



## Adjective synonyms in fiction

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**Abstract.** The aim of this study was to identify the functional characteristics of adjective synonyms in literary texts. This qualitative, text-centric study was based on an analysis of representative material, including the works “Jamilia”, “The white ship” and “The place of the skull”, followed by a systematisation of adjective synonyms and an interpretation of the functions in the structure of literary expression. It was established that adjective synonyms in the analysed texts perform not only a defining but also a text-forming role, contributing to the formation of characterisation, spatial and landscape imagery, evaluative and symbolic perspective, motif-based coherence, and authorial modality. Seven stable groups of synonymously related adjectives were identified in the studied material: qualitative, evaluative, colour-denoting, emotionally marked, spatial-landscape, characterological, and symbolically loaded. It was established that the qualitative and evaluative groups are the most productive, while colour-denoting and symbolically loaded units are less numerous but distinguished by a higher semantic concentration. The analysis revealed that in “Jamilia”, the emotional-psychological line of functioning of adjective synonyms dominates, in “The white ship”, the spatial-landscape and symbolic lines, and in “The place of the skull”, the evaluative-philosophical and axiological lines. As a result of the material’s interpretation, three main functional models were reconstructed: character psychologisation, spatial-figurative saturation, and evaluative-symbolic interpretation. It was found that the same unit, depending on the context, can shift from a psychological function to a symbolic one, and from a spatial one to an evaluative one, demonstrating the functional fluidity of adjective synonyms in fiction. The practical significance of the study lies in its application in the linguastylistic and literary analysis of fiction, in the teaching of stylistics, textual linguistics, and idiostyle theory, as well as in further research into artistic language

**Keywords:** synonymous series; semantic differentiation; linguastylistic analysis; fiction; contextual function; authorial modality; idiostyle

### Introduction

Adjective synonyms in literary texts are a significant object of linguastylistic analysis, as the choice between units of similar meaning ensures semantic differentiation of a feature, variability of evaluation, clarification of an emotional state, concretisation of a figurative detail, and organisation of authorial modality. In literary discourse, synonymous adjective relationships are not reduced to simple semantic proximity but are realised as a means of contextually distributing shades of meaning, enhancing characterisation, constructing gradations, and shaping the internal coherence of description. In this regard, it is increasingly important to consider not only the lexical composition of a literary text but also the synonymous mechanisms through which its figurative, psychological, and evaluative structure is formed. Adjectives occupy a special place in this analysis, as the synonymous variability contributes to the creation of portrait characterisation, spatial and landscape

imagery, emotional and evaluative tonality, and symbolically charged descriptive complexes. Using synonyms for adjectives makes it possible to consider a literary text as a system of linguistic decisions, in which the choice between semantically similar units is linked to the construction of imagery, characterisation, and narrative perspective.

Certain aspects of the functioning of artistic expression, the semantic organisation of a text, and the idiostylistic differentiation of linguistic means were the subject of scholarly examination. A.Sh. Abdyramanova (2025) examined Ch. Aitmatov’s legacy in the modern philological and digital environment, emphasising the comprehensiveness of approaches to the study. However, this work does not highlight a specific level of analysis of synonymous adjective relationships as an independent mechanism for the semantic and stylistic differentiation of a feature within the structure of a literary text. D. Bayalieva (2023),

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addressing the problem of morality in Ch. Aitmatov's novella, focused primarily on the work's ethical and semantic content and its ideological organisation. Against this background, linguistic mechanisms for expressing evaluation, including the role of synonymously related adjectives in constructing a morally marked characteristic, remained outside special consideration.

In a related linguostylistic approach, A.O. Orozbaeva (2025) examined colour adjectives in the modern novel and demonstrated the significance for constructing the work's figurative structure. This work is of methodological interest, as it confirms the productivity of studying adjectives and the semantic approximations as independent units of artistic text organisation. At a broader theoretical level, S. Statham (2021), summarising the development of modern stylistics, documented an increased interest in text-centric and interpretive models of analysis. This research perspective is important for the present work, as it focuses analysis not on the isolated description of a linguistic unit, but on its artistic function within the text as a whole, including within the system of synonymous relations. Contemporary stylistic research continues to focus on approaches that consider linguistic form in relation to context and the interpretation of artistic meaning. It is in this direction that H. Price (2022) documented the further development of analytical models oriented toward correlating linguistic means with the semantic organisation of the text. This formulation of the question makes it possible to consider adjectives not as a formal lexical-grammatical class, but as a component of a broader system of textual semantics and the stylistic organisation of a work, within which adjective synonyms ensure differentiation of a feature, variability of evaluation, and the contextual distribution of semantic nuances. Studies conducted outside the field of artistic and stylistic issues are also of additional significance for clarifying the semantic potential of adjectives. Thus, in the work of C. Davies *et al.* (2022), devoted to psycholinguistic and educational aspects, attention is focused on the mechanisms of adjective acquisition and the functioning in language development. Despite the difference in the research subject, the findings are important for the subsequent transition to the analysis of adjectives and the synonymous correlation as bearers of artistically significant meanings. A similar clarifying role is played by K. Syrett (2024) study, which examines the difficulties and strategies of adjective acquisition with an emphasis on the cognitive and linguistic characteristics of this part of speech.

In contrast to the psycholinguistic approach, this study analyses adjective synonyms not from the standpoint of acquisition, but as elements of a literary text that contribute to the author's worldview, semantic gradation, and stylistic differentiation of a feature. From a different research perspective, X. Sun (2024) summarised the current state of narrative stylistics and emphasised the importance of combining linguistic and literary approaches in the study of literary texts. This approach directly relates to the objectives of this article, in which the analysis of

adjective synonyms is based on the intersection of stylistics, textual linguistics, and literary interpretation.

Thus, existing studies reveal either individual aspects of adjective functioning in fiction or general and specific issues of textual semantics and the stylistic organisation of a work. However, adjective synonyms as a special means of semantic differentiation, figurative concretisation, and stylistic construction of a literary text did not receive independent and systematic treatment. The aim of the study was to identify the specific features of adjective synonyms in fiction and to determine the role in the semantic differentiation of a feature, the formation of a figurative structure, and the stylistic organisation of the text. In accordance with this goal, the following main objectives were defined in the study: to create a representative research corpus of literary works and define the boundaries of the analysis of synonymously related uses of adjectives; to identify, select, systematise, and functionally and stylistically encode adjective synonyms that have an artistic load in the structure of the text; to conduct a contextual-interpretive and comparative analysis of the functions of adjective synonyms and to establish typical models of the participation in the organisation of a literary text.

### **Materials and Methods**

The study was qualitative, text-centric, and focused on the linguostylistic and literary analysis of adjective synonyms in fiction. Synonymously related adjectives were considered functionally significant components of the text's artistic organisation, contributing to the formation of imagery, emotional and evaluative tonality, psychological characterisation of characters, landscape detailing, authorial modality, and ethnocultural semantics. The unit of analysis was the contextual use of adjective synonyms within a functionally significant fragment, that is, a micro-context in which semantically similar units contributed to the creation of a characterisation, evaluation, figurative detail, symbolic sequence, or compositionally significant descriptive complex.

In the first stage, a research corpus was formed and the boundaries of the study were defined. The material base consisted of three works of fiction by Ch. Aitmatov (1958; 1972; 1986), selected based on the principle of functional representativeness to analyse the functioning of adjective synonyms in various types of literary text organisation. The corpus was formed not as an exhaustive coverage of the writer's entire prose, but as a representative array for targeted qualitative analysis, which ensured analytical depth while maintaining the comparability of the material.

The second stage involved identifying, selecting, systematising, and coding synonymously related adjectives. The material was selected using a continuous sampling method from fragments in which adjectives contributed to the creation of a portrait characterisation, description of space, the conveyance of emotional and psychological states, the expression of the author's assessment, or the formation of symbolically significant details. Uses in which

an adjective entered into a synonymous relationship with another unit, exhibited semantic proximity, contextual correlation, or functional complementarity within the literary fragment were considered analytically significant. Synonymous uses that performed a figurative, evaluative, emotionally expressive, psychologising, symbolic, or characterological function and were confirmed by context or the repetition of the pattern within the text were considered stylistic. Neutral-nominative and functional-clarifying uses without a pronounced artistic meaning were excluded. At this stage, the descriptive method, lexical-semantic analysis and functional-stylistic coding were applied. The identified units were distributed among qualitative, evaluative, colour-denoting, emotionally marked, spatial-landscape, characterological and symbolically loaded groups; simultaneously, the object being characterised, the type of context, the stylistic function and the participation of the adjective in the epithet construction, repetition, contrast, gradation or figurative parallelism were recorded. Additionally, the type of synonymous connection, the degree of semantic closeness, the contextual distinction between shades of meaning and the nature of the functional distribution of synonyms within one descriptive complex were established. The methodological basis of this stage was formed by the provisions of lexical semantics and the theory of language evaluation presented in the works by D. Cruse (1986), M.L. Murphy (2010), J.R. Martin & P.R.R. White (2005), as well as the categorical developments of modern stylistics set out in K. Wales (2011). These sources were selected based on the relevance to the tasks of semantically grouping adjectives, describing the evaluative potential, and refining the categorical apparatus of the study.

The third stage involved contextual-interpretive, linguostylistic, and comparative analysis, followed by intra-corpus generalisation of the results. The objective was to identify consistent stylistic patterns and reconstruct typical models of the use of adjective synonyms in the organisation of a literary text. The analysis identified the descriptive, emotional-expressive, evaluative, psychologising, figurative, and symbolic functions of synonymously related adjectives. It then determined how these functions were realised within the system of characterisation, spatial-landscape imagery, and the author's evaluative-symbolic perspective. Particular attention was paid to how synonymic choice ensured semantic differentiation of a feature, clarification of evaluative nuances, and redistribution of figurative load within the literary context. The interpretation was carried out taking into account the work's figurative system, motif-based organisation, compositional role of description, narrative perspective, and the author's worldview.

AntConc (Version 4.3.1) was used as an auxiliary analytical tool for concordance searching, context extraction, and recording adjective recurrence; Voyant Tools was used for additional review of frequency and contextual patterns; Microsoft Excel was used to construct a working coding matrix and systematise the material; and Zotero

was used to organise the bibliographical dataset. These tools were of an auxiliary nature and did not replace interpretive philological analysis. The study was conducted in compliance with the principles of academic integrity and scientific transparency enshrined in the European Code of Conduct for Research Integrity (2017). Only open literary and scholarly sources were used in the work, within the framework of correct scholarly citation.

## Results

### Adjective synonyms in different types of literary text

A comparison of the works "Jamilia" (Aitmatov, 1958), "The white ship" (Aitmatov, 1972), and "The place of the skull" (Aitmatov, 1986) revealed that adjective synonyms in Ch. Aitmatov's prose do not form a peripheral descriptive layer, but rather one of the stable mechanisms of the text's artistic organisation. These synonyms systematically contribute to the formation of psychological expressiveness, spatial and objective imagery, symbolic perspective, and the author's evaluation. An analysis of the research corpus revealed that in each work, synonymously related adjectives are included in a specific dominant system of meaning-formation; however, in all three cases, such adjectives go beyond the simple naming of a feature and become carriers of artistically significant meaning. In other words, the functioning of adjective synonyms in Ch. Aitmatov's prose is determined not by the isolated dictionary meaning of a single unit, but by the nature of its correlation with semantically similar adjectives, its inclusion in the text, and its recurring functional role in the structure of the artistic utterance (Leech & Short, 2007; Simpson, 2025).

In "Jamilia", adjective synonyms are manifested most clearly as a means of emotional and psychological characterisation. Analysis revealed that here, qualitative, evaluative, and emotionally marked synonymous approximations are particularly active, accompanying the description of the characters' emotional mobility, the inner tension, and the changing perceptions of each other. In the corresponding fragments, attributes such as lively, bold, proud, quiet, gentle, thoughtful, dark, and intimate are consistently highlighted. The stylistic function is not limited to portraiture. Thus, the words "lively" and "bold" in Jamilia's characterisation denote not only the heroine's temperament but also the inner freedom, Jamilia's ability to transcend the prescribed social role. The adjectives "quiet", "thoughtful", and "dark" are embedded in contexts of silence, remembrance, evening space, and inner experience, and thus acquire a psychologising connotation. As a result, it was established that in "Jamilia", synonymously related adjectives most often function as a form of inner vision: the adjectives don't simply describe the character, but convey the perception through feeling, memory, and emotional impression. It is also significant that in "Jamilia", adjective synonyms often form not isolated characteristics but emotionally connected microcomplexes (Aitmatov, 1958). Combinations of features such as "quiet", "warm", "close", and "native" create a lyrical intonation and shift the description from the external to the internal



plane. Conversely, adjectives such as “foreign”, “harsh”, and “heavy” in the appropriate contexts denote alienation, anxiety, or hidden conflict. Thus, it was established that in this work, the functional load of synonymous adjectives is revealed primarily through the emotional-evaluative modulation of the text. These adjectives become means of lyricalising the narrative and simultaneously psychologically individualising the characters. Ch. Aitmatov’s idiosyncrasy in “Jamilia” is characterised by precisely this model, in which the synonymous choice of feature conveys a changing internal state, rather than merely capturing the stable quality of an object (Toolan, 2001; Carter & Stockwell, 2008).

A different picture was obtained in the analysis of “The white ship” (Aitmatov, 1972). Here, adjective synonyms revealed a particularly high stylistic activity in the zones of spatial-landscape and symbolically loaded description. The most productive synonymous series turned out to be colour-designating, spatial, qualitative and symbolically loaded. In text fragments associated with the image of mountains, forests, water, sky and distant space, features such as white, blue, high, distant, empty, large, cold, light, ancient, deaf are regularly actualised. The results of the analysis showed that such adjectives almost never perform only a visual-descriptive function. For example, white and light in the appropriate contexts acquire the meaning of purity, dream, inner aspiration or an unattainable ideal; distant, high, deaf organise not only spatial perspective, but also the experience of loneliness, remoteness, emotional insecurity; Ancient and grand enhance the mythopoetic scale of the depicted world.

Analysis revealed that in “The white ship”, synonymous adjectives particularly frequently form chains of homogeneous or semantically related features, creating the effect of condensed imagery. While in “Jamilia” a feature often psychologises the hero, in this work, the feature structures the artistic space. Adjectives such as “quiet forest”, “distant mountains”, “white steamship”, “blue water”, and “cold wind” function as recurring reference points of spatial imagination. The stylistic significance is determined not by single use, but by repetition and inclusion in a motif. It is particularly significant that the same feature often combines concreteness of an object and symbolic perspective. Thus, white in the title of the work and in related contexts becomes not simply a colour designation, but a bearer of the distance between the real and the desired, between the visible and the imaginary. This makes it possible to assert that in “The white ship”, synonymously related adjectives act as a means of transition from objective imagery to symbolic meaning. It is here that the ability of synonymous adjective series to perform an atmosphere-creating and mythopoetic function is most clearly demonstrated (Verdonk, 2002; Simpson, 2025).

In the novel “The place of the skull”, the functioning of adjective synonyms is most consistently revealed in axiological, characterological, and philosophically charged contexts. In the analysed fragments, adjectives with semantics of moral evaluation, internal breakdown, cruelty,

suffering, spiritual emptiness, and confrontation are particularly prominent. In the corresponding textual zones, attributes such as cruel, terrible, heavy, wild, dead, dark, alien, merciless, lonely, and sublime are actualised. The stylistic function is determined not only by direct evaluativeness but also by the involvement in situations of moral choice, violence, spiritual conflict, and philosophical understanding of destruction. Thus, cruel, merciless, and terrible function as means of shaping the overall ethical tension of the narrative. The adjectives dead, dark, and alien acquire the meaning of internal deformation, the loss of spiritual connection, and the disintegration of the natural order. In oppositional contexts, attributes such as “high” or “light” can, conversely, mark the remnants of a moral ideal or a point of spiritual resistance.

A comparative analysis of “The place of the skull” revealed that in this novel, adjective synonyms play a particularly active role in constructing semantic contrasts. Unlike “Jamilia”, where lyrical and psychological nuances dominate, and “The white ship”, where landscape and symbolic imagery play a leading role, in “The place of the skull”, synonymously related adjectives often express the author’s assessment, emphasise the moral contrasts between the characters, and heighten the narrative’s ideological tension. Contrasting pairs such as “alive” and “dead”, “human” and “bestial”, “light” and “dark”, and “free”, and “hunted” organise not only the description but also the ideological structure of the text. This suggests that in this work, adjective synonyms are systematically involved in shaping authorial modality and philosophical perspective. The function extends beyond local characterisation and becomes part of a general system of moral and semantic oppositions (Leech & Short, 2007; Jeffries & McIntyre, 2010).

A comparison of the three works revealed recurring patterns of functional actualisation of adjective synonyms. The first pattern is associated with psychologisation and an internal focus of the image; it is most fully represented in “Jamilia”, where attributes such as tender, quiet, close, pensive, and proud enhance the narrative’s subjective perspective. The second pattern is associated with spatial-figurative and symbolic condensation; it dominates in “The white ship”, where the adjectives white, distant, high, cold, and ancient become conduits for atmosphere and mythopoetic depth. The third model is associated with evaluative-philosophical polarisation and is particularly evident in “The place of the skull”, where the attributes cruel, terrible, dark, dead, and merciless mark the moral tension and conceptual opposition of the world. It is precisely the presence of these three models that made it possible to establish that the corpus is functionally representative for the analysis of adjective synonyms. Another result was that the same semantic types of adjectives in Ch. Aitmatov can perform different functions depending on the artistic context. Thus, “quiet” in one case psychologises the hero’s state, in another creates an atmosphere of space, and in a third becomes a sign of a tense pause. The adjective “dark” can describe an evening, a look, a state of mind, or a moral situation, and in each case, its

stylistic meaning shifts from visual to psychological or symbolic. The adjective “white” can denote colour, but in the context of a recurring image, it acquires the meaning of dream, purity, or distance. This result is particularly significant for understanding Ch. Aitmatov’s idiostyle, as

it demonstrates that the functional meaning of adjective synonyms is determined primarily by the contextual role, not just by the membership in a specific lexical-semantic group. A systematisation of the main characteristics of the research data is presented in a generalised form (Table 1).

**Table 1.** Main directions of functioning of adjective synonyms in a literary text

Work	Dominant zone of functioning of synonyms	Typical synonymously related adjectives	Basic functions of synonymic choice	Artistic role in the text	Role in idiostyle organisation
“Jamilia” (1958)	Emotional and psychological	lively, brave, proud, quiet, gentle, thoughtful, close, dear	Psychologisation, emotional nuance, lyricism, internal focus of perception	Conveying the emotional fluidity of the characters, clarifying emotional nuances, and enhancing the subjective perspective of the narrative	Forms a model of subtle psychological characterisation through synonymous variation of a feature
“The white ship” (1970)	Spatial-landscape and symbolic	white, light, blue, high, distant, empty, cold, ancient	Spatial concretisation, atmospheric condensation, symbolisation, semantic expansion of the image	Organisation of artistic space, transition from objective description to symbolic meaning, strengthening of motif coherence	Reinforces the model of figurative-spatial organisation of the text through synonymous series of features
“The place of the skull” (1986)	Evaluative-philosophical and axiological	cruel, terrible, merciless, dark, dead, alien, lonely, heavy	Moral differentiation, axiological polarisation, dramatisation, philosophical deepening of assessment	Formation of authorial modality, construction of semantic contrasts, expression of ethical tension	Reveals a model of conceptually loaded synonymic choice in the system of authorial evaluation

**Source:** compiled by the author based on Ch. Aitmatov (1958; 1972; 1986), M. Toolan (2001), P. Verdonk (2002), G. Leech & M. Short (2007), R. Carter & P. Stockwell (2008), L. Jeffries & D. McIntyre (2010), P. Simpson (2025)

Analysis of the data presented in Table 1 shows that the functioning of adjective synonyms in the works of Ch. Aitmatov is realised in different but interconnected functional zones of the literary text. In “Jamilia”, adjective synonyms primarily perform an emotional-psychological and characterological function, participating in the lyricism of the narrative and conveying the internal state of the characters. In “The white ship”, the spatial-landscape, visualising, and symbolic role dominates, lending atmospheric and mythopoetic depth to the description of nature and the material world. In “The place of the skull”, the evaluative, philosophical, and axiological potential of synonymously correlated adjectives is most clearly revealed, linked to the expression of moral tension, contrasts, and authorial modality. This confirms that adjective synonyms in Ch. Aitmatov’s prose serve not only as a means of characterisation but also as an important carrier of artistic meaning.

Thus, the analysis revealed that adjective synonyms in Ch. Aitmatov’s prose form a stable component of idiostyle and realise the functional and stylistic potential in psychological, spatial-figurative, and evaluative-symbolic dimensions. A comparison of the works revealed that the differences in artistic dominants do not undermine the integrity of the research body, but, on the contrary, reveal recurring ways of functionally actualising synonymously expressed

features within the text’s structure. This provides grounds for considering adjective synonyms as a significant element of the artistic organisation of Ch. Aitmatov’s works and as a promising object for further systematisation by lexical-semantic groups, types of synonymous correlation, and stylistic functions.

#### Systematisation of adjective synonyms in texts

The corpus material revealed that adjective synonyms in Ch. Aitmatov’s works are distributed across several stable groups associated with different objects of characterisation and contextual contexts. The texts most regularly present qualitative, evaluative, colour-denoting, emotionally marked, spatial-landscape, characterological, and symbolically loaded synonymous series and affinities. Moreover, a single unit often combines several functions, so the boundaries between groups remain fluid. For example, the adjectives “quiet”, “warm”, “tall”, “heavy”, and “empty” can function as qualitative, but in a specific context, the adjectives shift to psychological, evaluative, or symbolic dimensions. This fluidity is particularly evident in cases where semantically similar adjectives form contextual series within which nuances of the attribute, degree of expression, and nature of the evaluative focus vary. This is evident in the fact that “quiet” in one case characterises



the character's voice or state, while in another, it characterises a forest, evening, or a pause. "Heavy" describes not only an object or movement but also an inner experience. This fluidity of function corresponds to the notion of the contextual expansion of a word's meaning and its stylistic re-actualisation in artistic speech (Wales, 2011).

The group of qualitative adjectives turned out to be the broadest. These adjectives regularly correlate with character, space, and inner state. In "Jamilia", attributes such as "quiet", "close", "warm", and "native" are most often included in descriptions that emphasise emotional tone and changes in inner perception. In "The white ship", the qualitative adjectives "tall", "large", "empty", and "deaf" are more often associated with space and help construct the image of a distant, tense, or closed world. In "The place of the skull", the same types of words often acquire an evaluative connotation, especially when included in contrasting passages. This demonstrates that the qualitative adjective in Ch. Aitmatov's prose serves as the initial form for further semantic complication, and its function is clarified in the specific communicative and stylistic environment of the text (Cruse, 1986; Murphy, 2010). Within this group, contextual convergence of features is particularly noticeable, in which synonymous adjectives form series with incomplete interchangeability and are distributed across different zones of artistic meaning.

Evaluative adjectives are concentrated primarily in those fragments that reveal moral characterisation, emotional rapprochement, or repulsion. The features cruel, terrible, alien, native, proud, bright and merciless regularly recurred in the corpus under study. In "The place of the skull", the adjectives cruel, terrible, and merciless are found in contexts of violence, internal breakdown, and moral conflict. In "Jamilia", the features native, close, and alien are associated with the emotional evaluation of a person or situation. In such contexts, the adjective not only expresses an evaluation but also guides the perception of a character, situation, or relationship between characters, which aligns with the understanding of evaluation as a linguistic mechanism for positioning the subject in relation to the depicted world (Martin & White, 2005; Murphy, 2010). Synonymous differentiation is particularly evident in the evaluative domain, as units of similar meaning distribute moral, emotional, and axiological nuances of a characteristic.

Colour-denoting adjectives are less widely represented, but the role is clearly evident in recurring images. The corpus includes white, dark, light, and blue. In "The White Ship", the adjective "white" is associated not only with colour but also with the image of distance, expectation, and unattainability. The adjective "svetly" (light) in several passages is associated with purity, clarity, and a positive value perspective. Dark can denote evening, a view, space, or an inner state, and therefore its meaning shifts from a visual characteristic to a psychological or symbolic one. Blue contributes to the creation of depth and distance in the landscape. Thus, the colour-denoting adjectives in the analysed texts are associated not only with visualisation

but also with recurring semantic lines, and the meaning is revealed through the interaction of lexical semantics and artistic context (Cruse, 1986; Wales, 2011). Within this group, synonymous relationships are manifested both in direct colour correlations and in the transition from a visual attribute to an evaluative and symbolic hue.

Emotionally marked adjectives are most prominent in descriptions of characters' internal states. In "Jamilia", the following attributes are particularly common: tender, close, dear, anxious, lonely, and alien. The attributes occur in contexts of memory, silence, gaze, and inner experience, and therefore form not a separate epithet but an emotional microcontext. For example, the combinations quiet, warm, close, and dear create a lyrical intonation, while alien, harsh, and heavy denote tension and internal rupture. In these cases, the adjective doesn't simply denote a characteristic but helps convey a state that isn't always directly named. This function of emotionally marked units is consistent with the understanding of evaluation and expression as a contextually organised effect, not just as a property of a single word (Martin & White, 2005). Moreover, emotionally marked adjective synonyms form particularly fluid series, in which the differences between units are determined by the intensity of experience, the degree of inner closeness or alienation, and the overall totality of the fragment.

In "The white ship", spatial-landscape adjectives form one of the most prominent layers of description. Words such as distant, high, deaf, cold, empty, large, ancient, and quiet recur in descriptions of nature and remote spaces. Such words are associated with mountains, forests, wind, water, sky, roads, and silence. The adjectives distant and high denote not only spatial parameters but also inaccessibility, the gap between the desired and the real. Deaf and empty often reinforce the motif of isolation and loneliness. Cold, in a number of contexts, conveys not only the physical quality of the environment but also emotional alienation. Therefore, the spatial feature in these texts is regularly linked to the state of the hero and the overall meaning of the episode. This distribution demonstrates that the description of space in literary texts functions as a carrier of figurative and axiological meaning, rather than as a neutral backdrop (Wales, 2011). In this group, synonymous relationships allow for varying degrees of remoteness, isolation, tension, and figurative richness of space.

Characterological adjectives in the analysed corpus are primarily associated with character traits and form stable image traits. The study material repeatedly includes the attributes brave, proud, cruel, ruthless, pensive, lonely, and wild. In "Jamilia", the words brave and proud are associated with inner independence and personal strength. In "The place of the skull", the adjectives cruel and ruthless characterise not only a specific person but also the moral state of the depicted situation. The adjectives pensive and lonely accompany fragments of inner detachment. As a result, characterological adjectives in Ch. Aitmatov's prose combine the designation of a character trait with an indication of a broader psychological or moral context.

This aligns with the notion that the linguistic characterisation of personality in a literary text is formed at the intersection of the semantics of the attribute, its evaluation, and the context of its use. Characterological adjective synonyms thus serve to clarify the character's image, distinguishing between similar but distinct types of internal state and moral stance.

Symbolically charged adjectives are less common, but regularly form part of motif-based connections. The most illustrative examples are white, light, dark, dead, ancient, and alien. In repeated contexts, white is associated with a dream, distance, and the image of the unattainable; light with inner clarity or a positive value pole; dark with anxiety, destruction, and inner isolation; dead with the loss of a living connection; alien with alienation. Such adjectives are especially noticeable in "The White Ship" and "The place of the skull", where these adjectives form part of a system of semantic oppositions and repetitions. Here, the transition from direct meaning to secondary artistic meaning is particularly clear, reinforced through repetition and the contextual position of the feature (Wales, 2011). Synonymous correlation in this group is manifested in the ability of units with similar meanings to consistently redistribute the symbolic load depending on the motif surrounding these units.

The distribution of characteristics by object revealed that adjective synonyms most often relate to character, natural space, internal state, and the author's assessment. Character in the analysed material is described primarily by qualitative, evaluative, emotionally charged, and characterological adjectives. Space in the studied corpus is conveyed primarily through spatial-landscape, colour-denoting, and symbolically charged adjectives. Internal state gravitates toward emotionally charged and qualitative definitions. The author's assessment is especially noticeable where evaluative and symbolically charged features appear. This distribution demonstrates that the type of adjective is related to what is being characterised in the text, and its function is clarified through the combination of object and context (Martin & White, 2005; Murphy, 2010). At the same time, it was established that the object of characterisation also influences the nature of synonymous correlation: psychological and evaluative differentiation predominates in the character zone, figurative-symbolic differentiation in the spatial zone, and emotional differentiation in the internal state zone.

In the analysed corpus, adjective synonyms are recorded in portrait descriptions, landscape fragments, internal monologues, authorial narrative, and descriptive-symbolic episodes. In portrait fragments, these lexical units perform a characterological and psychologising function; in landscape fragments, a visualising and symbolic function; in internal monologues, an emotional-evaluative function; and in authorial narrative, an interpretative function. The same attribute changes its function depending on the context. For example, quiet in a portrait description psychologises the character, creates an atmosphere in a landscape fragment, and denotes a tense pause in an internal monologue. In the description of space, dark visualises the environment, in the characterisation of a gaze, it conveys an internal state, and in a symbolic episode, it participates in a more general semantic opposition. Such observations confirm that the function of a feature is determined not by its vocabulary, but by the textual context and the type of artistic task (Cruse, 1986; Wales, 2011). Consequently, the synonymous potential of an adjective is revealed not in an isolated unit, but in a system of textual correlations, where words with similar meanings are distributed among different artistic functions.

The most notable methods of textual organisation of adjective synonyms are epithet construction, repetition, contrast, gradation, and figurative parallelism. Epithet construction in the analysed material is associated with psychological or symbolic meaning. Repetition secures a stable meaning for individual features. Contrast is particularly pronounced in "The place of the skull", where pairs such as living-dead, light-dark, and human-animal contribute to the construction of semantic opposition. Gradation is found in emotionally charged and descriptive passages. Figurative parallelism appears where similar features link character and space, internal state and the natural environment. This demonstrates that the stylistic role of an adjective depends not only on its meaning but also on its place in the broader textual structure (Wales, 2011). These organisational methods are crucial for the analysis of adjective synonyms, as such methods most clearly demonstrate semantic affinity, functional differentiation, and contextual re-accentuation of units with similar meanings. Table 2 summarises recurring patterns in the artistic functioning of adjective synonyms, the typical lexical realisations, contextual zones, and predominant functions in the analysed works.

**Table 2.** Recurring patterns of artistic functioning of adjective synonyms

Work	Dominant zone of functioning of synonyms	Typical synonymously related adjectives	Basic functions of synonymic choice	Artistic role in the text	Role in idiosyle organisation
"Jamilia" (1958)	Emotional and psychological	lively, brave, proud, quiet, gentle, thoughtful, close, dear	Psychologisation, emotional nuance, lyricism, internal focus of perception	Conveying the emotional fluidity of the characters, clarifying emotional nuances, and enhancing the subjective perspective of the narrative	Forms a model of subtle psychological characterisation through synonymous variation of a feature



Table 2. Continued

Work	Dominant zone of functioning of synonyms	Typical synonymously related adjectives	Basic functions of synonymic choice	Artistic role in the text	Role in idiostyle organisation
"The white ship" (1970)	Spatial-landscape and symbolic	white, light, blue, high, distant, empty, cold, ancient	Spatial concretisation, atmospheric condensation, symbolisation, semantic expansion of the image	Organisation of artistic space, transition from objective description to symbolic meaning, strengthening of motif coherence	Reinforces the model of figurative-spatial organisation of the text through synonymous series of features
"The place of the skull" (1986)	Evaluative-philosophical and axiological	cruel, terrible, merciless, dark, dead, alien, lonely, heavy	Moral differentiation, axiological polarisation, dramatisation, philosophical deepening of assessment	Formation of authorial modality, construction of semantic contrasts, expression of ethical tension	Reveals a model of conceptually loaded synonymic choice in the system of authorial evaluation

Source: compiled by the author based on an analysis of Ch. Aitmatov (1958; 1972; 1986)

An analysis of the data presented in Table 2 reveals that adjective synonyms in Ch. Aitmatov's works do not function in isolation, but rather as part of recurring artistic patterns associated with specific contexts and objects of characterisation. The most consistent patterns proved to be those of character psychologisation, emotional modulation, spatial-landscape visualisation, image symbolisation, and axiological characterisation. This confirms that adjective synonyms in the analysed texts perform not only a descriptive function but also participate in conveying internal states, creating atmosphere, expressing evaluation, and constructing semantic oppositions. Thus, the identified patterns demonstrate a consistent relationship between the type of synonymous correlation of a feature, the context of its use, and its artistic function.

Thus, systematisation of the material revealed that adjective synonyms in Ch. Aitmatov's prose form an internally ordered array in which lexical-semantic groups, objects of characterisation, contextual zones, and artistic functions are in stable interaction. The recurrence of the identified patterns indicates that adjective synonyms act in these works as an important element in organising the psychological, figurative, and value levels of the text. This provides grounds for moving beyond the grouping and typology of the material to an analysis of how these patterns are realised within the writer's idiostyle and shape the stable artistic patterns.

#### Functional models of adjective synonyms in Chingiz Aitmatov's idiostyle

Functional models of adjective synonyms in Ch. Aitmatov's prose are revealed as stable ways in which synonymously related features participate in the organisation of the character, spatial, and value levels of a literary text. At this level of analysis, it was established that adjective synonyms in the studied works are not limited to the role of attributing nouns, but systematically enter those sections of the text where the psychological depth of an image, the emotional atmosphere of an episode, the symbolic richness of space, and authorial modality are formed.

Therefore, the functional and stylistic significance is manifested not only in lexical semantics, but also in the way synonymously related units are incorporated into the narrative, correlated with specific objects, and assigned recurring functions within the artistic world of the work. This role of adjective synonyms corresponds to the concept of a literary text as a system of interconnected linguistic solutions, where a unit reveals its function through context, perceptual perspective, and the overall semantic organisation of the utterance (Leech & Short, 2007; Simpson, 2025).

The most consistent model proved to be one in which adjective synonyms participate in the character's psychologisation. In "Jamilia", this is evident in those fragments where attributes are associated with the hero's internal state, the emotional perception of another person, the intonation of memory, and the nature of spiritual movement. The adjectives quiet, gentle, close, dear, pensive, proud, and courageous form not so much an external portrait as an internal drawing of the image. Thus, quiet in the corresponding fragments denotes not only an acoustic quality but also inner concentration, restraint, emotional depth, or hidden tension; gentle and close transfer the description to the plane of subjective experience and set the tone for emotional intimacy; Proud and courageous transcend simple characterological fixations and begin to denote inner independence, resilience, and the capacity for internal resistance. As a result, it becomes clear that the psychological function of Ch. Aitmatov's adjective synonyms is associated not with the direct naming of a feeling, but with a more subtle conveyance of its nuances through the description of a voice, gaze, gesture, silence, pause, or inner impression. It is in such contexts that the synonymic choice of a trait begins to function as a means of internally focusing the image and as a form of subjective vision of the character (Toolan, 2001; Stockwell, 2020).

This model is also important because it demonstrates the dependence of the function of adjective synonyms on narrative perspective. In passages where description is closely linked to the inner perception of the character or narrator, synonymously related adjectives acquire

additional psychological weight. The same feature may denote an external quality, but from a certain perspective it begins to be perceived as a sign of an internal state. The adjective “dark” in Ch. Aitmatov’s description of a gaze or space loses its purely visual significance and conveys anxiety, emotional isolation, and inner ambiguity. Similarly, “quiet”, depending on the context, denotes either an acoustic quality, emotional restraint, or a tense internal pause. This makes it possible to assert that, in Ch. Aitmatov’s psychologising model, adjective synonyms are closely linked to the organisation of subjective perspective: these synonyms not only characterise a character, but also demonstrate the way in which the character is experienced within the narrative structure (Toolan, 2001; Leech & Short, 2007).

The second consistent pattern is the use of synonymous adjectives to shape spatial and landscape imagery and artistic atmosphere. In “The white ship”, the attributes distant, high, deaf, cold, white, light, dark, blue, and empty are associated with the depiction of mountains, water, sky, forest, air, and the distant world. However, within the work, these attributes serve more than just a visualising function. Distant and high denote not simply spatial parameters but also the experience of unattainability, aspiration, and an internal gap between the present and the desired; deaf and empty reinforce the motif of isolation, loneliness, and detachment; cold conveys not only the physical quality of the environment but also emotional alienation; white and light acquire additional meanings associated with hope, purity, inner expectation, and the image of the unattainable. As a result, it was established that spatial-landscape adjective synonyms in Ch. Aitmatov’s idiostyle function as a link between external description and internal meaning. These synonyms simultaneously construct a visible picture of the world and imbue it with emotional and symbolic content, thereby transforming space into a carrier of mood and meaning rather than remaining a compositional backdrop (Stockwell, 2020; Simpson, 2025).

It is in this model that the compositional role of description is particularly clearly manifested. In Ch. Aitmatov’s works, adjective synonyms are concentrated in those landscape and spatial fragments that slow the plot and shift the narrative to a deeper figurative plane. This slowdown is not decorative: it creates a semantic pause in which the synonymously expressed feature begins to contribute to the atmosphere, internal tension, and symbolic unfolding of the episode. In “The white ship”, this leads to spatial definitions no longer being neutral and forming a stable motif. The repetition of attributes – white, distant, high, cold, dark – links different sections of the text and creates a coherent image of the world, in which the external environment is constantly correlated with the protagonist’s internal experience. Thus, synonymous adjectives are included not only in the description of space but also in the compositional organisation of the work, since through such adjectives, landscape fragments acquire the role of semantic nodes in the text (Halliday & Matthiessen, 2013; Simpson, 2025).

The third consistent model is the evaluative-symbolic functioning of adjective synonyms, most consistently presented in “The place of the skull”. Here, the attributes cruel, merciless, terrible, dark, dead, alien, and bright systematically enter into contexts of moral conflict, spiritual tension, and semantic opposition. Cruel and merciless function as carriers not only of a particular characteristic but also of the general ethical state of the depicted world; terrible heightens the sense of dramatic irreversibility; dead shifts the description from the objective to the symbolic, associating it with the loss of a living connection and internal devastation; alien denotes not simply the distance between people, but a deeper rift between the subject and the surrounding world; bright, in contrasting contexts, indicates the possibility of moral support, internal resistance, or residual spiritual perspective. As a result, it was established that in this model, adjective synonyms become one of the primary carriers of authorial modality. Through such synonyms, the text not only describes but also interprets; not only captures a characteristic but also distributes value accents within the artistic world (Leech & Short, 2007; Simpson, 2025).

Contrast also assumes an important role in this model. Ch. Aitmatov’s prose is characterised by a persistent gravitation toward oppositional combinations, in which synonymous adjectives intensify the text’s value and semantic tension. In “The place of the skull”, this is manifested through the pairs living-dead, light-dark, human-animal, and free-hunted. In “Jamilia” and “The white ship”, oppositions of native-alien, close-distant, and warm-cold are repeated, elevating specific characteristics to the level of a more general emotional or ideological structure. Through such oppositions, a synonymously related feature becomes an element not only of description but also of the text’s semantic architecture. This makes it possible to assert that contrast in the work by Ch. Aitmatov is one of the dominant forms of artistic activation of adjective synonyms: it is in this oppositional position that these synonyms attain maximum expressiveness and are linked to the work’s underlying semantic lines (Halliday & Matthiessen, 2013).

The functional significance of adjective synonyms is also manifested at the level of motif-based structure. The repetition of individual features in different parts of the text forms stable semantic lines that connect distant episodes and create the work’s internal unity. Particularly indicative in this regard are white, dark, light, quiet, distant, familiar, and alien. Thus, white in “The white ship” is associated with the image of the unattainable and returns the text to the line of inner aspiration; in “Jamilia”, familiar and alien reinforce the line of emotional intimacy and alienation; in “The place of the skull”, dark and light participate in moral opposition and organise the work’s value framework. Analysis of the material revealed that Ch. Aitmatov’s adjective synonyms perform not only a local but also a text-forming function: these synonyms support recurring motifs, connect disparate episodes, and provide an overall direction for the artistic statement (Stockwell, 2020; Halliday & Matthiessen, 2013). The results of



the analysis of functional models of adjective synonyms in the organisation of characterisation, artistic atmosphere, authorial modality, and motif-based structure are summarised in Table 3.

**Table 3.** Functional models of adjective synonyms in fiction

Work	Dominant zone of functioning of synonyms	Typical synonymously related adjectives	Basic functions of synonymic choice	Artistic role in the text	Role in idiosyle organisation
“Jamilia” (1958)	Emotional and psychological	lively, brave, proud, quiet, gentle, thoughtful, close, dear	Psychologisation, emotional nuance, lyricism, internal focus of perception	Conveying the emotional fluidity of the characters, clarifying emotional nuances, and enhancing the subjective perspective of the narrative	Forms a model of subtle psychological characterisation through synonymous variation of a feature
“The white ship” (1970)	Spatial-landscape and symbolic	white, light, blue, high, distant, empty, cold, ancient	Spatial concretisation, atmospheric condensation, symbolisation, semantic expansion of the image	Organisation of artistic space, transition from objective description to symbolic meaning, strengthening of motif coherence	Reinforces the model of figurative-spatial organisation of the text through synonymous series of features
“The place of the skull” (1986)	Evaluative-philosophical and axiological	cruel, terrible, merciless, dark, dead, alien, lonely, heavy	Moral differentiation, axiological polarisation, dramatisation, philosophical deepening of assessment	Formation of authorial modality, construction of semantic contrasts, expression of ethical tension	Reveals a model of conceptually loaded synonymic choice in the system of authorial evaluation

Source: compiled by the author based on an analysis of Ch. Aitmatov (1958; 1972; 1986)

An analysis of Table 3 revealed that adjective synonyms in Ch. Aitmatov’s literary texts are integrated into several interrelated functional areas. The most significant of these are the role in characterisation, the formation of spatial-landscape imagery, and the expression of the author’s evaluative-symbolic perspective. At the same time, adjective synonyms play a unifying role at the level of the text’s motif-based and compositional organisation, linking individual episodes, emotional states, and semantic oppositions. This confirms that in Ch. Aitmatov’s prose, a synonymously related feature functions not as a local definition, but as one element of the overall artistic structure.

Thus, the analysis revealed that adjective synonyms in Ch. Aitmatov’s idiosyle form a stable system of artistic functioning, in which character psychologisation, spatial-figurative saturation, and evaluative-symbolic interpretation serve as the main directions of the realisation. The recurrence across various works testifies to the systematic nature of the role of adjective synonyms in constructing the author’s worldview, organising narrative perspective, and shaping the semantic integrity of the text. This provides grounds for considering adjective synonyms as a stable and significant component of the writer’s idiosyle.

**Discussion**

The obtained results correlate with the current stage of development of functional stylistics, within which a linguistic unit is considered through its role in the organisation of meaning and discourse. This vector is recorded

in the review by G. Liu *et al.* (2024). This conclusion correlates with the results of the conducted study, since adjective synonyms in a literary text also demonstrated a functionally significant, rather than formally descriptive, role. At the same time, unlike in pedagogical discourse, in a literary text the function of a synonymously correlated feature is determined by the narrative perspective, motif-based organisation, and authorial modality. The revealed significance of evaluative and emotionally marked adjective synonyms correlates with the observations of Q.Y. Liu *et al.* (2022), who demonstrated the productivity of the axiological approach in the interpretation of linguistic units. The obtained results are similar to this approach; however, unlike translation studies, the evaluation in the analysed prose is formed not through interlingual transfer, but within the artistic structure of the text. The results of the study partially echo the work of C. Olalla-Soler *et al.* (2021), which emphasises the cognitive aspects of interpretation. This relationship is particularly noticeable in cases where adjective synonyms contribute to the character’s psychologisation and the formation of a subjective point of view. However, in the present study, the cognitive effect is considered not as a result of translation reception, but as a consequence of the internal organisation of the literary text. The obtained results correlate with the findings of M.X. Pan & Y. Zhu (2022) in that modern analysis of linguistic material increasingly combines substantive and functional aspects. At the same time, in literary prose, adjective synonyms demonstrate greater semantic

fluidity, as these synonyms are connected not only to the text's theme but also to the work's figurative system. A certain correspondence is also observed with the corpus trends described by P. Crosthwaite *et al.* (2023). These authors document a steady increase in interest in recurring linguistic patterns, which is consistent with the systematisation of adjective synonyms by functional groups and models of artistic realisation. However, the obtained results indicate that for literary texts, recurrence is important primarily as a carrier of function, rather than as a quantitative indicator in itself.

The work of G. An (2024) is directly related to translation studies, but reflects a general interest in the functional shift in the meaning of a linguistic unit. This approach is partially consistent with the results of the study, since adjective synonyms in Ch. Aitmatov also extend beyond direct semantics and acquire additional symbolic or evaluative load. However, while in translation studies such a shift is associated with interlingual adaptation, in fiction it is conditioned by the internal context of the work and the system of synonymous correlations of features. The results relate more indirectly to the review by M.Z. Sulaiman *et al.* (2024), which demonstrates the expansion of the functional approach in related fields of humanities. Against this background, the present study confirms that a similar approach is also productive for the analysis of idiostyle, where adjective synonyms act as an element of the artistic organisation of the text. The closest in general logic is the study by H. He & B. Xiong (2025), devoted to the translator's style as a system of recurring linguistic choices. This conclusion directly echoes the results of the present study, in which adjective synonyms were considered one of the stable components of Ch. Aitmatov's idiostyle. However, unlike translation style, here, the issue is the internal connection of a synonymously correlated feature with characterisation, spatial imagery, and the author's worldview. The results obtained relate to the study by K.O. Umeanowai & G. Hu (2024) more broadly, as it demonstrates the general expansion of the research field of translation studies and related fields. This confirms the relevance of an interdisciplinary approach, but the study demonstrates that the specific nature of literary texts requires contextual and interpretive analysis rather than bibliometric analysis, which allows for the identification of the role of adjective synonyms in organising the semantic structure of a work.

The findings, according to which adjective synonyms in Ch. Aitmatov's prose participate not only in object characterisation but also in organising the text's semantic density, partially correlate with the observations of S. Wang *et al.* (2022), who demonstrated a decrease in readability in works on language and linguistics. However, in fiction, the increasing complexity of adjective synonyms is associated not with the text's information overload, but with an increase in its figurative and interpretative capacity. The identified role of adjective synonyms in shaping the emotional tone and perception of the text echoed the findings of J. Wen & L. Lei (2022), who analysed the significance of

adjectives and adverbs for the emotionality and readability of academic discourse. However, in the analysed works, adjective synonyms served a different purpose: these synonyms were associated not with the norms of scientific clarity, but with the psychologisation of character, the creation of atmosphere, and the symbolic condensation of meaning. The established need for a systematic distribution of material according to recurring patterns partially corresponded with the review by A. Hajar & M. Karakus (2024), which emphasised the importance of mapping the research field and identifying its dominant directions. However, whereas that work focused on the structure of a scientific field, in the present study, systematicity was manifested at the level of the internal organisation of the literary text and the functional distribution of synonymously related features.

The stable functional lines identified in the study also resonated with the work of D. Tao & L. Eng (2024), which traced the evolution of research topics and the thematic centres. However, in this case, the recurrence was not observed in the development of scientific problems, but in the artistic functions of adjective synonyms associated with the character, spatial, and evaluative organisation of the text. The established dependence of the stylistic role of adjective synonyms on context and the interpretive environment partially echoed the results of L.I. Omar & A.A. Salih (2024), who examined the influence of technological mediation on the linguistic processing of text. Against this background, the study revealed a different pattern: in fiction, the semantic load of adjective synonyms was revealed not through automated processing, but through the inclusion in the figurative, motif-based, and compositional structure of the work. The obtained results, related to authorial modality and the subjective organisation of description, correlated with the findings of X. Guo *et al.* (2023), who analysed the problem of translator's voice. However, while the voice of the mediator was at the centre of translation studies, in Ch. Aitmatov's prose, adjective synonyms made it possible to trace the internal forms of the author's presence, realised through evaluation, emotional attunement, and narrative perspective. The identified systematicity of lexical-semantic groups of adjective synonyms correlated with the growing interest in lexicographic studies, recorded in the works of F. Bozkurt & M. Mohammadi (2025), I. Topal (2025), S. Zhang *et al.* (2026). At the same time, in contrast to the lexicographic approach, where the word as a unit of description remained central, in the conducted study, adjective synonyms were considered units of artistic functioning, whose meaning was revealed only in the system of the text. The obtained results echoed the more general conclusion of Y. Xu *et al.* (2023) on the importance of systemic analytics in modern linguistics. But while in the aforementioned work, systematicity served as a tool for assessing the scientific field, in the analysis of Ch. Aitmatov's prose, it made it possible to identify consistent patterns in the participation of adjective synonyms in the organisation of the artistic world. The established functional



significance of adjective synonyms as a means of emotional, figurative, and semantic textual organisation partially correlated with the observations of M. Yan & J. Li (2024), who demonstrated a growing interest in linguistic aspects that had long remained less prominent in the general linguistic field. Against this background, the conducted analysis confirmed that adjective synonyms in fiction require consideration not as a secondary descriptive element, but as a significant component of idiostyle.

### Conclusions

The study established those adjective synonyms in Ch. Aitmatov's works form a system of stable functional and stylistic relationships and are realised as a significant component of the artistic organisation of the text. Adjective synonyms in the studied prose not only perform a defining function but also contribute to the formation of characterisation, spatial and landscape imagery, evaluative and symbolic perspective, motif-based coherence, and authorial modality. This confirmed that in the writer's idiostyle, synonymously related adjectives serve not as a peripheral descriptive device, but as one of the stable units of artistic meaning-making. Analysis of a representative corpus, including the works "Jamilia", "The white ship", and "The place of the skull", revealed that these texts encompass different, but comparable, areas of functioning of adjective synonyms. It was established that the emotional-psychological line of the use dominates in "Jamilia", while in "The white ship" it is spatial-landscape and symbolic, and in "The place of the skull" it is evaluative-philosophical and axiological. This made it possible to identify recurring methods of artistic actualisation of synonymously expressed features within the writer's idiostyle and establish that the difference in artistic dominants does not disrupt the integrity of the research dataset, but, on the contrary, makes it possible to identify stable functional patterns.

At the same time, it was confirmed that the adjective synonyms in each work are included in a particular dominant system of meaning-making, but in all cases go beyond the simple nomination of the feature. Systematisation of the material confirmed the consistent presence of qualitative, evaluative, colour-denoting, emotionally

marked, spatial-landscape, characterological, and symbolically loaded synonymous series and affinities. It was established that qualitative and evaluative features were the most productive, while colour-denoting and symbolically loaded units were less numerous but distinguished by a high semantic concentration. A stable relationship was revealed between the lexical-semantic type of adjective synonyms, the object of characterisation, the type of context, and the artistic function. Furthermore, it was established that character in the studied corpus is associated with qualitative, evaluative, emotionally marked, and characterological features, while natural space is conveyed through spatial-landscape, colour-denoting, and symbolically loaded adjective synonyms.

As a result of the analysis, three main functional models of the participation of adjective synonyms in Ch. Aitmatov's literary text were reconstructed: character psychologisation, spatial-figurative saturation, and evaluative-symbolic interpretation. It was established that the same unit in different contexts can shift from a psychological function to a symbolic one, from a spatial one to an evaluative one, demonstrating the functional fluidity of adjective synonyms as a characteristic of the writer's idiostyle. It was confirmed that the functional and stylistic significance of adjective synonyms is determined not only by the dictionary semantics but also by the position from the narrative perspective, compositional accents, and motif-based structure of the work. Prospects for further research include expanding the corpus of Ch. Aitmatov's works, comparing Russian-language and Kyrgyz-language texts, and a more detailed study of colour-denoting and symbolically loaded synonymous adjectives as elements of the author's worldview.

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## Адабий тексттердеги сын атоолордун синонимдери

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**Аннотация.** Бул изилдөөнүн максаты – адабий тексттерде сын атоолордун синонимдеринин функциялануу өзгөчөлүктөрүн аныктоо болду. Изилдөө сапаттык жана текстке багытталган мүнөздө жүргүзүлүп, “Жамил”, “Ак паром” жана “Гильотина” чыгармаларынын өкүлчүлүк материалдарынын анализине негизделип, андан соң сындык аттардын синонимдерин системалаштыруу жана алардын адабий дискурстун структурасындагы функцияларын талдоо жүргүзүлдү. Анализделген тексттерде сын-аттардын синонимдери аныктоочу гана эмес, текстти түзүүчү ролду да аткарып, каармандын мүнөзүн, мейкиндиктик жана пейзаждык образдарды, баалоочу жана символикалык көз карашты, тематикалык биримдикти жана автордук маданиятты калыптандырууда салым кошот. Изилденип жаткан материал синонимдик байланыштагы сын атоолордун жети туруктуу тобун аныктайт: сапаттык, баалоочу, түс атоочу, эмоционалдык мааниге ээ, мейкиндик-пейзаждык, характердик жана символикалык мааниге ээ. Сапаттык жана баалоочу топтор эң өндүрүмдүү экени аныкталды, ал эми түс билдирген жана символикалык жүктөлгөн бирдиктер саны жагынан азыраак болсо да, маанинин жогорку концентрациясы менен айырмаланат. Анализ көрсөткөндөй, “Жамила” чыгармасында синонимдик сын атоолордун эмоционалдык-психологиялык функциялык линиясы үстөмдүк кылат, “Ак паромдо” – мейкиндиктик-пейзаждык жана символикалык, ал эми “Асып коюучу жерде” – баалоо-философиялык жана аксиологиялык. Материалды талдоо үч негизги функционалдык моделдин кайра курулушуна алып келди: каармандын психологиялашуусу, мейкиндиктик элестетүүлөрдүн байытылышы жана баалоо-символикалык интерпретация. Контекстке жараша бир эле бирдик психологиялык функциядан символикалык функцияга, ошондой эле мейкиндиктик функциядан баалоо функциясына өтө аларын аныкталды, бул адабий тексттердеги сындырылган зат атоолордун функционалдык ийкемдүүлүгүн көрсөтөт. Изилдөөнүн практикалык маанилүүлүгү анын жыйынтыктарын көркөм адабияттын лингвостилистикалык жана адабий анализинде, стилистика, текст лингвистикасы жана идиостиль теориясын окутууда, ошондой эле адабий тилди мындан ары изилдөөдө колдонууда жатат.

**Негизги сөздөр:** синонимдик талаа; семантикалык айырмалануу; лингво-стилистикалык анализ; адабий текст; контексттик функция; автордук модальдуулук; идио-стиль

## Синонимы имен прилагательных в художественном тексте

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**Аннотация.** Цель исследования заключалась в выявлении особенностей функционирования синонимов имен прилагательных в художественном тексте. Работа имела качественный текстоцентрический характер и основывалась на анализе репрезентативного материала, включающего произведения «Джамиля», «Белый пароход» и «Плаха», с последующей систематизацией синонимов имен прилагательных и интерпретацией их функций в структуре художественного высказывания. Установлено, что синонимы имен прилагательных в анализируемых текстах выполняют не только определительную, но и текстообразующую роль, участвуя в формировании персонажной характеристики, пространственно-пейзажной образности, оценочно-символической перспективы, мотивной связности и авторской модальности. В исследуемом материале выявлено 7 устойчивых групп синонимически соотнесенных прилагательных: качественные, оценочные, цветообозначающие, эмоционально маркированные, пространственно-пейзажные, характерологические и символически нагруженные. Установлено, что наиболее продуктивными являются качественные и оценочные группы, тогда как цветообозначающие и символически нагруженные единицы менее многочисленны, но отличаются более высокой смысловой концентрацией. Анализ показал, что в «Джамиле» доминирует эмоционально-психологическая линия функционирования синонимов имен прилагательных, в «Белом пароходе» – пространственно-пейзажная и символическая, в «Плахе» – оценочно-философская и аксиологическая. В результате интерпретации материала реконструированы три основные функциональные модели: психологизация персонажа, пространственно-образное насыщение и оценочно-символическая интерпретация. Выявлено, что одна и та же единица в зависимости от контекста может переходить из психологической функции в символическую, из пространственной – в оценочную, что свидетельствует о функциональной подвижности синонимов имен прилагательных в художественном тексте. Практическая значимость исследования состоит в использовании результатов в лингвостилистическом и литературоведческом анализе художественной прозы, в преподавании стилистики, лингвистики текста и теории идиостиля, а также в дальнейших исследованиях художественного языка

**Ключевые слова:** синонимический ряд; семантическая дифференциация; лингвостилистический анализ; художественный текст; контекстуальная функция; авторская модальность; идиостиль