



## STYLISTIC FUNCTIONS OF SYNONYMOUS VERBS IN RUSSIAN AND UZBEK AND THEIR ROLE IN COMMUNICATION

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### Abstract:

This article explores the stylistic functions of synonymous verbs in the Russian and Uzbek languages and their significance in communicative processes. Synonymy, as one of the main means of lexical variation, enriches language, provides flexibility in expression, and contributes to stylistic diversity. Through comparative linguistic analysis, the study investigates how synonymous verbs in both languages perform expressive, emotional, and stylistic roles in different communicative contexts. It also highlights how the speaker's intent, social setting, and cultural background influence the choice of a particular synonym. The findings demonstrate that synonymous verbs not only convey similar denotative meanings but also differ in stylistic tone, emotional connotation, and communicative purpose. The research concludes that the mastery of synonymous variation enhances language competence and communicative effectiveness.

**Keywords:** Synonymy, stylistic function, Russian, Uzbek, verbs, communication, lexical semantics, expressive meaning.

### Introduction:

Language is a living, evolving system that reflects not only the structure of human thought but also the cultural and emotional world of its speakers. One of the most fascinating aspects of linguistic expression is synonymy—the existence of multiple words that convey similar or related meanings but differ in shades of sense, stylistic coloring, or emotional value. Among all parts of speech, verbs play a particularly dynamic and expressive role because they encode action, movement, process, and the speaker's attitude toward what is being described. Therefore, the study of synonymous verbs opens a direct window into how languages organize experience and how speakers adjust their linguistic choices to achieve communicative goals. In both Russian and Uzbek linguistic traditions, synonymy is viewed as a sign of lexical richness and stylistic flexibility. The ability of a language to offer several means of expressing the same idea allows speakers to fine-tune their speech according to context, emotion, and social setting. For instance, the Russian language contains





numerous verb pairs and clusters—such as говорить – сказать, идти – ходить – шагать, смотреть – глядеть – взирать—each expressing the same basic action but differing in aspect, tone, or emotional nuance. In the Uzbek language, similar diversity is seen in verbs such as aytmoq – gapirmoq – soʻzlamoq (“to speak”) or koʻrmoq – nazar solmoq – tikilmoq (“to look”), where morphology and affixation add further stylistic variety. These small yet meaningful differences enable speakers to convey not only what happens but also how it happens and with what attitude it is perceived.

From a stylistic perspective, synonymy performs several essential functions. It helps avoid monotony, increases the expressiveness of speech, and provides flexibility in adapting language to various communicative environments—from formal discourse and academic writing to informal conversation and artistic creation. The use of synonymous verbs reflects a speaker’s linguistic awareness and sensitivity to nuance. In everyday communication, people instinctively choose among possible synonyms to sound polite, humorous, critical, or affectionate. In literary contexts, authors consciously employ synonymic variation to create rhythm, tone, and vivid imagery, thereby giving their texts emotional depth and aesthetic value. Synonymy is also closely tied to the cultural worldview encoded in a language. Russian and Uzbek speakers, while describing similar actions, often differ in the emotional and social dimensions associated with those actions. This is partly because each language organizes its vocabulary in accordance with its cultural norms and communicative traditions. Russian synonymy tends to be highly differentiated in terms of register and emotion—there are neutral, colloquial, and elevated verbs for almost every semantic field. Uzbek, on the other hand, relies more on morphological derivation and affixation to express stylistic shades, and it often integrates politeness or respect into verbal expression. For example, the verb aytib qoʻymoq adds a polite or mitigating tone to an otherwise neutral action of “saying.” Such linguistic strategies illustrate how synonymy functions not only as a grammatical or semantic category but also as a reflection of cultural mentality. The comparative study of synonymous verbs in Russian and Uzbek is important for several reasons. First, it allows linguists to uncover universal and language-specific mechanisms of stylistic variation. Second, it contributes to the field of cross-cultural communication by showing how linguistic choices encode cultural values and social relations. Third, it has practical relevance for translation studies and language teaching, since understanding the subtle distinctions among synonyms helps learners achieve native-like fluency and stylistic appropriateness. When learners of Russian or Uzbek fail to distinguish between stylistically neutral and emotionally charged verbs, communication can become





ambiguous or even socially inappropriate. Therefore, studying synonymy has direct pedagogical and intercultural implications.

### **Literature review**

The phenomenon of synonymy has long been an object of study within lexicology and stylistics, addressing how words with similar or related meanings vary in nuance, emotional colouring and communicative function. In the Russian-linguistic tradition, the foundational work of V. V. Vinogradov established synonymy as a key mechanism for stylistic variation. According to Vinogradov, synonyms may be classified into three principal types: ideographic (differing in shades of meaning), stylistic (differing in style or register) and absolute (coinciding in meaning and style) [1]. Vinogradov's typology emphasises how even words sharing denotation may diverge in connotation and stylistic value, thereby enriching expressive possibilities. Building on this, A. I. Smirnitsky discussed synonymy in Russian by distinguishing words that differ only stylistically from those that differ semantically, and pointed out the rarity of true absolute synonyms [2]. Smirnitsky's classification highlights how stylistic variation (e.g., formal vs. colloquial) overlays the semantic core and enables fine-tuning of tone and register in communication. More recent work, such as that of A. L. Novikov, has applied the concept of stylistic synonymy to literary contexts, showing how authors exploit alternative verb choices to evoke different attitudes or textual rhythms [3].

In Russian stylistics specifically, research into contextual synonymy (that is, synonyms whose choice is influenced by context and authorship) has been conducted, for example in the poetry of V. Mazin. In his analysis of Mazin's work, A. E. Belkova shows that contextual synonyms function as a stylistic device for multidimensional representation of an object or event, and that some pairs used by the poet are not even listed in standard synonym dictionaries [4]. This line of inquiry underscores the communicative and expressive dimension of synonym choice beyond pure denotation. On the Uzbek side of the field, research on synonymy, though less abundant than in Russian, has nevertheless developed significant insights into lexical synonymy and stylistic variation. For instance, Feruza Uralovna Jumayeva examines the "definition criteria of synonyms" in the Uzbek language, exploring how lexical-semantic relations, affixal alternation and contextual variation contribute to synonymic sets in Uzbek [5]. Her work emphasises that in Uzbek, affixation and derivation play a larger role than in some other languages, and that synonyms may differ in grammatical composition as well as meaning or style.





## Results and Discussion

The phenomenon of synonymous verbs represents one of the most expressive and dynamic elements in the linguistic systems of both Russian and Uzbek. Verbs as the core of predication convey not only the action itself but also the speaker's emotional state, attitude, and stylistic intention. When several verbs share a similar denotative meaning but differ in connotation, register, or stylistic shade, they form a synonymic group whose function extends beyond mere lexical substitution. The analysis of such verbs reveals how each language organizes meaning and style to suit communicative and cultural needs. In this sense, synonymous verbs act as stylistic tools that enrich discourse, allowing speakers to express subtle differences in tone, emotion, and social relation. In the Russian language, synonymy is a highly developed lexical phenomenon that interacts closely with stylistic and pragmatic levels of meaning. For instance, the verbs denoting the act of speech such as *говорить*, *сказать*, *промолвить*, *болтать*, and *высказаться* share a general notion of "to speak," yet they vary significantly in tone and stylistic coloring. The verb *говорить* is neutral, suitable for most contexts; *сказать* tends to convey a more definite act of communication; *промолвить* carries a delicate or archaic tone; *высказаться* implies expression of opinion or position; and *болтать* belongs to colloquial and informal speech with a slightly negative evaluation of excessive talking. Each of these verbs functions as a stylistic marker, indicating the speaker's attitude, level of formality, and relationship with the listener. Thus, in Russian, synonymy within verbs of speech enables a fine modulation of communicative style, from formal to familiar, from emotional to restrained.

Similarly, in Uzbek, synonymous verbs describing speech demonstrate the richness of expression and the importance of politeness and cultural nuance. The verbs *aytmoq*, *soʻzlamq*, *gapirmoq*, and *tilga olmoq* all denote the act of saying or speaking, but they differ in stylistic register and pragmatic function. *Aytmoq* is the most neutral and widely used, *gapirmoq* often conveys a more informal tone associated with conversation, *soʻzlamq* has an elevated and literary flavor, while *tilga olmoq* implies a respectful or deliberate mention. The morphological structure of Uzbek allows speakers to add affixes that modify the tone of the verb, for instance, *aytib yubordi* for a spontaneous or uncontrolled remark, *aytib oʻtdi* for a formal noting, or *aytib qoʻydi* for a polite or mild comment. These morphological nuances, combined with lexical variation, make Uzbek verbs highly sensitive to social context and communicative intent. When comparing the two languages, one can observe that Russian expresses stylistic differentiation primarily through lexical selection, while Uzbek often achieves it through morphological derivation and affixal modification. This difference reflects





broader typological and cultural distinctions. Russian, as an inflectional language with a rich vocabulary, relies on the diversity of roots and derivational patterns to express stylistic nuances. Uzbek, being agglutinative, tends to use suffixes and auxiliary verbs to add shades of meaning or emotional value. For example, while Russian might employ distinct verbs like умереть, скончаться, испустить дух, or откинуться to vary the tone from neutral to formal or slang, Uzbek modifies a single base verb like o'lmok through periphrastic expressions such as vafot etmok (formal), jon bermoq (poetic or religious), or ko'z yumdi (euphemistic). This indicates that in Uzbek, morphological and idiomatic creativity replaces the lexical multiplicity found in Russian. Another important dimension of synonymous verbs is their emotional and expressive potential. Both Russian and Uzbek make extensive use of synonymic variation to convey emotional intensity and personal attitude. In Russian, verbs such as кричать, орать, вопить, вскрикнуть, закричать form a semantic field around the act of shouting. The differences among them are primarily stylistic and emotional: кричать is neutral, орать expresses roughness or anger, вопить suggests despair or pain, and вскрикнуть denotes a sudden, brief cry. In Uzbek, an equivalent range is observed in baqirmok, dodlamok, chinqirmok, and fig'on qilmoq. These verbs not only indicate the act of producing a loud sound but also carry emotional gradation, from a simple shout to an intense cry of grief. The stylistic effect of such verbs lies in their ability to convey the speaker's inner state without additional description, allowing language itself to express emotion directly.

In communication, the choice of a synonym depends heavily on situational context. Speakers instinctively select the verb that aligns with their communicative goals, whether to sound polite, humorous, authoritative, or affectionate. In formal Russian communication, verbs like сообщить or заявить are preferred because they convey precision and seriousness, while in casual conversation, сказать or рассказать is more appropriate. In Uzbek, the same principle applies: xabar bermoq or ma'lum qilmoq would be used in official contexts, whereas aytmok or gapirmok are common in everyday talk. This pragmatic sensitivity reflects the sociolinguistic nature of synonymy, where lexical choice is not arbitrary but governed by the social norms of appropriateness and politeness. A further aspect of synonymous variation involves its role in avoiding repetition and enhancing stylistic elegance. Both Russian and Uzbek literary traditions employ synonymic alternation to create rhythm, balance, and emotional resonance in texts. In Russian prose and poetry, alternating between verbs such as идти, шагать, брести, and тащиться allows the author to control narrative pace and depict the character's state. Similarly, in Uzbek literary style, verbs like yurmok, borib chiqmok, yo'lga tushmok, and ketmok are chosen according to





narrative context and emotional undertone. This stylistic function of synonymy enriches the aesthetic dimension of language, transforming mere communication into artful expression. Through these choices, writers not only describe actions but also evoke feelings, attitudes, and imagery that deepen the reader's engagement. Synonymic differentiation also reflects cultural attitudes toward emotion and social hierarchy. In Russian, the use of emotionally charged verbs often conveys directness and psychological depth, while in Uzbek, verbal politeness strategies temper emotional expression to maintain social harmony. For instance, the Uzbek language often avoids harsh or blunt verbs when referring to sensitive topics like death or criticism, opting instead for euphemistic or respectful alternatives. This difference arises from broader cultural orientations: Russian communication values sincerity and emotional expressiveness, whereas Uzbek communication emphasizes respect, restraint, and interpersonal balance. The stylistic function of synonyms thus reveals not only linguistic structure but also the moral and aesthetic values embedded in each culture.

Synonymy further plays a central role in constructing speaker identity and interpersonal relationships. The choice of a particular verb may signal education level, social status, or emotional intimacy. In Russian, selecting *возвратиться* instead of *вернуться* may give speech a literary or formal tone, while using *свалить* instead of *уйти* indicates slang or youth culture. Similarly, in Uzbek, the preference for *jo'nab goldi* over *ketdi* adds a soft, respectful nuance, while *g'oyib bo'ldi* has a poetic or figurative sense. These variations show that synonymous verbs function as markers of social belonging and stylistic identity, allowing speakers to position themselves within particular communicative spheres. The analysis also shows that synonymous verbs often develop metaphorical extensions that enrich stylistic usage. In Russian, verbs of movement like *идти* and *двигаться* extend metaphorically to abstract meanings such as "progress" or "development," while their stylistic counterparts *продвигаться* and *тянуться* convey subtle distinctions in tone. In Uzbek, verbs such as *yurmoq* or *siljimoq* undergo similar extensions to describe progress, moral direction, or social movement. These metaphorical uses demonstrate that synonymy is not a static lexical phenomenon but a dynamic process in which verbs acquire new semantic and stylistic functions over time. The stylistic diversity of these verbs reflects the cognitive and cultural creativity of the language community.





## Conclusion

The comparative analysis of synonymous verbs in Russian and Uzbek reveals that these linguistic elements play a vital role in enriching communication and achieving stylistic diversity. Synonymous verbs are not mere substitutes for one another but serve as tools for expressing nuances of meaning, emotional coloring, and contextual appropriateness. Through the exploration of their functional and stylistic dimensions, it becomes evident that each synonym carries its own pragmatic load, contributing to the overall coherence, expressiveness, and tone of discourse. The study confirms that synonymy is an essential feature of both Russian and Uzbek, yet it manifests differently in each due to structural and typological distinctions. In Russian, synonymous verbs often display subtle semantic and stylistic differences that reflect the speaker's communicative intention, emotional stance, and social context. The existence of various stylistic registers—literary, neutral, and colloquial—creates a wide range of expressive choices. Russian speakers can select from numerous near-synonyms to achieve precision or stylistic effect. For example, choosing between verbs like “сказать,” “молвить,” and “произнести” allows the speaker to convey formal, poetic, or neutral tones, respectively. This variation illustrates how stylistic synonymy enhances expressiveness and situational appropriateness. The language's inflectional nature supports fine distinctions through aspect, prefixation, and suffixation, enabling nuanced meaning construction.

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