



The Use Of Antonyms In The Poetry Of G.Dawletova

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Abstract

The article examines the stylistic features of the poetry of poetess G. Dawletova. The article also analyzes the use of antonyms in the poems of G. Dawletova. The conclusion was made on the basis of scientific literature and scientific sources.

Key words: the language of fiction, antonym, the structure of dictionary, phraseological antonym.

Introduction

Antonyms, or opposite words, make up a group of terms used as artistic tools in the language of artistic works. Setting conflicting meanings in their proper contexts leads to increased effectiveness and mental clarity. Since it independently notes the quality and quantity opposition between the meaning of antonyms to the object, characteristic, and their signals. Since these signals are typical of antonyms, they can be employed in conversations on a regular basis. Clearly, antonyms are used in artistic creations. The difference between them impacts us more when antonyms are mixed in a sentence, as stated by A. Najimov in this instance. [1:101] As an illustration,

Bağı-dáwlet, quwanış, qayğı hám dártin

Wealth, happiness, sadness and pain («Hayallar (Women)», p 27).

In these song lines that are quoted, antonyms help the reader and listener hear (use) and comprehend the given idea. Converse ideas are represented by antonyms, which give ideas a figurative and artistic quality. In the manner of fiction, these linked antonyms are employed in different services. An important descriptive tool for antithesis in literature, according to E. Berdimuratov, who examines antonyms as a lexical-semantic tool. [2:52] Using antonyms in her poetry, poet G. Dawletova furthered the artistic poetic service. It is easier to



observe the antithesis aspect in particular, which emerges with the aid of antonyms

Materials and Review

Antonyms are creative devices in many linguistic applications. They are crucial in providing listeners and readers with ideas in a figurative and visual manner as well as any stylistic services. The semantic nature of antonyms determines their tree of stylistic usage. In fiction, antonyms are the most useful image service for generating opposing ideas. Specifically, it is important to pay close attention to the stylistic constructs in which antonyms are employed. On the other hand, antonyms are not just the opposite of one another; they are also defined, reinforced, filled, altered, and represent the immutability of states and actions as well as their interchange. Regarding the differences in their usage, J. Musin, a linguist from Kazakhstan, states that words that, on their own, cannot be antonyms might be employed in the opposite sense depending on the context [3:21]. Such antonyms can be viewed from any angle within the term's meaning, contingent upon the stylistic possibilities of the phrase. In other words, the opposite of meaning in these words is frequently contextual. will resemble one another, but they are tied to the word's cultural style; if they are referred to as stylistic antonyms in Russian, Uzbek linguist R. Shukurov says: It can only be used in the context of the opposing meaning if it is not an antonym. demonstrates the terms that are contextual antonyms [4:16]

Nouns are frequently employed in the Karakalpak language to create an antithesis. Both modern poetry and the oral works of our classical poets more frequently use antitheses of nouns. Antonyms—including those derived from nouns—form an antithesis in the poetry of G. Dawletova. For example:

Shúkirim kóp, nalishim joq Allağa

I am very grateful to Allah, I have no complaints («Autumn moaning», p 27)

You are my pain and you are my cure («Desert beauty», p 24).

Although the words Shukir (Gratefulness)and Nalish (complaint), Da'rt (pain) and Dawa (cure)in the quoted lines of the song are not exactly antonyms, in the context they are opposed to each other and form an antithesis.

In her poems the words "jaz (summer) and qis (winter) are very active in antitheses derived from the noun, for example:

Bazda jazlar jaysız, saldı qısımdı

Sometimes summers make my winter («Ájağa (Brother)», p 14).



Cheers dont up to summer or winter («Shayır kútken kún (The day that poet waited)», p 42).

Qıs kúniinde jaz bolarsañ

(You become summer during winter) («Muhabbat (Love)», p 54).

June became freezing winter («Qálbimdegi estelik» (A memory in my heart), p 56).

Here the words summer and winter do not mean seasons, they mean good and bad, joy and sorrow, difficulty and easiness. If the poet had been described simply, the artistry and impact of the song would have been diminished.

In Karakalpak language, we can often see antitheses derived from the adverbial words as,

Urılar shıǵar *solımnan* (Burglars come from my left),

Májúnler shıǵar *ońımnan* (Lovers come from my right)

(«Jeńgejan» (Sister-in-law), p 46).

Ólsheydi ońlı hám solırdı (They scale your right and left) («Adamlar» (People), p 47).

People with varying ideologies associate the terms "*sol* (left)" and " right (*oń*)" with distinct meanings. For instance, using the right hand for any auspicious task, the right hand for eating, the right foot for donning shoes, etc. The left side is the opposite and represents bad luck. Did you wake up on your left side? There are phrases like if you walk to my left. Hence, in the above lines of the song, the words right and left are also used in a indirect rather than a direct sense.

In Karakalpak language, we can often see antitheses derived from the verbs words, for example:

Bunnan gá *utilip, gáhi utaman*

Sometimes I win and sometimes I lost («Armaniy dúnya (Dream world)», p 10).

Buzar, dúzer keler bir kún kárine

Once they destroy, once they rebuild («Enejanlarıma (To my mother-in-laws)», p 21).

Jan *alip, jan bergen* áziz atalar

Dear fathers who gave their lives and took others' («Nuraniy ata-analarga» (To dear fathers and mothers), p 29).

Use terms as contextual antonyms if their meanings are different from one another but nonetheless opposed, may be used interchangeably, and aren't



utilized in the antonymical sequence. In the Karakalpak language, for instance, the antonym of the word "far" is "close". Given how little it is used in the language we speak today, this word is employed as an antonym between other words. For instance,

Nesiybeń jıyılıp *jaqın, jıraqtan*

Your luck is gathered from near and far («Shimıldıǵıń – shıraǵıń (Your shimildiq-is your light)», p 100).

Kewilim dim *jaqın, al ara jıraq*

My soul is so near, nut distance is too far («Hayal elegiyası (Woman elegy) », p 26).

Contextual antonyms play an important role in the Karakalpak language. Even when they write in the language of fiction, it depends on the skill of the poets' choice of words, the clear and precise delivery of the contrast to the readers of the poems. For example,

Qızıqqanǵa *esigi bar tóri joq*

There is a door to the curious, but there is no top («Rubayılar (Rubaiys) », p 11).

Bası qızıq izin qayǵı jalmaǵan

There is a curiosity in the beginning, but there is a pain in the end («Rubayılar (Rubaiys)», p 11)

Kókke, jerge qoyǵıń kelmey ayıńdı

You wouldnt like to put your feet neither to the sky, not to the ground («Bawırmanım anajan (My dear mother)», p 16).

In these lines, the words door and top, beginning and the end, and sky and ground are not exact antonyms, but they are used in the opposite sense in the context.

So, as a result of the study of antonyms found in the works of G. Dawletova's works, we could get the following:

1. Adjectives are often used as antitheses rather than verbs and nouns and adverbs;
2. Words that are not antonyms by themselves have artistic changes that express opposite meanings in the text;
3. In certain instances, a synonym was used in place of one of the antonyms, highlighting the idea's greater effect and demonstrating the potential to use language options without using the same words again.



In her works, the words wide and narrow, white and black, friend and enemy, good and bad, bitter and bitter are combined with quality antitheses.

Bul tar dúnya saǵan keńlik sıylasın

May this narrow world give you wideness («Sen degenimde (When I call you)», p 20).

Keń dúnyany tarsınaman

Sometimes it feels this wide world as so narrow («Shıqpay qalma arsinaman (If you don't come, I will get mad)», p 59).

In her works there is little chance that the words black and white have direct meanings:

Appaq emes bunsha shımır qarasań

You are so black, not white («Qara taw», p 6).

However, these words also have a creative purpose because concepts can be expressed succinctly, profoundly, and clearly when colors are used. In language, colors provide a symbolic purpose that enables the expression of numerous opposing ideas:

Usı aq-aw desem shıǵadı qara

When I think that it is white, it turns out to be black («Armaniy dúnya (Dream world)», p 10).

Bazda aq degenim shıǵadı qara

Sometimes when I think that it is white, it turns out to be black (« Shópti qalı kórme (Dont touch the grass)», p 18).

Bazda aq degeniń shıǵadı qara

Sometimes when I think that it is white, it turns out to be black («Men seni súyemen, adamlar (I love you people)», p 47)

As you approach closer or have a clearer understanding of something, what initially appears favorable or not starts to take on a distinct identity. These antonyms are especially appropriate when describing any person's negative traits. Thus, the colors also convey that the sign's poetic purpose has been achieved.

Aqtı qara qılıw saǵan azaptay

It's painful for you to make white dark («Azat inimizge (To my brother Azat)», p 17).

Qarasın da appaǵım dep súyersen

Even you will love ypur black one as white («Qızım, saǵan aytaman (Daughter, I'm telling you)», p 27).



A person can have enemies among his friends, because the world is not only filled with good people, but also with bad people.

Dushpan abzal eki júzli dostińnan

Enemy is better than two faced friend («Rubais», p 11).

Birisi dos, biri dushpan satqan soń

He was betrayed by his friend and enemy

(«. Sher tolqıtqan shejireli Shaxaman », Prosperous Shaxaman. p.125)

Dostay birge júrgen dushpan dástinen

A friend is like an enemy walking together («Sher tolqıtqan shejireli Shaxaman», Prosperous Shaxaman p 125).

Bende boldı dushpan dosqa aylanıp

Enemy became a human being a friend («Azat inimizge (To my brother Azat)», p 17).

Poet also uses the word "dushpan (enemy)" as a synonym for "jaw (enemy)", which forms the antithesis of friend and enemy.

Adamğa shin dossañ, Jawıńa janiń qas

You are a true friend to a person, and you devoted your soul to your friend («Muńlas qus qarlıgash (Sad bird swallow)», p 33).

Dosqa, jawga aytsam sağan tiyedi

If I say to my enemies, it addresses you («Túygenlerim ómirden (My life lessons)», p 57).

The most used antonyms in the language are the words good and bad, these words express various meanings in the work of the poet and create an adjective antithesis. For example

Jaqsını ay etip, jamanın jutıp

You show good sides and hide bad sides («Watan táriypi(Country description)», p 21).

Epke kelse jaqsılıq et adamğa,

lyge tartıp qalar bir kún jaman da,

Jamanlıqtıń júzi kúysin ilayım,

Jaqsılar jarasıq, jaqsı zamanğa

Do good to the person as much as you can

One day the bad will be good

May the face of evil burn, my god

Good people are fit for good times

(«Tórtlikler (Quadruplets)», p 37).



Jaqsı hám jamandı teńdey kótergen

Good and bad are equal («Ana – jer ana (Mother land)», p 3).

Below, instead of the word "good" the word "educated" is used. This word means "good child". However, they together make antithesis in the context and make the idea more emotional. :

*Jaman perzent bárha qıysıq shaqaday ,
Tárbiyalı ul-qız ómir mazmunı*

A bad child is always a crooked bush

An educated child is the meaning of life («Házirginiń balaları (Nowadays children)», p 45).

Furthermore, bitter and sweet are among the antonyms that are frequently employed in the language. They refer to interpretations that possess a poetic significance apart from their content within the poetry's text. Frequently used proverb in our language «Qawınnıń pálegi ashshı, túynegi dushshı (Melon peel is bitter and but fruit is sweet) » has some changes in poet's works:

Túynek dushshı, pálek ashshı demesten

(I wont say Melon peel is bitter and but fruit is sweet)

(«Qırǵa qańtarıwlı qayıq qasında

(Beside the boat which was upside down near cliff)», p 48).

The concepts of good and bad are often expressed by the words black and white, and here by the words bitter and sweet:

Ashshını kóz jumıp dushshı demespen

I cant close my eyes to bitter pretending that it is sweet («Qumay qustay qanat jayǵan qızıńman (I am your daughter who spreads her wings like a Huma bird)», p 15).

Conclusion

To sum up, G. Dawletova's poetry is unique in its language from other forms of art. Due to their aesthetic influence on the reader, the antonyms employed in it function as one of the poetic and stylistic tools to guarantee the artistry of the creative language. manifests.

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