalak", "gūj-gūj" is a quantitative-defining epithet, describing the abundance of the object (butterfly), its gathering in one place, and its dense state. This epithet creates a visual image: to the lyrical hero's eyes, it seems as if many butterflies have landed in one place. The epithet in the combination "gūj-gūj gunchala" is used through parallel repetition ("gūj-gūj" is used equally for a butterfly and a bud). The color epithet white in the combination of white flowers belongs to the group of coloristic epithets. The semantic field of this color is: purity, cleanliness, innocence, innocence. Aesthetic function: gives the image tenderness, lightness, and harmony with such animating elements as "laughter", "laughter".

Muncha **chiroyliksan**, **fusunkor** bahor,
Munchalar qalblarga **sirdosh**, **hamohang**.
Bola chog'imda ham etardi maftun
Sendagi go'zallik, **alvon** turli rang

Strong expression and graceful expressions are often found in epithets in the poet's work. In this verse, two qualifying epithets are applied to the image of "spring" at the same time. While the adjective "beautiful" expresses the external charm of the season, the epithet "charming" expresses the inner essence of spring, which has a magical, aesthetic effect on the human psyche. These epithets perform an emotional-expressive function, enhancing the usual image of the season and expanding its poetic image. The semantic harmony between the epithets serves to interpret spring not only as a natural phenomenon, but also as an aesthetic category.

The epithet "syrdosh" indicates that the season is presented with personal qualities; although it is close to personification, the function of the word does not depart from epithetism: the closeness of spring to the psyche, its harmony with internal experiences, is emphasized. Here, spring is described as an animated image that has a relationship with the human soul. The epithet "harmonious" expresses the rhythmic, emotional correspondence between spring and human experiences. This epithet takes on a symbolic and aesthetic meaning in the literary text, that is, spring is transformed into a symbol of harmony. "Alvon" is a complex epithet expressing diversity, giving the image liveliness, dynamism, and multi-layeredness. It enhances the visual image of spring through the polychromy of colors.

Boychechak izlardim bog'larda tentib,
Sochimga sanchardim qanday gulki bor.

Firuza osmondan uzolmay nigoh,
Ko'katlar ustida yotardim uzoq.

Turquoise sky is a coloristic epithet that gives color and musicality to the image. The turquoise component emphasizes not the simple blueness of the sky, but its bright, radiant, spiritually calming aspect. Such an epithet serves to create an aesthetic background in a poetic text, as well as to show the spiritual harmony of the hero with the sky. The unbroken gaze increases the emotional intensity of the epithet.

Quyosh chiqdi, gul yaprog'iga
Tunda qo'ngan shabnam eridi.
Qon yugurdi **ol** yonog'iga,
Bargi g'ubor-changdan aridi.



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Ol - this epithet is colorful and metaphorical in nature. Ol's cheek expresses the hero's excitement, vital energy, or harmony with nature. The epithet, associated with color, increases emotional intensity and gives life to the image.

She'r yozsam, yuragim simobday erib,

Nurdek tiniq o'ylar, **otashin** o'ylar

Qo'shiqqa shaylanib kezar boshimda.

She'r yozsam, toshlar ham bag'rini ochib,

Ko'rsatgan bo'ladi qalbdagi borini.

Qishda ham shivirlab **ko'm-ko'k** yaproqlar,

Birga chertishadi ko'nglim torini.

Light-like - gives purity, clarity, illuminating properties of thoughts, performs the function of aesthetic and semantic light. Fire-like - the hot, strong, passionate nature of thoughts, this epithet increases emotional intensity. Together, these epithets create a contrasting visual and emotional effect, such as the harmony of spiritual fire and pure light. Blue-blue - a color epithet; blue represents the cold and calm state of nature. The epithet enriches the visual and aesthetic background of the image.

Bu ko'zlar sizniki, **aziz** o'quvchi,

Meni shoir qilgan muhabbatingiz.

Siz uchun kuylayman, sizni o'ylayman,

Qalbimda yasharkan **ulug'** otingiz.

The adjective Aziz is an evaluative-emotional epithet, expressing respect and affection for the reader. In this, the poet describes the reader not as an ordinary addressee, but as the main source of inspiration for his work. The function of the epithet is to create communicative closeness, a sincere tone. A spiritual bridge is formed between the lyrical hero and the reader. The epithet Ulug performs the function of highly evaluating the name of the reader, idealizing it. Through this epithet, the reader is shown as a spiritual, moral value.

Sevgi o't tashlasa yuragingizga,

Oydin tun bermasa tinchlik va uyqu.

Olam kuylaganday ko'rinsa sizga

Hamda asir etsa **ajib** bir tuyg'u.

Shunday kezda, qizlar, **pok** ishqingizga

Tarjimon bo'lolsa bironta baytim.

The adjective aydin is an epithet that conveys the sense of light, clarity, and tranquility. Here, the epithet emphasizes the emotional situation that occurs at night: the bright night does not bring peace and sleep, that is, it is associated with spiritual experiences. In this way, the epithet enriches the atmosphere visually and emotionally. The epithet ajib emphasizes the unique, unexpected, and mysterious nature of feelings and emotions. The epithet pok indicates that love is pure, clean, and immaculate. This epithet performs a subjective-aesthetic function: it shows that the lyrical hero values and respects love. At the same time, the epithet is used as a means of poetic idealization, emphasizing the high moral and spiritual qualities of love.

Sira chidolmayman **quvnoq** chehrangda

Qayg'uning sharpasi kezsa bir nafas.

Ko'nglimga tikandek og'ir botadi,

Sening yo'llaringda ko'rsam xor-u xas.



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The epithet cheerful provides a visual expression of the character's mental state through his appearance. The descriptive function of this epithet is to show the mood of the face, the state of liveliness and joy. The emotional function is that the cheerfulness on the face evokes an opposing mood for the lyrical hero. The epithet creates a contrast and dramatic effect in the text: external cheerfulness and internal heaviness are depicted in opposition to each other.

Eh, Toshkent gullari, ko'p **nafis** gullar.
Bir g'ubor topmaysiz yaproqlarida.
Qizlar kulgisidek **chiroyli, ma'sum**,
Qizlar kulgisi bor yonoqlarida.

The epithets used in the given passage, such as elegant flowers, beautiful, innocent, are considered the main artistic means that determine the aesthetic direction of the lyrical image. Through them, the poet reveals the inner beauty of the Tashkent landscape and the female figure in parallel. The epithet elegant visually demonstrates the physical delicacy and aesthetic value of flowers. This quality artisticizes the appearance of flowers, turning them into a symbol of elegance, not just a botanical object. The epithet causes the emergence of warm associations in the lyrical hero, such as charm, purity, and tenderness. The epithets beautiful, innocent visually revive the radiant, flawless, natural state of laughter. Innocence refers to the spiritual purity of the female figure through laughter.

Xiyobon kezarkan ko'nglim, xayolim,
Yuvilgan top-toza barglarda qoldi.
O'zim qo'shiq bo'lib qaytdim uyimga,
Xotirim **yashnagan** parklarda qoldi.

The epithets washed and clean visually revive the clean, renewed state of the leaves. These qualities aestheticize the natural landscape, artistically express such states as freshness, purification, and the influence of the morning breeze in the space. Such an image of the leaves also appears as an external sign of spiritual renewal. The epithet lively describes not only the existing landscape of the park, but also its dynamic, lively, full of vital energy. The vitality of the park is conveyed through seasonal beauty, brightness, and diversity, giving movement and life to the space.

Bir xayol singari **sarxush, baxtiyor**,
Qalamga tutindim kelib **ohista**.
Eh, Toshkent gullari, ko'p **latif** gullar,
Mehrimga, muhabbatim hamisha sizda.

The epithets drunk and happy vividly illustrate the momentary mental state of the lyrical hero. Drunk is a state usually associated with intoxication, but here it is used metaphorically, describing the hero's spiritual elevation, inspiration, and intensity of feelings. The epithet happy ensures that this moment is expressed as a joyful, stable spiritual awakening.

The epithet Latif artistically reveals the delicate, gentle, and elegant nature of Tashkent flowers. This quality gracefully describes the external aesthetic appearance of flowers, turning them into the embodiment of ideal beauty in the poet's eyes.

Ko'kda uchib yurgan yulduzlari ham,
Chiroqlarga to'lgan bu **nurli** oqshom,



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Charog'on kunduzdan ayting nesi kam?

The epithet "Nurli" indicates the brightness, attractiveness, and aesthetic richness of the evening landscape. With the help of this epithet, evening is described not simply as a unit of time, but as a visual image enriched with bright, artistic details. The epithet "Charogan" vividly and artistically reveals the bright, radiant natural landscape of the day. This epithet, while describing the brightness of the day, enhances the visual effect and gives the text aesthetic harmony.

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