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## RUS BADIY ADABIYOTIDA VA DINIY O'ZIGA XOSLIKDA ANTONIMLARDAN FOYDALANISH

## ИСПОЛЬЗОВАНИЕ ANTONIMОВ В РУССКОЙ ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ И В РЕЛИГИОЗНОМ САМОСОЗНАНИИ

## USE OF ANTONYMS IN RUSSIAN FICTION AND IN RELIGIOUS SELF-CONSCIOUSNESS

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**Annotatsiya**

Ushbu maqolada antonimlarning turlari, ularning badiiy adabiyotda, shuningdek, diniy matnlarda qo'llanilishi haqida so'z boradi. Lug'at tarkibidagi izchillikning ko'rinishlaridan biri antonimiya kategoriyasidir. Zamonaviy tilshunoslikda kuzatilayotgan ushbu turkumni o'rganishga bo'lgan qiziqish, bir tomondan, tilning semantik jihatiga e'tiborning kuchayishi bilan izohlansa, ikkinchi tomondan, tizimlilik haqidagi tezisni tasdiqlovchi hodisalar bo'yicha tadqiqotlarning rivojlanishi bilan izohlanadi. tilning tabiati. Hozirgi bosqichda antonimiyani o'rganish antonimlarni tahlil qilishni yanada samaraliroq qilish usullarini doimiy ravishda izlash bilan tavsiflanadi. Antonimiyani o'rganishda e'tiborning ma'lum bir siljishi mavjud - umumiy lingvistik rejadan antonimiyaning o'ziga xos nutq timsoliga qadar, shuning uchun tadqiqot ob'ekti kengayib bormoqda: o'ziga xos antonimik qatorlar va ularning funksional xususiyatlari tahlil qilinadi.

**Аннотация**

В данной статье рассматриваются виды антонимов, их использование в художественной литературе, а также в религиозных текстах. Одним из проявлений системности в лексике является категория антонимии. Интерес к изучению данной категории, наблюдаемый в современном языкознании, объясняется, с одной стороны, возросшим вниманием к семантическому аспекту языка, с другой - развитием исследований явлений, подтверждающих тезис о системном характере языка. Исследование антонимии на современном этапе характеризуется постоянным поиском приемов, позволяющих сделать анализ антонимов более эффективным. Наблюдается определенное смещение акцентов в изучении антонимии - от общезыкового плана к конкретно-речевому воплощению антонимии, в связи с чем расширяется предметная область исследований: анализируются конкретные антонимические ряды, их функциональные свойства.

**Abstract**

This article discusses the types of antonyms, their use in fiction, as well as in religious texts. One of the manifestations of consistency in vocabulary is the category of antonymy. The interest in the study of this category observed in modern linguistics is explained, on the one hand, by increased attention to the semantic aspect of language, and on the other hand, by the development of research into phenomena that confirm the thesis about the systemic nature of language. The study of antonymy at the present stage is characterized by a constant search for techniques to make the analysis of antonyms more effective. There is a certain shift in emphasis in the study of antonymy - from the general linguistic plan to the specific speech embodiment of antonymy, and therefore the subject area of research is expanding: specific antonymic series and their functional properties are analyzed.

**Kalit so'zlar:** antonimlar, badiiy va diniy adabiyotlar, oksimoron, antiteza, yaxshi-yomon, tilshunoslik, adabiyot, lug'at, qarata-qarshilik, guruhlash.

**Ключевые слова:** антонимы, художественная и религиозная литература, оксюморон, антитеза, добро-зло, лингвистика, литература, словарный состав, противопоставление, объединение в группу.

**Key words:** antonyms, fiction and religious literature, oxymoron, antithesis, good-evil, linguistics, literature, vocabulary, opposition, grouping.

**INTRODUCTION**

In a work of art, antonymy is one of the important elements in the overall system of images, organically united by a common theme and idea. In addition, in artistic speech as a figurative form of expression, members of the antonymic paradigm can have a variety of associative relationships, which can be presented in the form of an associative field. Antonyms that perform the functions of



keywords (for example, life-death) are a kind of center of associative fields, which reflect both the semantic connections of words and the most characteristic syntagmatic connections.

The most significant place in the vocabulary of modern linguistics is occupied by antonyms and synonyms. These words have different semantic connotations, uniting in pairs that oppose each other in one of the antonymic relationships. Not only words that have two or more roots: poor and rich, but also words with the same root: farsightedness and myopia, are considered antonymous.

#### MATERIALS AND METHODS

In the process of development of antonymic relations in language, the perception of reality is reflected, therefore contrasting words and the concepts they denote have a close connection with each other.

The word good, for example, evokes the word evil in our minds, distant reminds us of something close, etc. In modern linguistics, researchers give various definitions of lexical antonyms. For example, association by contrast underlies the distinction between words with opposite meanings. Researchers understand antonymy not as a simple opposition expressed by adding a negation like good - unkind, but as a contrast that allows for this meaning, expressed by different roots (good: evil).

In antonymy, the relationship is purely semantic, the opposition is based on opposing concepts, these relationships are not nominative. Antonyms can be recognized as words that are opposed on a semantic basis, and are located at the extreme points of the corresponding lexical-semantic paradigm.

In fiction, a stylistic device such as antithesis is built on the comparison of antonyms - the opposition of concepts, the effect of sharp contrast.

In modern linguistics, contextual antonyms include words that are contrasted in a specific context. The paradigm of the meanings of such antonyms is not fixed in the language; their opposition is of an individual author's nature.

#### RESULTS AND DISCUSSION

A writer can identify opposing qualities in various concepts and, on this basis, contrast them in speech:

*not mother, but daughter;  
sunlight - moonlight;  
one year is a lifetime.*

However, the words that name such concepts are not antonyms, their opposition is not fixed in the language, the semantics of these words is occasional. The main indicator of identifying antonymy as a linguistic phenomenon is the systemic-paradigmatic relationships of words in the lexicon. Using a systemic-paradigmatic approach, one can penetrate into the very depths of the phenomenon of antonymy, revealing its patterns, and at the same time explaining the peculiarities of the use of antonyms in speech. The correct use of antonyms in speech helps to reveal the contradictory essence of the semantics of words. Antonyms are the most important means of creating an antithesis, for example:

*Ty i ubogaya, ty i obil'naya, ty i moguchaya, ty i bessil'naya, matushka Rus'.*

The structure of the antithesis can be one-term: *U sil'nogo vsegda bessil'nyy vinovat*, and polynomial, for example: *I nenavidim my, i lyubim my sluchayno, nichem ne zhertvuya ni zlobe, ni lyubvi, i tsarstvuyet v dushe kakoy-to kholod taynyy, kogda ogon' kipit v krovi*. Typically, a complex antithesis includes several antonymous pairs.

The comparison of antonyms in a statement gives special significance to each of the objects named by them, which enhances the expressiveness of speech:

*Gory razdelyayut strany, no sblizhayut lyudey;  
Kharakter sportsmenov vospityvayetsya ne triumfom pobed, a gorech'yu porazheniy.*

In addition, antonyms in such cases take on logical stress, highlighting the semantic centers of the phrase;

*Zhizn' dostatochno prodolzhitel'na, chtoby uspet' ispravit' staryye zabluzhdeniya, no nedostatochno korotka, chtoby ne uspet' vpast' v novyye.*

Antonyms and popular expressions are especially important, for example:

*Doma novy, no predrassudki stary;*



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*Chem noch' temney, tem yarche zvezdy;  
Tak malo proydeno dorog, tak mnogo sdelano oshibok.*

The phenomenon of antonymy is also used in oxymoron. This technique consists of combining contrasting lexical units in order to depict a new, unusual concept. «*Plokhoy khoroshiy chelovek*» (title of the movie). Some oxymorons are built on genuine antonyms "the beginning of the end", others are based on words with opposite meanings, combined as a defined and a defining:

«*Zhivoy trup*»;  
«*Optimisticheskaya tragediya*»;  
«*Pyshnoye prirody uvyadan'ye*».

The words used in such oxymorons cannot be called antonyms in the strict sense of the term, since they belong to different parts of speech[1].

In an ironic context, one antonym can be used instead of another: *Otkuda, umnaya, bredesh' ty golova?* The adjective smart refers to Donkey, and we understand that behind this definition is its antonym - stupid. The use of a word in the opposite meaning is called antiphrase[2]. Antonymy is used not only to express contrast, they can show the breadth of spatial and temporal boundaries, for example: *S yuzhnykh gor do severnykh morey; Voyska idut den' i noch'*. Antonyms convey a change of pictures, alternation of actions and events observed in life, for example:

*Vot vdali blesnula yasnaya zamitsa, vspykhnula i pogasla;  
Pomirimsya. I possorimsya. I snova ty ne usnesh'.  
My slozhim nashi bessonnitsy v sploshnuyu beluyu noch'.*

The collision in speech of antonyms - polysemantic words - gives rise to a pun. This stylistic device is characterized by a play on words that arises as a result of the perception of polysemantic words in several meanings at once:

*Samyy otdalennyy punkt zemnogo shara k chemu-nibud' da blizok, a samyy blizkiy ot chego-nibud' da otdalen. Molodaya byla uzhe ne moloda*[3].

Antonyms are perceived in speech against the background of their semantic correlates; when we encounter words that have an antonym, we compare these interrelated words. For example, Gogol

- *Kak vam pokazalsya nash gorod? - primolvila Manilova.*

- *Priyatno li proveli tam vremya?*

- *Ochen' khoroshiy gorod, prekrasnyy gorod,- otvechal Chichikov,- i vremya provel ochen' priyatno: obshchestvo samoye obkhoditel'noye.*

- *A kak vy nashli nashogo gubernatora? - skazala Manilova.*

- *Ne pravda li, chto prepochtenneyshiy i prelyubezneyshiy chelovek? - pribavil Manilov.*

- *Sovershennaya pravda,- skazal Chichikov,- prepochtenneyshiy chelovek.* The reader mentally distinguishes each of the highlighted words from a possible antonym, which suggests systemic connections between words in the lexicon.

With the help of antonyms, an antithesis is often constructed - a stylistic figure, which is «a comparison of sharply contrasting or sharply opposed concepts or images to enhance the impression» [1].

In addition to fiction, contrast, the juxtaposition of two paths - good and evil - is one of the central images in religious literature. For example, in the Koran we often find the use of such antonymous pairs as *good - evil, sin is virtue; the righteous is a sinner; love - hate; pride - humility; light - darkness*. Attention is drawn to the fact that within the framework of the Muslim worldview, the above antonyms become exclusive of the presence of intermediate concepts, while in the general linguistic meaning intermediate, middle states are possible between them: *good - unkind; love - hostility*, etc. The stylistic-syntactic organization of the Quranic texts provides numerous cases of antithesis, in which various antonyms are included.

Antonyms are also used not only to contrast opposite phenomena, but to combine them; in this case, antonyms either show the complexity and ambiguity of a single entity:

«*V boy, vpered, v ogon' kromeshnyy,*

*On idet, svyatoy i greshnyy, Russkiy chudo-chelovek*» (Tvardovskiy);

«*Ot tebya i khula - pokhvala*» (A.Akhmatova);



or serve to connect specific concepts into one, more general, generic concept: «Skol'ko ni govorite o pechal'nom, Skol'ko ni razmyshlyayte o kotsakh i nachalakh, Vse zhe, ya smeyu dumat', Chto vam tol'ko pyatnadsat' let» (Blok);

«YA... ne vyvel ni odnogo zlodeya, ni odnogo angela... nikogo ne obvinil, nikogo ne opravdal... Udalos' li mne eto, ne znayu...» (Chekhov).

One of the results of such a combination of antonyms is an oxymoron, which deliberately combines two or more contrasting, incompatible units into a semantic whole:

«I nevozmozhnoye vozmozhno, Doroga dal'nyaya legka» (Blok);

«Didro byl prav, kogda govoril, chto iskusstvo zaklyuchayetsya v tom, chtoby nayti neobyknovennoye v obyknovennom i obyknovennoye v neobyknovennom» (Paustovskiy).

The presence of a large number of individual author's formations of antonyms due to polysemy is one of the main features of antonymy in artistic speech. In prose, a special type of antonymy - an oxymoron - actively functions to give additional shades of meaning and enhance the aesthetic impact of this form of expression due to its vivid emotionality and expression.

Along with antonyms that refer to the same part of speech, words that are opposite in meaning and refer to different parts of speech often take part in the creation of an oxymoron. Usually in such cases the model most often used is adjective + noun, for example: «Vzroslyye deti», «Zhivoy trup», «Gor'kiye sladosti», «Nepokhozheye skhodstvo» etc. However, there are other models - adverb + verb; adverb + participle, for example: «O kak yey veselo grustit', Takoy naryadno obnazhennoy» (A.Akhmatova). An oxymoron is created when words are used to denote concepts that are mutually exclusive only within a given context: «Optimisticheskaya tragediya», «zvonkaya tishina», «trudnoye schast'ye», «krasnorechivoye molchaniye». We find many examples of this kind in the poems of O.E. Mandelstam: «Pakhnet dymom bednaya ovchina, ot sugrobaulitsa cherna», «YA prosnulsya v kolybeli – chernym solntsemosiyan», «I zhivaya lastochka upala na goryachiye snega», «V sukhoy reke pustoy chelnok plyvet», «A na gubakh, kak chernyy led, gorit Stigiyskogo vospominan'ye zvona».

Thus, antonyms, being an expression of opposition in the language, play an important role in the lexical system of the language. Words with opposite meanings are characterized primarily by contact use in certain contexts in which their most important functions are revealed. The use of antonyms underlies a variety of stylistic devices. Antonymy gives special significance to objects and concepts.

The main stylistic function of antonyms is to be a lexical means of expressing antithesis. However, the stylistic functions of antonyms are not limited to expressing contrast. Antonyms help us show the completeness of coverage of phenomena.

The wealth and variety of antonyms in the Russian language create unlimited expressive possibilities and at the same time oblige us to take seriously and thoughtfully the use of these contrasting words in speech.

Learning antonyms expands linguistic thinking and helps you better understand the world and the differences in it. They are an integral part of our linguistic experience and cultural heritage, reflecting the diversity of human thinking and perception.

Thus, antonyms in the Russian language are not only a means of expressing opposing concepts, but also the key to understanding its structure, cultural context and deep semantic aspects.

#### CONCLUSION

With the help of antonyms, you can see the diversity of language, its ability to express opposite concepts, they help to express thoughts accurately and vividly, and play an important role in shaping the meaning of the text, creating contrasts and emotional coloring.

By studying antonyms, linguistic thinking expands, they help to better perceive the world around us. Antonyms are an integral part of the Russian linguistic experience and cultural heritage, reflecting the versatility of human thinking and perception.

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