



STYLISTIC FUNCTIONS OF ANTONYMS IN THE WORKS OF MUKHAMMAD YUSUF

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ABSTRACT

This article examines the functionality of antonyms in the Uzbek language based on works of fiction. Antonyms as words with opposite meanings have become the subject of linguistic analysis relatively recently, and interest in the study of Uzbek antonymy is growing noticeably, as evidenced by the emergence of several special linguistic studies on antonymy, however, it should be noted that in the Uzbek language the problem of antonyms and antonymy is less developed than in the Russian language.

KEYWORDS

Antonymy, antonyms, enantiosemy, opposition, contrast.

INTRODUCTION

Antonyms (gr. anti - against + onyma - name) are words of different sounds that express opposite, but correlative concepts. Only lexemes that denote phenomena that have qualitative, quantitative, temporal or spatial meanings have the ability to obtain antonymic pairs. Sometimes the same word can have several antonyms. Words that are opposite in their lexical meanings are less

common than synonyms. The antonymic paradigm, in contrast to the synonymous one, differs not only in stylistic and emotional-evaluative features but almost exclusively in conceptual features – general and distinctive.

The basis of antonymy is the presence in the meaning of a word of a qualitative attribute that can increase or decrease and reach the opposite



meaning. Therefore, many antonyms are found among adjectives expressing: concepts of quality: хороший – плохой (good – bad); different sensations: горячий – холодный (hot – cold); volume, length, size: толстый – тонкий (thick – thin), широкий – узкий (wide – narrow), просторный – тесный (spacious – cramped); weights: тяжелый – легкий (heavy – light); forms: острый – тупой (sharp – blunt); colors: белый – черный (white – black); psychological assessments: нежный – грубый (gentle – rude); time: ранний – поздний (early – late); spaces: близкий – далекий (close – distant); age: молодой – старый (young – old).

Semantic antonyms are interconnected by “intersection” relations: they are united by common semes and opposed by special, specific semes. The general semes of antonyms are quite abstract in nature: the meaning of “physical state of the body” in the pair *болезнь – здоровье* (disease – health), “time” in the pair *прошлое – будущее* (past – future), “speed” in the pair *быстро – медленно* (fast – slow). The peculiarity of specific semes is their opposite, cf.: “bad” and “good” state of health in the pair *болезнь – здоровье* (illness – health), “high” and “small” speeds in the pair *быстро – медленно* (fast – slow).

According to their structure, there are antonyms with different roots and single roots. In single-root antonyms, the opposite meanings of lexemes are explained not by the opposition of the roots, which they have the same, but by the opposition of the prefixes attached to them: *спокойный –*

беспокойный (calm – restless), *правда – неправда* (truth – false), *моральный – аморальный* (moral – immoral), *свежий – несвежий* (fresh – stale), *вирус – антивирус* (virus – antivirus), *инфекция – дезинфекция* (infection – disinfection). Such antonyms are called grammatical, or lexico-grammatical [3, p. 140]. In antonyms with different roots, opposite meanings belong to these words as a whole: *черствый – свежий* (stale – fresh), *правда – ложь* (truth – lie), *свежий – старый* (fresh – old), *конец – начало* (end – beginning), *свет – тьма* (light – darkness), *день – ночь* (day – night), *вредный – полезный* (harmful – useful). Such antonyms are named lexical.

Depending on the distinctive features that words with opposite meanings have, general linguistic and occasional (contextual-conversational, or individual) antonyms are distinguished.

Linguistic antonyms are characterized by the following features: socially conscious systemic relationships; stable belonging to a certain lexical-grammatical paradigm, regularity of reproduction in the same or similar syntagmatic conditions; fixedness in the vocabulary, relatively stable style affiliation and stylistic essence.

Contextual, or occasional, antonyms are not reflected in dictionaries, since they are random, isolated, determined by a specific author’s assignment, and in ordinary use do not express opposite meanings. They are often used in speech to create a vivid artistic image, which is why they are also called individual stylistic; they are



opposite not in their main meaning, but in their figurative meaning, determined by the text.

Among single-root antonyms, antonyms-euphemisms and antonyms-enantiosemes stand out. The first expresses the semantics of the opposite in a restrained and gentle manner, usually formed using the prefix not-: красивый – некрасивый (безобразный) (beautiful – ugly), правда – неправда (ложь) (truth – untruth (lie)), толстый – нетолстый (fat - not fat), злой – незлой (evil - not evil), добрый – недобрый (злой) (kind - unkind (evil)).

For the latter, there is a combination of opposite meanings in one word. The meaning of a word changes in a language to its direct opposite. The semantic possibilities of this group of antonyms are realized with the help of context: оговориться (to make a mistake in speech (intentionally)) – оговориться (to make a mistake in speech (on purpose)); просмотреть (look through (an article) - “fluently, quickly read” and просмотреть (sister) - “not see, not meet at the appointed place.” The word честить (to honor) originally meant “to show honor, honor,” and later acquired the meaning “to reprimand,” “to reproach.” The word пресловутый (notorious), which originally meant “famous,” is now used only in a mockingly negative sense – “having a well-known bad reputation.”

Such contradictions within the meanings of one word arise during the long-term use of the word in the language, in its different spheres. Linguists see another source and reason for enantiosemy in the

ironic use of the word. As a result of such use, the “plus” in the meaning may change to “minus,” as happened with the word честить (honor). The phenomenon of enantiosemy can also be explained by some features of its modern use, for example, the polysemy of service morphemes involved in the formation of words, such as the prefix про- (pro-) in the example already discussed above: просмотреть (look through). Thus, enantiosemy can be considered as a type of antonymy, but the phenomenon of enantiosemy is unproductive and often intra-word splitting of meaning leads to the creation of homonyms.

Antonyms are studied thoroughly by L. A. Novikov [3], who classifies words according to opposite meanings in several parameters. However, there are still some disagreements both in the understanding of antonyms and in their classification. In this regard, E. A. Vartanyan [1] notes that it is generally accepted that simple opposition, achieved by “gluing” the prefixes не- (not-), без- (without-), анти- (anti-), контр- (counter-), против- (counter-), псевдо- (pseudo-), for ex: хороший – нехороший (good – not good), полезный – бесполезный (useful – useless), наука – псевдонаука (science - pseudoscience) does not yet turn these words into antonyms.

Therefore, only words with different roots are supposed to be antonyms. However, such a statement in some textbooks should be approached with caution, since there are no rules without exceptions. Antonyms include pairs such as начало – конец (beginning – end), сладкий –



солёный (sweet – salty). Meanwhile, these pairs, as noted by E.D. Vartanyan [1], are words of the same root, and the historical development of the meanings of words has turned them into words with contradictory meanings. The existing disagreements in the understanding of antonyms and their classification can be explained by the complexity of the object of study itself – the word, as well as the existing complex relationships between words in a language, where each word is

polysemantic and each word can have its own meaning.

Let's consider the stylistic purposes of using antonyms in the works of the Uzbek poet Mukhammad Yusuf. One of the main purposes of using antonyms is to indicate the limit of manifestation of a quality, property, phenomenon, relationship, action:

Original text in Uzbek	Literary translation into Russian	Literary translation into English
Номус учун номни эмас, рухни ўстир, / Офир кунда ёвдан қочган – ёвга дўстдир / Юрт чорласа сувларни кеч, ўтларга кир – / Фидойилар керак бизга, фидойилар [2, с. 8]	Для чести не имя, а дух укрепляй, кто от врага убежал, в тяжелые дни может врагу стать другом, если родина запыляет, возьми воду, войди в огонь – самоотверженные нам нужны, самоотверженные	For honor, not the name, but the spirit, strengthen the one who ran away from the enemy, in difficult days can become a friend to the enemy, if the homeland burns, take water, enter the fire - we need selfless, selfless

This fragment contains antonymic pairs сув – ўт (water – fire), ёв – дўст (enemy – friend), the word «ёв» (enemy) is considered to be archaic, but in the works by Mukhammad Yusuf it is used more frequent than the contemporary word «душман» (enemy):

Original text in Uzbek	Literary translation into Russian	Literary translation into English
Ўлса ўзи ўлар, / Сўзи ўлмайдди, / Хамиша бархаёт насл шоирлар <...> / Кўкка туташ тоғдир шоирнинг зўри, / Тоғни ерга кўмиб бўларми ахир?.. / Душмани тан бериб, қуриқлаб уни, / Эхтимол, энг яқин дўсти сотгандир... [2, с. 84]	Если умрет, то сам, но слово не умрет, истинные поэты всегда живы. Разве можно гору похоронить в земле? Признав врага, видя его, возможно, самый близкий друг предал...	If he dies, he will die, but the word will not die, true poets are always alive. Is it possible to bury a mountain in the ground? Having recognized the enemy, seeing him, perhaps his closest friend betrayed...



This fragment contains antonymic pairs ўлар – ўлмайди (will die – will not die), тоғ – ер (mountain – land), душман – дўст (enemy – friend), which have vivid imagery in addition to indicating the limit of manifestation of a property or action:

Original text in Uzbek	Literary translation into Russian	Literary translation into English
Тирик инсон бир кун <u>оч</u> , бир кун <u>тўқдир</u> ,/ Бир кун <u>тўкин</u> , бир кун <u>бурда нони йўқдир</u> [2, с. 11].	Живой человек один день может остаться голодным, на другой день стать сытым, один день у него может быть дом – полная чаша, на другой день может не найтись и кусочка хлеба	A living person is one day hungry, one day full,/ One day full, one day there is no bread.

Antonyms are also used in the works of M. Yusuf in order to actualize a statement or strengthen an image, impression, sometimes to express an assessment of opposing properties, objects, actions, states, or to assert two opposing properties, qualities, actions:

Original text in Uzbek	Literary translation into Russian	Literary translation into English
Бу бешафкат, / Бу беозор дунёда, / Бу шундай кенг, / Бу шундай <u>тор</u> дунёда, / Кимлар <u>келиб</u> , / Кимлар <u>кетар</u> дунёда / Қўнғизнинг хам Ватани бор дунёда, / Нега йиғлар крим татар дунёда [2, с. 113].	В этом бесславном, в этом безобидном мире, в таком просторном и в таком узком мире, в мире, куда приходят и откуда уходят, в мире, где даже жук имеет свою родину, почему в этом мире плачут крымские татары	In this inglorious, in this harmless world, in such a spacious and such a narrow world, in a world where people come and go from, in a world where even a beetle has its homeland, why do the Crimean Tatars cry in this world?

This poem talks about the complexity and inconsistency of the world; it is built on contrast to contribute to vivid imagery: кенг – тор (wide - narrow), келиб – кетар (came - left).

In the works of M. Yusuf, antonyms are also often used to affirm one of the opposed characteristics, actions or phenomena of real life by denying the other:

Original text in Uzbek	Literary translation into Russian	Literary translation into English
О, ота юрт, / Она маскан, / Ўҳшаингни топай қайдан! / Сен-ку менга зор эмассан,	О, страна отца, обиталище матери, как и где я найду похोजее? Ты-то во мне не	Oh, father land, / Mother home, / Find your likeness! /



сенсиз қандай яшайин ман? [2, с. 25].	нуждаешься, можешь прожить без меня, а я как проживу без тебя?	You are not difficult for me, how can I live without you?
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M. Yusuf uses antonyms as a vivid means of expression, which allows him to show real reality, life, phenomena, properties, relationships, and the inner world of a person in full, constant continuous movement and dialectical development.

One of the most common figures in artistic speech based on antonymy is the antithesis – a technique of contrasting verbal images that are contrasting in nature, revealing the contradictory essence of the signified, the incompatibility of various aspects of an object, phenomenon, or the objects and phenomena themselves.

The poetic world of M. Yusuf is complex and diverse. His poetry organically combines various emotional, ideological and stylistic layers, deep poetry and heartfelt journalism. The poet’s creative path is full of historical events; all the events, and all the changes taking place in our lives are reflected in his poetry. An analysis of M. Yusuf’s poems showed that he is characterized by a contrasting vision of the world, which allows the poet to show phenomena, relationships,

properties, the environment in full, with all their contradictions and complexities, problems, constant searches for truth, truth, and searches for himself.

In the general composition of antonyms used by M. Yusuf, there is a large group of those that serve to contrast the image of a person from the emotional, psychological and moral side: бор – йўқ (exist – no), ёз – қиш (summer – winter), ёв – дўст (enemy – friend), ўлдинг – туғилган (born – died), оқ – қора (white – black), офтоб чиқиб – офтоб ботар (sunrise – sunset), келишди – келмайди (came – didn’t come), мард – номард (brave – coward), куз – баҳор (autumn – spring), тун – тонг (night – day), йиғлаб – кулар (cry – laugh), сенинг– менинг (yours – mine).

An analysis of M. Yusuf's poems shows that he often uses antonyms to convey the complexity, depth and inconsistency of the human soul, interpersonal and interethnic relations. His poetry is filled with longing and love for his people, for the simple farmer who works from morning to evening in the field:

Original text in Uzbek	Literary translation into Russian	Literary translation into English
Офтоб чиқар, / Офтоб ботар, / Чўғлар сочиб танангга, / Бир кунгина бормай қўйсанг / Нима қилар далангга?.. [2, с. 106].	Солнце восходит, солнце садится. Твое тело горит как на углях. Что произойдет с полем, если ты всего лишь один	The sun rises, / The sun sets, / You throw embers on your body, / If you don't go for a day / What will you do to the field?..



	денечек не вийдешь в поле?	
Отангни сотишса, изламадинг ҳам, / Болангни отишса, йиғламадинг ҳам [2, с. 110].	Предали твоего отца, ты даже его не искал; Выстрелили в твоего ребенка, ты даже не плакал	When your father was sold, you didn't look for it, / When your child was shot, you didn't cry.

This allows us to assert that in poetry there is a certain psychological type of hero.

Original text in Uzbek	Literary translation into Russian	Literary translation into English
Баҳорда эшик очган қўлларим музлаб қолди, / Нега болам келмайди, нега болам келмайди?.. [2, с. 102].	Руки, открывавшие дверь весной, заledenели. Почему мой ребенок не вернулся домой? Почему мой ребенок не вернулся домой?	My hands were frozen when I opened the door in the spring, / Why doesn't my child come, why doesn't my child come?..

Here it is necessary to pay attention to the fact that баҳор (spring) in Uzbekistan is a very warm time of the year, so warm that hands cannot freeze, which Muhammad Yusuf emphasizes. In this poem, the technique of contrast clearly shows the drama of the situation, the complexity and tension of the gap between the characters.

An analysis of M. Yusuf's poems shows that the technique of contrast used by the poet clearly conveys the drama and tragedy of the current situation, but the theme is somewhat different – a mother is waiting for her son:

Original text in Uzbek	Literary translation into Russian	Literary translation into English
Осмонларнинг бағрида неча ойлар тўлишди, / Қалдирғочлар қуёшга парвоналар бўлишди. / Фозилим билан кетган лайлақлар ҳам келишди, / Нега болам келмайди, нега болам келмайди?..	Сколько раз луна наполнялась, сколько раз ласточки тянулись к солнцу. Уже вернулись аисты, которые ушли с Фозилом. Но почему мой сын не вернулся домой? Почему мой сын не вернулся домой?	How many months have been filled in the bosom of the heavens, / Swallows have become moths to the sun. / The storks that went with my virtue also came, / Why don't I have a child, why don't I have a child?..

M. Yusuf uses antonyms to convey opposite actions and actions of a person:



Original text in Uzbek	Literary translation into Russian	Literary translation into English
Омад келар – кетар экан, / Жон дўстинг ҳам сотар экан./ Ортингдан тош отар экан, / Хайрон кетдим дарё кечиб [2, с. 79].	Удача может прийти, может уйти, и близкий друг может предать, может бросить камень тебе вслед, – удивленный, бреду я по жизни	Good luck comes and goes, / Your friend John is also selling. / Throwing stones after you, / I was surprised to cross the river

We also note the peculiarity of the use of the opposition *солнце – луна* (sun – moon), which symbolizes the opposition of masculine and feminine principles and its roots go back to oral folk art.

The oxymoron is especially expressive, which is also widely used in the poetry of Muhammad

Yusuf. The oxymoron allows M. Yusuf to more sharply and subtly convey the national characteristics of his hero, and it should be noted that in this fragment the poet somewhat modified the Uzbek proverb «тўйга бориб, тўйиб бор» (lit.: go to the wedding well-fed):

Original text in Uzbek	Literary translation into Russian	Literary translation into English
Ўғлига от бўлиб чўкиб, / Қизларига алла айтган, / Белбоғига борин тўкиб, / Тўйга бориб, тўймай қайтган [2, с. 23].	Сыну был вместо коня, дочерям пел колыбельные, все, что имел, всем раздавал, возвращался со свадеб голодным	He became a horse to his son, / Told all his daughters, / He poured everything on his belt, / He went to a wedding and returned full.

Analysis of the poet's works allows us to draw the following conclusions. The main function of using antonyms is to express opposition. The stylistic purposes of using antonyms in the works of M. Yusuf are to indicate the limit of manifestation of a quality, property, phenomenon, action, or relationship; strengthen the image, impression; expression of assessment of contrasting properties, objects, states, and feelings, relationships, actions; affirmation of one of the

opposed signs, actions or phenomena of real life due to the denial of the other. Antonyms by M. Yusuf as a vivid means of expression, which allows the poet to show reality, life, phenomena, properties, relationships, and the inner world of a person in full, in constant movement and development.

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