

## LEXICAL AND SEMANTIC ANALYSIS OF ANTONYMS IN ARTISTIC DISCOURSE

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### ABSTRACT:

The following article discusses about antonyms and its lexical semantic roles in linguistics and artistic discourse. Moreover, it informs about roles of antonyms and features of it. The article provides some ideas about antonyms by world scholars.

**Keywords: oppositeness, antonym, corpus, categorization, psycholinguistic experiment, construal, configuration, schema, lexico -semantic ,relation.**

### INTRODUCTION:

The flexibility of word meaning and its sensitivity to context is the most hard and fascinating subject in lexical semantics. The malleability of words in context makes it difficult to describe and explain word meaning in general, as well as words in usage, their combinatorial patternings in constructions, and their lexico-semantic relationships to other word meanings in the language. The relationship of antonymy is a particularly fascinating example.

### MATERIALS AND METHODS:

Antonyms are the most versatile means of implementing contrast. The most common stylistic figure based on antonyms is the antithesis. Antonyms perform both a figurative and structural role in a stanza as part of an antithesis. Figurative and expressive functions are characteristic of antonyms of all types, they form the structural and semantic closure of a segment of a literary text. The most numerous group of antonyms used by the poetess are

antonyms, the semantics of which are directly related to the designation of human qualities and actions.

Antonymic contexts are formed not only with the help of antithesis, but also with other stylistic figures based on antonyms that differ from each other in structure, means of communication and semantics. These are figures of connection, contradiction, division, comparison, comparison, alternation, identification, transformation and interaction of opposites. All these stylistic figures express a qualitative change in contrast, a qualitative side of poetics and contrast in artistic speech. The leading place among these figures belongs to the stylistic figure of the compound, which erases, muffles the sharpness of the opposition, and, conversely, reinforces it by introducing a synonymous series of words instead of one of the correlates of the antonymic pair. The meaning of the exhaustive coverage of the action, the state of persons, objects, etc. is created precisely through the use of antonyms and is a specific feature of antonymic contexts with the meaning of a compound.

English proverbs are a special layer of vocabulary that reflects the specifics of national character. Their study from the point of view of the presence of an antonymic paradigm allows us to understand linguistic picture of the world, as well as a way of perceiving the surrounding reality of the English-speaking peoples.

Antonymy in English proverbs as a linguistic phenomenon has been little studied. Antonyms are words that belong to the same part of speech, but have the opposite meaning. There are many classifications of antonyms. In

our work, we will rely on the typology presented domestic researcher M.I. Fomina. At the structural level, antonyms are divided into: 1) single-root and 2) multi-root. To the first type includes words whose opposition is based on the presence of one of the components prefixes that are opposite in meaning. These pairs of words form a binary opposition [6, p. 141- 142]. This type of antonyms is rarely found in English proverbs (3%). For example:

"Lucky at cards, unlucky in love" [4, c. 198];

"What's done cannot be undone" [4, c. 84].

The basic principles of the rhetorical system of the 16th century in England turned out to be very stable in the process of development and formation of the features of the oratory style in modern literary English. All these stylistic devices are in constant interaction, complement each other and are so closely intertwined that they form their own system.

Antonymy is closely related to another systemic phenomenon vocabulary - polysemy. Polysemantic words can enter into antonymic relations in all (rarely) or in several (more often) their lexical meanings. The relationship between polysemy and antonymy is interesting in the sense that words that have antonymous pairs in their nominative meanings, in other (more often in figurative) meanings they may not have antonymic pairs. The classification of antonyms according to semantics reveals such the connection between the internal, semantic properties of words and the nature of their opposition in antonymic pairs. Various studies on antonymy show that analysis antonyms must be carried out on the language material, united by some commonality, identity, since only against the background of identity can one distinguish the differences of individual words. Therefore, the part of speech that is basis for a systematic description of the semantics of the lexical composition of the language. Antonyms-conversives form one of the classes of

antonyms, allocated in accordance with a certain type of their opposites. L.A. Novikov refers to the category of antonyms converse verbs that have a pronounced orientation, which allows us to designate with their help one and the same action from opposite points of view. For instance: to take-to give.

E.I. Dibrova (2002) singles out the term "conversion antonyms" and refers them to the semantic types of antonyms. "The peculiarity of conversives lies in their lexico-syntactic oppositions: I buy a book - you sell a book; converse verbs express bilateral relations subject-object relations (the object is the same, and the subjects, denoted by subjects are different).

One-root antonyms are found among all lexical and grammatical categories of words. Verbal antonyms are especially active in the language, since this part of speech is distinguished by the richness of prefix formations. For example, dozens of antonyms - verbs are formed with the help of prefixes in- (in-) you-, for- and from-, under- and over-, etc. Among single-root antonyms, two more groups are distinguished: antonyms - enantiosemes and antonyms - euphemisms. Among evantiosemes (gr. enantios - opposite + sema - sign) the meaning of opposition is expressed by the same word. Such antonymy is called intra-word. The semantic possibilities of this antonym are realized with the help of context (lexically) or special constructions (syntactically). Enantiosemy is observed, for example, in the words: carry (here, to the house) - "bring" and carry (from here, from the house) - "take away"; to make a reservation (intentionally) - "make a reservation" (on purpose) and to make a reservation (accidentally) - "to make a mistake", etc. Antonyms - euphemisms - words that express the semantics of the opposite in a restrained, gentle way. They, as a rule, are formed using

the prefix non-: beautiful - ugly, kind - unkind, etc.

Among the heterogeneous antonyms, modern researchers distinguish the so-called antonyms - conversives. These include words that express the relation of opposites both in the original and in the modified statement, but not in the usual, direct order, but in the reverse order: John buys a car from Lucy. Lucy sells the car to John.

There are lots of stylistic functions of antonyms. The main stylistic function of antonyms is to be a lexical means of contrasting, contrasting images of natural and social phenomena, character traits, etc. Opposition as a stylistic device is widely used in colloquial phraseological units, proverbs and sayings. Semantic capacity, figurativeness of folk sayings is often created by antonyms. For example: neither alive nor dead, neither back nor forth, neither hot nor cold; Learning is light and ignorance is darkness; What you came with, you left with. Opposition (from Latin *oppositio* - opposition) is a linguistically significant difference between the units of the expression plan, which corresponds to the difference between the units of the content plan. Such an interpretation makes it possible to use the concept of opposition in order to distinguish between the relations between different linguistic units of the "Education" field and to show their systemic relations. It is from this point of view that we will consider the opposition "educated / uneducated person". This opposition includes the whole set of paradigms of semantic oppositions, into which the lexical units of the field "Education" enter, on the basis of the general and differential components of the semantic structure. The totality of these paradigms plays a decisive role for the paradigmatic definition of the lexical units of the field. The paradigmatic definition consists in establishing those semantic features that distinguish the lexical units of the field.

The paradigmatic definition consists in establishing those semantic features that distinguish the lexical units of the field. Thus, the opposition "educated / uneducated person", which includes all the lexical representatives of the field "Education", suggests decomposability into common (integral) and different (differential) elements. The opposition "educated / uneducated person" is a multidimensional education, because common semantic components in terms of the content of these two members of the opposition extend to other lexical units of the field. Thus, the field "Education" is a set of all oppositions, united by a common semantic feature "intellectual ability of a person" and having some integral component in the meaning. The meaning of each word of the opposition is most fully determined only if the meanings of other words of the field are known. The semantic field "Education" is intuitively understandable to a native speaker of the Russian language and has a psychological reality for him, i.e. the semantic attribute underlying the semantic field can be considered as a certain conceptual category, one way or another correlated with the reality surrounding a person and with his life experience. The semantic field "Education" is an autonomous independent subsystem of the language and in the aggregate of such associations forms a picture of the human world, specifically reflected in the language.

In O. Wilde's story "The Devoted Friend", not only the title and the content of the story, but also the characters of the characters are in opposition:

// Indeed, so **devoted** was the rich Miller to Little Hans, that **he would never go** by his garden, **without** leaning over the wall and plucking a large nosegay//

In this example, the situation itself is contradictory. The author's choice of words

confirms this. The meaning of the phrase: "He would never go without"

(Couldn't just pass...) does not suggest the use of the adjective "devoted" (devoted); Thus, a stylistic device of irony is used, where there is no need to call the hero "good - for - nothing" (scoundrel) or "hypocrite" (hypocrite). Instead of a direct characterization of the characters, the author uses antonymous adjectives with a positive connotation to enhance the impact on the reader. Sometimes phrases can act as contextual antonyms:

//A true friend always says unpleasant things, and does not mind giving pain//

The phrase: "A true friend" (true friend) is in a contradictory relationship with the concept of "unpleasant things" (unpleasant things), with the help of this pair of antonyms, the author manages to show the negative character trait of the hero, his wrong view of friendship, of relations between people in general.

The stylistic functions of antonyms are varied. In one case, they constructively organize the text, in the other, they contrastly set off the characters of the heroes of the works, in the third, they act in a clarifying function. For example, antonyms outside - inside, right - left, first - then serve to express spatial or temporal relationships in the text.

## RESULTS AND DISCUSSION:

The opposition of identity is manifested in the connection of words similar in one plan. Homonyms are an example of formal oppositions of identity: botanist (student who gets only good grades) - botanist (botanist), diary (full-time student) - diary (student notebook for recording assigned lessons and for marking progress and behavior) . As examples of semantic oppositions of identity, one can cite the so-called absolute synonyms, the meanings of which coincide: educated - enlightened, uneducated - ignorant, dark -

dense, think - savvy, excellent student - five-student.

Antonymic oppositions literally permeate the space of the language field: player - loser, educated - uneducated, admission - expulsion.

Semantically, antonyms are united by common semes and contrasted with special, specific ones. At the same time, the general semes of antonyms are of a rather abstract nature, for example: "a person by educational status" in the pair educated - uneducated, "form of education in an educational institution" in the pair full-time - part-time.

Qualitative antonyms expressing extreme symmetrical members of an ordered set, between which there is an average, intermediate member are represented by such pairs as: illiterate - < illiterate < literate; uneducated - poorly educated <- educated.

Complementative antonyms are characterized by the fact that between the opposing members (species concepts), which complement each other to a single whole (generic concept) and are inherently limiting, there is no middle, intermediate member: expert - ignoramus, internal - absent.

Antonyms-contratives represent the opposite of multidirectional actions, movements, signs: remember - forget, pass (exam) - fail (exam), etc.

The stylistic functions of antonyms are not limited to the expression of contrast, they are diverse. In one case, they constructively organize the text, in the other, they contrastly set off the characters of the heroes of the works, in the third, they act in a clarifying function. For example, antonyms inside (inside) - outside (outside), right (right) - left (left) serve to express spatial or temporal relationships in the text. Antonyms with a temporary meaning show the sequence of events: at the beginning (first) - in the end (at the end). Antonyms with the meaning of location emphasize the scale of the scenes.

Revealing the characters' characters, the authors use antonyms expressing the qualitative opposition of concepts (evaluative nouns, qualitative adjectives: enemy - friend, poor - rich).

Antonyms, as designations of opposite principles, help writers to show the completeness of the coverage of phenomena: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness,...,we had everything before us, we had nothing before us..." (novel of Dickens "A tale of Two Cities"). Some antonymic pairs appear in speech as a lexical unity, acquiring a phraseological character: both old and young, both, sooner or later. Their use introduces colloquial connotations into artistic speech.

One of the tasks of complex analysis in the thesis is to characterize the verbal opposition "educated / uneducated person" in order to identify the similarities and differences (formal and semantic) of the words that make up the verbal opposition as an example of the minimal manifestation of paradigmatic relations in vocabulary.

The effect on listeners is enhanced by the use of affixal antonyms just - unjust in the speaker's speech, as well as contextual antonyms support - not contribute, included in parallel constructions. Contradictor union but, conveys the emotional attitude of the speaker to the current situation.

One of the means of effecting an emotional impact on the audience is the increase, which in many cases is created with the help of a synonymous or antonymic repetition, with all the components of the repetition arranged in order of increasing intensity.

When studying the stylistic use of antonyms in artistic speech, it should be borne in mind that their expressive possibilities are realized not only in direct opposition, but also in the case when any member of the antonymic pair is absent in the text. Due to their stable

connections, antonyms are perceived in speech against the background of their "counter members". The use of antonyms in speech should be stylistically motivated.

Thus, the stylistic functions of antonyms are diverse. They express the opposite, denote the contradictory essence of phenomena, the dialectics of life, and this opposition enhances the emotionality of speech, sometimes helps in creating ironic shades. Also, the clash of conflicting concepts sets off the characters of the heroes of the works, constructively organizes the text, shows the sequence of events, emphasizes the scale of the scenes, the completeness of the coverage of phenomena. Their use makes speech more expressive and semantically richer.

#### **CONCLUSION:**

The content of the concept of "antonym" has recently been significantly supplemented. So, until recently, only words containing an indication of quality in their meaning were considered antonyms. Modern researchers observe antonymy in words belonging to the same part of speech, denoting various kinds of feelings, action, state, evaluation, spatial and temporal relationships, that is, a broader understanding of antonymy is becoming stronger.

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