

FARIDA AFROZ THE USE OF ANTONYMS IN ARTISTIC SPEECH

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Abstract: This article discusses the use of antonyms in artistic speech and its role in increasing the expressiveness of speech. Farida Afroz's methods of using antonyms in artistic speech, their significance in the poet's idiosyncrasy are revealed through linguistic evidence, and the author's skill in using words is demonstrated.

Keywords: artistic speech, antonym, expressiveness, idiosyncrasy, antithesis, contextual antonyms.

Introduction

Antonyms are widely used in literary speech as one of the means of providing vivid expressiveness. They are important in sharply contrasting signs, events, and similar concepts, and in creating contrasting images.

Access

In the work "Aesthetics of the Word" by H. Abdurakhmonov and N. Mahmudov, the following idea is presented in this regard: "The contrast created by means of antonyms allows for a clear and vivid image. Just as light colors in a work of fine art become more vivid against the background of dark colors, the expression becomes clearer and emotional and expressive color is created based on the interaction of words with opposite meanings."

In general, antonyms occupy an incomparable place in speech as the highest form of dialect - comparison. Simply put, the "whiteness of white" looks even more exaggerated next to "black." It can be said that antonyms are interconnected, mutually exclusive, and form a unique lexical unit, which is why they are almost always used together in speech. An important stylistic function of antonyms is that they are a lexical tool for creating antithesis.

Antithesis – (from the Greek word Antithesis – to oppose) opposition, opposition. [2, 14]. This is a comparison of two logically opposite poles (thoughts, concepts, sensations and images). [1, 234]. As one of the stylistic figures, it is widely used in folk oral literature, in particular in proverbs and sayings. For example, "Approach good, avoid evil". This provides strong expressiveness and impact of proverbs and sayings.

Reform analysis and methods

The use of antonyms is also common in poetry. We will present linguistic evidence through examples of Farida Afroz's poetic speech:

Dushmanim ayyordir, paytlar poylaydi,

Do'stim esa nodon, suvni loylaydi.

Often, we can see that each antonym appears in separate lines, increasing the contrast and contrast in the image. For example:

Ona *yer* – tufroq qolib,

osmon bilan ovvoramiz,

Jon berib, joning olar,

jonon bilan ovvoramiz...

Otamiz *mezbon* edi,

oh, onamiz *mezbon* erur,

Zor etib har ikkisin

mehmon bilan ovvoramiz.

Har nafas yoningda dildosh,

har mushkulotingga yechim,

Yaxshilar bunda qolib,

yomon bilan ovvoramiz.

Chin haqiqat yo'li boshqa,

chin vafoliq o'zgadir,

Haq qolib, iymon qolib,

yolg'on bilan ovvoramiz.

The increased form of sign antonyms makes the contrast even more intense and effective:

Oppoq yostiq ustida soching

Husning tomon *qop-qora* so'qmoq. (Anvar Obidjon)

Some antonyms are used together with disjunctive conjunctions in the same verse, which further enhances the contrast between them:

Yomon yashamadik, yashaymiz shodon,

Mayli-da, *goh dono, gohida nodon,*

Umr guzaron bu, umr guzaron,

Yaxshi kunlarim,

siz

men bilan yuring.

Sometimes antonyms contrast with several words in the synonymy of a word, which also plays a special role in increasing expressiveness:

Ajab, dunyo, hayronman, hamma *yaxshi*, zamon *zo'r*,

Musichaning qondoshi bitta shoir *yomondir*?! (Farida Afro'z)

In other cases, antonyms are used together with synonyms, and it seems as if the contradiction between them has disappeared. It is precisely the reduction of contradiction, that is, their "approach" to synonyms, that increases the effectiveness of speech:

1. Jimgina yig'layman, sizga bildirmay,

Kunim – sabr, *tunlarim* – bardosh.

2. *Tun* - afsona, *kunlaring* – ertak,

Muhabbat, bu bir damlik sukut.

Results and Discussion

In some cases, words that do not have opposite meanings are contrasted with each other in a certain text. The context plays a special role in the contrast of such words that do not have an antonymic relationship. Therefore, they are conditionally called contextual antonyms. Such antonymy is characteristic only of individual speech and does not exist outside this speech:

Sir o'zim, sehr o'zim,

Qahr o'zim, *mehr* o'zim,

Shakkar-u, lek *taxir* o'zim,

Man na o'zim, na man o'zim?!

Sulton o'zim, *gado* o'zim,

Jafo o'zim, *safo* o'zim.

Bir bedavo ado o'zim,

Man na o'zim, na man o'zim?!

Kiprik o'zim, ko'z o'zim,

Sukut o'zim, *so'z* o'zim.

Chaman aro *bo'z* o'zim,

Man na o'zim, na man o'zim?!

Asal o'zim, *zahar* o'zim,

Kecha o'zim, *sahar* o'zim.

Afsonayi guhar o'zim,

Man na o'zim, na man o'zim?!

Ishq o'zim, *firoq* o'zim,

Gunoh o‘zim, *panoh* o‘zim.

Bir notavon gumroh o‘zim,

Man na o‘zim, na man o‘zim?!

The main means of ensuring the expressiveness and increasing the artistic quality of the above poetic text are antonyms, in which, in addition to ready-made antonyms, the conditional antonym *shakar-taxir* is paired based on the contrast in the semantics of taste of both lexemes, and the conditional antonym silence and word are paired based on the contrast in the semantics of the presence of sound.

The conditional antonyms *chaman* and *boz* form a pair based on the contrast of semantics related to color, and the conditional antonyms *gunoh* and *panoh* form a pair based on the contrast of semantics in the word *panoh* with the metaphorical naming in the word *savob*, creating a very strong expressiveness.

Conclusion

The fact that antonyms are used to denote a personal pronoun that refers to only one person further increases the contrast and provides an extreme increase in expressiveness and emotionality.

The use of these words, which are not antonyms outside the creative speech, together with linguistic antonyms helps to enrich their contradictory semantics and increase artistic quality. The results of the analysis show that in ensuring the expressiveness of a work of art, contextual antonyms used with a specific purpose by the author are of greater importance than commonly used antonyms.

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