

Srealization of Sensations in Synesthetic Epithets

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Abstract: Synesthetic epithets are a means of figurative expression, especially frequently encountered in poetic texts, and they perform a semantically enriching function. Due to the intermodal nature of synesthesia, sensations are expressed subtly, sensitively, and precisely. Visual, auditory, tactile, gustatory, and olfactory sensations are transferred to psychological and emotional states, resulting in strong occasionality.

Keywords: synesthetic metaphor, epithet, sensation, transfer, lexical meaning, occasional meaning.

Introduction: Through sensory organs, humans receive various types of information about the environment. These sensory impressions are integrated in consciousness, allowing them to be applied in practice even to objects that do not inherently possess certain features. Such synesthetic metaphorization is one of the ways to further develop the polysemantic properties of lexemes denoting attributes.

Psychologically and linguistically interconnected language units allow one to express signs perceived by humans. Below, we will discuss the ways of synesthetic transfer in epithets and the criteria for understanding such images. Human sensations are carried out through five sensory channels: visual, auditory, tactile, gustatory, and olfactory. Each of these reflects a specific aspect of the surrounding object, and these perceptions are formed holistically in the human mind. Synesthesia is an intermodal phenomenon, manifesting the connection between each type of sensation. Lexemes denoting objects change their semantics and mean perception by another sense. Sensory perception not only expresses physical properties but also shapes our emotions. Therefore, synesthetic compounds have strong emotional content and sometimes carry an extremely powerful emotional "burden."

METHODS

A. Veselovsky studied epithets linguistically and explained their development in connection with the internal and external changes of words. According to

the author, the internal development of a word's meaning occurs as a result of the expansion or narrowing of its lexical meaning. When an epithet denoting a sign or characteristic expresses its meaning through other words or synonyms, an external development of meaning occurs. The linguist divides epithet-metaphors into a separate group depending on whether epithets have a literal or figurative meaning and analyzes them in detail according to their meanings [Veselovsky A., 1989:65].

The use of epithets arises from the need to highlight a specific aspect of a particular thing that the creator has perceived and wishes to emphasize separately in the artistic work. While epithets are a method of artistic expression or depiction, tropes are a means of artistic portrayal and expression.

A. Potebnia correctly notes that epithets serve to highlight a specific feature or characteristic of an object or reality. The author discusses the means of expressing epithets and parts of speech, categorizing them as follows: 1. Attributive adjectives 2. Noun modifiers 3. Adjective determiner and adjective 4. Adverb and adjective 5. Adverb and verb 6. Verb and verb [Potebnia 1990: 165]. Consequently, from the nature of these combinations, it is evident that epithets are used not only in the relationship between modifier and modified, but also in the relationships between explanatory and explained, subject and predicate, and adverbial modifier and predicate.

R. Kungurov, studying epithets within the framework of tropes, writes: "...a type of characterization. However, it differs from permanent adjectives in its expressiveness and use in a figurative sense," and applies the term "poetic attribute" to epithets. [Qo'ng'urov R. 1990: 78] However, B. Umirqulov explains that "epithets are essentially close to modifiers but differ from them in their emotional impact and extraordinary nature."

In Uzbek literary studies dictionaries, the epithet is also explained under the term "sifatlash" (characterization). The characterization does not appear alone, but within a certain phrase structure, transferring its essence and features to it. Such a combination is called a metaphorical characterization. The purpose of using characterization is to draw the reader's attention to the observed aspect, to a certain feature of the phenomenon. Although adjectives are often used in characterization, various parts of speech can also serve this function.

RESULTS

An epithet is a linguistic device that clearly and vividly illuminates a thing or reality; in particular, it consists of a word or phrase that expresses characterization. If we examine the syntactic structure of an epithet, sometimes the part explaining a phenomenon, object, or abstract concept is not just a simple modifier. Rather, it is a referent of the derived meaning, perceived through one sense, compared to the referent of the forming meaning, perceived through another sense. Although referents may be perceived through completely different senses, their properties are generalized in the human mind and are perceived similarly. Their determinants are expressed through lexemes perceived via different senses, i.e., synesthesia occurs. For example,

Bir o'zim, sen yo'qsan endi yo'limda,
Serzavq davralarda yurarsan o'ynab.
Achchiq she'r silqiydi yara ko'nglimni
Qadimiy so'zlarni qiynab terarman. (R.Parfi)

[Alone, you are no longer on my path,
You dance and play in joyful gatherings.
Bitter poetry shakes my wounded heart,
I painfully collect ancient words.]

If we examine the genetic nature of the lexemes that form the components of the "bitter poem" combination expressed in these lines, we find that the lexeme "poem" contains a "hearing" seme in its semantic structure. This lexeme cannot form a valency with words expressing taste. In this instance, the

lexeme that should be perceived through the sense of "hearing" is expressed through the sense of "taste." Thus, a figurative meaning has emerged through different sensations.

DISCUSSION

Sensory stimuli are sometimes perceived from a distance, and sometimes through direct contact. Therefore, sensations can be distant (remote) or contact-based. Accordingly, the epithets perceived through the empirical qualities we are studying are also divided into two groups:

Epithets related to distant sensation. These include: epithets perceived through visual, auditory, and olfactory senses.

Epithets related to contact sensation. These include: epithets perceived through taste and skin (tactile) senses.

In most cases, distant and contact sensations complement each other, cooperate, or substitute for one another, i.e., synesthesia occurs.

The criterion for distinguishing the lexico-semantic variants of empirical qualifiers is through which sense organ the characteristic is perceived. Based on this, we divide synesthetic qualifications into the following groups and conditionally use the term synesthetic epithets.

Synesthetic epithets perceived through the sense of "sight"

Sometimes in artistic speech, we encounter figurative expressions that arise through lexemes representing various colors, shapes, and appearances perceived through the sense of "sight." For example,

Yoshlik – zangor fasl, kechdi, sarg'ardi,
To'kildi u. Shafqat bilmas bargrezon,
Qora sovuqlarga otib yubordi,
Shamollar po'yida sinmoqda xazon.

[Youth - a blue season, passed, turned yellow,
It fell. The merciless autumn,
Cast it into the bitter cold,
Fallen leaves are breaking at the feet of the winds.]

Synesthetic epithets perceived through the sense of "taste"

In speech, there are frequently occurring figurative expressions where lexemes perceived through the sense of "taste" are used as modifiers for denotata that should typically be perceived through other senses. For example,

Uning bilan kechgan damlardan
Senga qolgan shirin xotira
Mening esa achchiq g'amlardan
Tortib ketdi ko'zlarim xira. (R. Parfi)

[From the moments spent with him
A sweet memory remains for you
While from bitter sorrows
My eyes have grown dim.]

If we examine the semantic structure of the lexemes "memory" and "grief" used in the combinations "sweet memory" and "bitter sorrow" presented in these verses, we see that "memory," according to the meanings given in the explanatory dictionary, consists of semes such as "thought, thinking, idea, imagination, memory, memorable impression." This lexeme with such semes cannot directly enter into a syntactic relationship with lexemes containing the seme "taste" in its associative field. So why did the author use the lexeme "sweet" as an attribute of this lexeme? If we consider the essence of the verses, a lover who has not reached their beloved, in the torment of separation, sometimes involuntarily feels joy on their face when recalling memories associated with their beloved. Sometimes a similar feeling of pleasure occurs in us during the consumption of "sweet-tasting" products. This connection stimulates the interaction of the lexeme "sweet" with the lexeme "memory," and the content becomes abstract, creating a beautiful example of figurative language. This phenomenon is manifested in the same way in the combinations sweet word, sweet child, sweet pain, and sweet feeling.

Synesthetic epithets perceived through the sense of smell

Synesthetic metaphors formed by lexemes expressing smell are distinguished by their ability to convey strong emotionality. For example, on May 14, 1993, a foul misfortune befell the members of the Association. For all of us, our respected teacher, our toilet, our own White Pot, our pure white pot has left us. (R.Parfi, Prisoner of Faith)

1. Synesthetic epithets perceived through the sense of "hearing"

If we examine the synesthetic epithets formed with lexemes perceived through the sense of "hearing," we observe that most situations that actually produce no sound are perceived precisely through the seme of hearing. For example,

Tovushlarning rangiga qarang,
Qarang tez ranglarning tovushiga

[Look at the colors of the sounds,
Look quickly at the sound of colors]

I wonder if this poor moon is also a poet.

Synesthetic epithets perceived through the "skin" sensation

If we examine figurative expressions formed with lexemes that convey temperature and various properties of objects perceived through the "skin" sensation, we witness a process of strong abstraction taking place. For example,

Sovuq yolg'onzorning mozori ochiq,
Xo'rlangan qismatlar chirqirab yotar.

[The grave of the cold liar's den lies open,
Humiliated fates lie wailing.]

CONCLUSION

Epithets are a unique linguistic device, and if we examine their syntactic structure, we find that they are not merely simple modifiers explaining a phenomenon, object, or abstract concept. Rather, they compare the referent of a derived meaning, perceived through one sense, to the referent of the original meaning, perceived through another sense. Although these referents may be perceived through entirely different senses, their characteristics are generalized in the human mind and understood similarly. In other words, their modifiers are expressed through lexemes perceived by different senses, resulting in synesthesia. Consequently, unusual synesthetic epithets with figurative meanings emerge. For example, "bitter smell" and "sweet agony."

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