

STYLISH USE OF ANTONYMS IN RAUF PARFI'S POEMS

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Abstract. This article comprehensively analyzes the lexical-semantic properties of antonyms in the creative heritage of Rauf Parfi. The semantic relationships between words, in particular, the role of antonyms in speech, the mechanisms of their formation, types, and their contribution to the development of the literary language are widely covered. Based on examples, the stylistic richness of antonyms and the important role in the semantic system, the poet's skill in using antonyms are revealed.

Keywords: lexical-semantic property, mechanism, semantic system, antonymy, contrast, antithesis, contextual antonymy, lexeme, context, verb.

INTRODUCTION

We perceive the world through the information that our senses give to our brain. In the process of cognition, it is of great importance to understand the contrast, similarity, and different aspects of events, actions, states, behaviors, signs and properties. The logical value of each thing can be measured by its opposite. Opposite words always consist of two opposite poles - two oppositely meaningful lexemes (members). For example: bitter-sweet, white-black, good-bad, low-high, etc. Antonyms play a significant role in creating artistic expressions.

LITERATURE ANALYSIS AND METHODOLOGY

In all world languages, especially in Uzbek, the use of antonyms is very extensive. In folk languages, antonyms can be used in colloquial and artistic style, in addition to contrasting, they can form new words. For example, yosh-u- kari - bari, abchit - chuchuk - gazak turui, uzd - yaqin - hmab yaqd. Antonyms also mean adjectives in combination: yashy- shomyni bilmoq - adam bilmoq, aq-qorani bilmoq - kusal bilmoq, bordi- keldiyini tsermaq - syasal bilmoq - rasasal bilmoq, ordi-berdi kilay - sabda, uzd-yaqin kiray - siyasali, uzd-yaqin kiray - siyasali. Such antonymic pairs serve to clearly, concisely and intelligibly express the idea in the speaker's speech, and also determine the level of knowledge of the speaker of the language elements and the vernacular.

Antonyms are used more in the artistic style and serve to create a style of opposite concepts (contrast, antithesis, contrast). Nadira:

Whoever sees me will not distinguish between autumn and spring. [1.]

The names of the seasons, summer, autumn, spring, winter, are not actually words with opposite meanings as lexemes. The word autumn - autumn in this couplet is an antonym of the word spring, and the reason for the emergence of the art of contrast (contrast) is not in the lexical sense, but in the nature of the season. In this case, the season is determined in relation to human life (spring-youth and autumn-old age), and the spiritual contrast of the periods of life is implied.



In fiction, meaning is enhanced by juxtaposing antonyms. Antonyms are one of the artistic means widely used by writers to increase the colorfulness and expressiveness of a work of art, and sometimes to express the title of the work in an interesting, figurative way. It can be observed that most writers use this method when choosing the title of a work of art. For example: sadness-joy in "The Saddest Joy" (Lorca), dead (corpse) - soul (alive) in "Dead Souls" (Gogol), alive-dead (dead) in "The Resurrected Corpse" (G. Ghulom). Such naming, along with arousing interest in the reader, also causes surprise and objection: sad joy can be- Is there no soul in the dead? If it is alive, why is it called a corpse? Such words as antonyms, affective antonyms, and spiritual antonyms, along with creating an attractive appeal for the reader in fiction, play a mainly antonymic naming role in the style.

Linguist R. Sayfullayeva, through her personal views, defines the phenomenon of antonymy as follows: Antonyms (Greek, "antonymo- opposite name") are a relationship of opposition between lexemes: big-small, young-old, dwarf-huge, white-black, etc. [2. 104]. Antithesis not only expresses the intellectual contradiction in events, situations, characters, moods, goals, etc., but also serves as one of the important elements of poetic art in Eastern literature.

For example, in Lutfiy:

Have mercy on the slave, oh king, for the sake of Tengri,

Who will feed us, beggar, he has made you a sultan. [3. 18].

The words banda and Tengri in the couplet are semantically contradictory, they are an incomplete antonym, contrasting the weakness of the slave and the powerful quality of Tengri. The lexemes banda - king, gado- sultan are considered complete antonyms, because there is a contradiction in the meanings of position, rank, wealth, poverty. By using the contradiction, the poet highlights the relationship between lover and mistress, slave and creator.

The term "antithesis" is also used in literature and expresses a phenomenon that causes the content of the contradiction.

Antithesis (Greek antithesis - opposition). A stylistic method consisting in contrasting comparable ideas, concepts, images, and characters. As an example, we can give one of the Uzbek proverbs:

He who finds good things speaks, he who hides bad things speaks.[4. 88].

Be respectful to the elder, honor the younger.

In literature, the images of snow and spring are always contrasted with each other.

White snow is falling in sheets. The gardens are wearing the divine dress of winter. The hero's heart is scorched and burned by a fire. The sun is catching the same summer. In this paragraph, we can find the tools that form the basis of the art of diagnosis, namely the gardens wearing divine clothes like people, and the images of the sun catching the summer. The well-known literary critic Dilmurod Quranov writes: "Animation is a poetic art in classical literature, attributing personal characteristics to animals, birds, inanimate objects":

The snow is white, the snow is falling,

My hair is like snow.



The spring blooms in the distance

Their height hurts my chest...[5:139]

RESULTS AND DISCUSSION

Antonyms are widely and effectively used in literary texts to describe reality, as well as the characteristics of things and events by contrasting them.

Looking at the work of Rauf Parfi, we realize how high the author's skill in using words is. The poet managed to enhance the artistic impact and expressiveness of the text by using antonym lexemes, affixal antonyms, and spiritual antonyms in his poems.

In the poem "Wake up, my angel", we witness the poet's skillful and very appropriate use of the phenomenon of antonymy in a single line.

Look, the brightest star is shining,

This is a bright meadow... let's go again.

Today I am a king, make a wish,

Today I am a beggar, listen, my angel. .[6. 85]

In Rauf Parfi's work, there are poems called "Feelings" consisting of small triplets and quatrains, and this poem embodies a number of antonymic phenomena. The following passages can be cited as examples of them:

Non-existence is a dream Dream is a non-existence

Existence consists of a dream and but

The sky that has sunk to the ground is my dream.[7. 188].

Brevity consists of yes and no

The words that were used to explain are the rest

The words that were used to explain yes and no.[8. 71]

We know well that the concepts of non-existence and existence are mutually exclusive, meaning opposite to each other. In fact, these words have contradictory meanings, but the poet explained through these four that these contradictory words require each other, that it is impossible to imagine one without the other.

In the next three, the modal words "eternity and moment" appear as antonyms and these concepts are used to express brevity, but unfortunately it sometimes takes a long time to explain this to some.

You are eternal, I am a moment, but

Obey me this time,

O foolish fool, turn to dust.[9. 215]



Let us look at another passage with antonymy. In the poem "I am a transient, I am only a guest", the words eternal and moment are antonyms, and you and I are in opposition, that is, in Turkish, you are eternal, and I am only a moment. However, we see the meaning that at this moment you can obey me or destroy me, it is in your hands.

It is also worth mentioning that the phenomenon of contextual antonymy is used in many places in the poet's work.

One of the Uzbek linguists, Rashid Shukurov, in his book "Antonyms in the Uzbek Language", defined contextual antonymy as follows: "Many words in our language cannot be antonyms in either their literal or figurative meaning, but they can mean concepts that are contradictory to each other in speech and can be used in opposite meanings. For example, the words pride-anger, sharp-low cannot be antonyms in their literal and figurative meanings or form an antonym pair. However, these words can be used in opposite meanings in some sentences (contexts): There is a delicate grass in their eyes. It is impossible to know whether it is a grass of pride or a grass of anger. (M. Ismailiy). [10. 54].

Written in the waves of the river Ghazal,

The grass bends and reads the book.

A moment of joy, a laugh,

A moment of sighing, the sun sighs. [11. 69]

In this poem, the poet uses the verbs "to laugh – to be happy" and "to sigh – to be sad" in a contradictory way. One of these words expresses joy, the other sadness, and if they are taken out of context, they are not considered antonyms, but when they come into a certain text, they create a contradiction. In some cases, antonymous word-forming affixes are added to the same root to form an antonym; "ringing-soundless":

A snow is falling from my window,

A silvery silver ringing.

A snow is falling from my window,

A dream has become white like snow. [12. 65]

In the above poem, "ringing" and The words "soundless" create contextual antonymy. Have you ever seen something that has no sound in life make a sound? Of course not. But the poet's imagination is so broad that he perfectly describes how in such situations in life, even speechless things sometimes enter the language and make sounds. In the poem, the soundlessness of something that has no sound creates a contradiction.

Joy, have you ever been sad?

Laughter, have you ever cried?

You cannot be friends with me. [13.]

It is difficult to imagine that joy is sad and laughter is crying, which is reflected in this passage as well. The poet says that if you do not know how to feel sadness along with joy, or even cry while laughing, I cannot be friends with you. Because I have felt such feelings many



times and I am among such people wanted to say.

The tree of patience

The name Poet wears me,

I received alms for my unpublished poem.

The inspiration of the poet never left me.

Because it passed me by, I gave it to God.

I wrote a poem for forty years but it didn't happen,

I ran for twenty years, I ate it,

But no brave publisher was found.

The cup of life is full. My heart is not satisfied.

I tore my chest, I tore my bosom,

Oh you, oh young poet who has turned sixty.

Beards covered my face and mouth,

Their stubble pierced my skin.

Monkeys cried, jackals laughed.

Mice ate the end of my poem. [14.]

CONCLUSION

In conclusion, it can be said that the scope of use of antonyms in our language is wide and they help to express our speech more clearly and expressively is a very helpful linguistic unit. The role of antonyms in Rauf Parfi's work is also significant, increasing the impact of the poetic text on the reader, as well as making it easy to understand and clear.

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