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## ON THE STUDY OF LEXOANTONYMS

**Abstract:** The article focuses on the analysis of articles with antonyms. Theoretical information about lexoantonyms is based on examples.

**Key words:** Lexoantonyms, paremiological unity, connotation, oppositional attitude, contextual antonymy, aesthetic function.

**Language:** English

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### Introduction

There are a lot of descriptive means and special lexical possibilities of language. These include synonyms and antonyms, archaisms and neologisms, jargon and professionalism, barbarism.

Contradictory words play an important methodological role in ensuring the effectiveness and expressiveness of a work of art. This possibility of language expression has been widely used in Eastern literature since ancient times. Linguist A. Rustamov comments on this: "One of the most important arts for a poet is tazod. Contradictory words are used in the art of tazod, according to art critics" [1.64]. In the European philological tradition, this art is referred to as "antithesis" in the linguistic literature. [2.49] Antithesis - (Greek antithesis - contrast) consists of a stylistic figure [3.17]. S. Karimov describes this method as follows: "The method of antithesis in the language of fiction (in classical literature this method is called tazod) is based on inference" [4.220].

The antonym is Greek for "anti", "onoma" means "name". Contradictory words, phrases and additional antonyms are called [5.75]. Lexical units in the language of a work of art, such as synonyms, antonyms, homonyms, and polysemous words, are a convenient and effective means of expressing the artistic and aesthetic purpose of the artist. "Antonyms play an important role in the language of a work of art: they serve to reveal the object of the image with its

internal contradictions, to express the event in an exaggerated and vivid way" [6.192].

### The main part

In order to increase the expressiveness of the speech, the content is contrasted with the concepts that contradict each other, and logically contradict each other. The phenomenon of antithesis is observed at all language levels. The role of this phenomenon in the lexical level, in particular in the composition of articles from paremiological units, is of particular importance.

The use of articles involving lexoantonyms in the speech process enhances the perlocution expressed in the context. In this regard, we believe that the replacement of words with opposite meanings in the literary text has an individual character. The artist creatively uses proverbs to describe the inner world of his characters and to describe them verbally. This is especially true of Abdullah Qahhor.

Consider the following passage from the story of the "Patient": "Sotiboldi's wife fell ill. Sotiboldi taught the patient - no, he showed it to the doctor. The doctor took blood. The patient became dizzy and dizzy. Bakhshi read. A woman came and beat him with a piece of string, butchered the chicken and bled. It's all about the money, of course. At such times, *it becomes thicker and thinner*" [Pomegranate, 80]. Here, the artist's goal is summed up by the proverb "*thick stretches, thin breaks*", that is, the financial condition

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of the character is assessed. The words *"thick"* and *"thin"* in the context have a figurative meaning, with the word *"thick"* meaning *"rich"* and the word *"thin"*, the semantics of *"poor"* can be understood. The words *"stretch"* and *"break"* can be seen in the context of the financial situation in social relations. The figurative meaning of the proverb is based on metaphor, and the antonyms (*thick // thin*) serve to increase emotional sensitivity. The proverb *"Heaven is far away, the earth is hard"* taken as an epigraph to the story of the *"Patient"* also reflects the relationship of financial opportunity, as we have seen above, and shows the semaphores such as *"helplessness"*. In this article, the words *"heaven"* and *"earth"* contradict each other in terms of distance and have the meaning of *"need"*. This contradiction can be interpreted as a figurative meaning, which can be explained by the meaning of the word *"earth"* as *"hard"* and the word *"heaven"* as *"long, inaccessible"*. The following is an excerpt from "The Lights of Koshchinor" the protagonist allegedly answers the proverb *"Heaven is far, earth is hard"*:

Although Sidiqjon did not want to get involved, Mallavoy aka's statement about poverty seemed to melt away:

"Was there a time when poverty didn't bother you?" Mallavoy aka put his shoes aside and sat down next to Boltaboy.

- Not at all! Poverty is something that affects everyone. But if man does not know how to get rid of what he has touched, the sky will be far away, the earth will be hard, he will get used to it, he will get used to it so much that he will not even notice that it has touched his soul. Now we know how to get out of poverty. It is He Who makes us masters and makes the heavens close to us and the earth soft. ["The Lights of Koshchinor", 115].

From the story of the "tailed people": "After dinner, the guest went to bed. I went to the office to pour all my poison on my niece. My nephew laughed and said, "Open your heart, uncle. "Besides, this man is a trust to you, and you must hand him over to me in good health, without betraying the trust." I lost my temper ["Pomegranate", 142]. The protagonist's uncle gives a supernatural foreign guest as a deposit to turn the city into an uncle. The lexemes of deposit // betrayal in the article "Do not betray the deposit" can be used as antonyms.

Proverbs are one of the most ancient forms of folklore, in which the various means of artistic expression - the repetition of melodic sounds - are observed. The immortal lines and wise sayings of great masters of words with great life and creative experience often resemble folk sayings. For example, a number of wise sayings of Alisher Navoi in his book "Mahbub ul-qulub" include: Ignore it. " A similar situation can be seen in the work of Abdullah Qahhor.

When a writer uses folklore samples, he does not copy them in this way, but creatively reworks and

polishes them. Creates a number of new articles by analogy based on existing article templates: *ko'p tingla oz so'zla maqoli asosida gapni tonnalab ol, grammlab sot* (listen a lot, buy a sentence based on a few words, sell a ton). This proverb is found in the speech of Kalandarov in the story "Sinchalak".

"I know, Comrade Suleymanov, that I came to you only because it was difficult. You are now humbled that it is difficult. If you hide a donkey, it will be embarrassing. Don't think about it again, for example, because of my openness... If you bury the hood of a chariot on the ground, God forbid, a cucumber will sprout" (Anor, 169). In the speech of the protagonist of this story "Two halves-one whole", the writer used the parema of the proverb "If you hide a sick person, you reveal a fever, if you hide a donkey in the form of a proverb, you will be ashamed." The proverb serves to make the reader laugh at the protagonist, and the antonyms hide / reveal are used to reinforce the meaning. The title of the story also consists of a proverb. But half-and-half // all antonyms here are meant to reflect common, common meanings, not contradictory meanings.

A slightly modified version of the popular saying, "A woman who makes the earth a woman, and a woman who makes the earth black" can be found in the story of Sinchak. Finally, Kalandarov laughed to hide his anger:

"Sir, shall we promise the guest, shall we?" - Huriniso took the advice:

-Speak back and forth! I'm not telling you to be bad... A woman who kills and a woman who kills (Sinchalak, 31). The antonyms were based on the metaphorical meanings of the lexeme to exalt, and the disgrace of the lexeme to kill.

"Someone knows how to behave," Saida said with extreme coldness, "someone doesn't know; someone speaks in a greasy way, someone speaks with a thorn in his side, so it is correct to look at what the person who came to work said, not how he said it" (Sinchalak, 108). Here you can see contextual antonyms such as grease // thorn tie. . In this case, the semantics of the lexeme lubrication, such as smooth, thorn-binding, such as bitterness, pain, were the basis for antonyms. If we look at the history of our classical literature, we can see that the idea put forward by the proverb used in the hero's speech was expressed centuries ago by the great thinker Alisher Navoi in his poem in the qit'a genre:

Chun gharaz sozdin erur mani ango,  
If the cable dies, either the wife or the husband.  
Don't look at the speaker, look at the word,  
Don't see who says what, see what she says.  
(From Mahbub ul-Qulub)

Let's look at the next example.

Then came Tillabuvam, who was lazy and said, "Value is not foolishness, it is not cheap beillat, there is a flaw under it, let us be patient" (Koshchinor Lights, 40). Here, too, a modified version of the

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proverb "cheap soup does not taste" is used, which creates an antonymous relationship between the lexemes of value // cheap, wisdom // evil.

"If I tell you, the one who doesn't see the big will see the small, the one who doesn't see the big will see the big, and if they look at each other, nothing will be overlooked," said the people. I wanted to say (Koshchinor Lights, 153). The exemplary thought given in the text corresponds to the content of the article at the beginning, not to the age of reason. While the large // small antonyms in it expressed a denotative meaning, the young and main lexemes in the proverb expressed a time-related contradiction in the process of connotation, i.e., they formed a contextual antonym. From our observations, it is clear that the author used this article effectively in several places:

Kambarali jumped to his feet. -Kemol top, brother. Don't worry, Botaboy, the man who said he was not old, was in the beginning.

Zakir shook his head.

- Blessings on the past... I'm not against science anymore, but I want to be against this Ibragimov... Yes, he has knowledge, he has good knowledge! Sometimes he says things that are unimaginable, but young! He's bigger than he is, and Allanechuk doesn't seem to mind. If this science is old, if these words come out of the mouth of an old man...

Botaboy laughed and froze.

"The mind is not old, it is in the head," he said, wiping the tears of laughter.

Well-known literary scholar O.Sharafiddinov noted that the stories "The Thief", "The Sick", "Pomegranate", "The Old Women Wired", the story "Sinchalak" created by A. Qahhor in the 30s and 40s of the XX century and other works have been read with great interest by readers. One of the factors that ensured the national spirit in the works of the writer was his skillful use of folk proverbs and sayings. The fact that the proverbs use opposite meanings indicates that they are highly effective. The same can be said of The Twin Lights. Literary critic Tokhta Boboyev says: "The skillful use of folk proverbs, sayings, aphorisms, phrases increases the popularity of the language of the work" [6.470].

Let's focus on the texts.

His mother would blow his nose from time to time, and his father would yell at him! "Don't teach me wisdom! I've come to my senses, and I will continue to do so. I didn't find it, I didn't find it, I found it in my mind. Siddiqjon bezot, Sidiqjon gadovachcha... That's right, but what if the time is theirs? They set foot on your chest yesterday, they set foot on your chest today, they set foot on your throat tomorrow. You're going to die, do you need John? Seek death, if you must. If time does not look at you, you look at time!" (The Twin Lights, 6). This proverb, used in Zunnunhoja's speech, served to express the protagonist's philosophy of life. She does not want to give up her "now-time" poor groom in order to keep

her land in her hands, but she wants to seduce him with her sweet words. But if time does not look at you, then the lexemes in the proverb you look at are not antonyms, but only two different forms of the same lexeme.

While drawing the character of Zunnunhoja, the writer also evaluates his character through a folk proverb:

Aunt Khadija, Sidiqjon's mother, is an old woman who has grown old as fast as anyone who has lived a life of humiliation, but who, like all village elders, does not promise old age. He lived with his youngest son, Abidjan, in his native village of Bakhraabad (Koshchinor Lights, 8). If the lexoantimony of gratitude // beminnat in the proverb enters the oppositional relationship in a denotative way (in which case the lexeme-forming affixes are mutually antonyms), this attitude of osh // musht lexoantonyms is formed by connotation.

We refer to the next text.

But now, even though he had gone to see Aunt Khadija on the way, he sat down and saw Siddiqjon, and for some reason, as if annoyed, he asked her sarcastically, "There is no ax to be rich, no bag to be beggar" ("Koshchinor lights", 8). Through the rich // simple antonymic units in the proverb, one can clearly imagine the current social situation of the protagonist Sidiqjon.

"Look at me, Tolagan aka," Safarov said politely. Think, think, act. It is said to be one of the seven dimensions. The next regret will not help ("Koshchinor Lights", 57). The seven lexemes in the proverb have more than one semantics, but one lexeme forms a quantitative contextual antonym.

The same situation can be seen in the following text:

Obidjon: Tell Captain Navruz everything you know!

Hojar: Wow.

Obidjon: Yes.

Hajar said, "Greet the place where you drank salt for forty days."

"Let me tell you," said Ruzimat with a smile. When the wind blows the camel, see the goat in the sky. The kolkhoz was not built by people who looked on as if it was going to be destroyed, but by people who hoped to fix it. This person says, "I need to explain," but it's true, You can't say that, because his mother gave birth prematurely!" (Koshchinor Lights, 60) Two folk proverbs are used in this text. The proverb "If a camel is blown by the wind, the one who supports the goat in the sky among the blind people will be harmed even more when those who support him are punished" is used here. which is the basis for expressive contextual antonyms.

The units in the next proverb that read // the mother gave birth prematurely are the product of the shooting event. Given that the lexeme read has a context-driven affective semaphore, it can be assessed

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that the mother has formed a contextual antonym with the affected semaphore represented by the speech unit that was born prematurely. Because lexical usage does not create an antonym. When there is a contradiction between the linguistic meaning and the verbal meaning, it is called contextual antonymy. Antonyms occur between language units [11.81]. The following individual proverb created by A. Qahhor also served to express the beta effect of the unity of the mother, who was born prematurely:

If you're talking to a cow while you're talking, does it affect the person who is looking after the cow, not you ?! (The Twin Lights, 60)

We'll see in the next text.

"You've learned to smoke nasvai, haven't you?" Botaboy said in a thicker voice than usual. Safarov motioned for him not to speak.

He sat on the ground for a long time without raising his head, then raised his head and said:

"When he is angry, he loses his mind," he said.

- Well, if Boltaboy is ruining your reputation, you know, if the work is done by removing him from the brigade. But Botaboy aka, it is necessary to look at the issue more broadly, without giving in to greed. You may not have heard much in a meeting, and you may not have grasped much of what you heard. When you are angry, you lose your mind. " In the sentences in the given text, one can see the phenomenon of antonymy between the main meanings (to come // to flee, to leave) and the derived meanings (anger // mind).

As they pass through the ruins and descend into the abyss, from the edge of the cliff opposite:

"Ahmadjan, you've caught a lot of grills," said a voice.

The officer immediately raised his hand and looked at Ahmadjan. Ahmadjon laughed.

-Yes, if you drink milk, you can puff yogurt! Go, do not be afraid! "(Golden Star, 31). The hot sema of the milk lexeme and the cold sema of the yoghurt lexeme are antonyms using the proverbs of mouth burning // puffing. This proverb was used to describe the mental state of a captured German officer.

"True," said Kifayatkhan in silence. -Sometimes Huriniso misses a lot. I'll pick it up because we're married...

- It is good that you are honored because you are God. They will bite in the distance and bite in the distance (Sinchalak, 133). The main and derivative meanings of lexoantonyms (long // close, kishnashar // tishlashar) were the basis of the article in the text.

Antonyms do not exist at all in some categories (for example, numbers, rhymes) [11.79].

I have to say that over the years, as I've climbed from the bottom up (I'm sorry, no one needs to laugh),

this guy has been rolling down the career ladder. I have always regretted it, and I still regret it. I'm not talking about a career here, even without a great deed, this man's career is great, his reputation is in place, no one says his name: Sherमतjon aka-chi Sherमतjon aka, Sherमत ota-chi Sherमत ota! .. I'm sorry for another thing, this man was playing and laughing at big things, he was struggling with low things, first of all, he has a long hand in big things, he says everything to everyone, like, "Only from you, only from me", which office? whatever they asked for their boss would not remain on the ground... ("Extinct Volcano (sketch)", 136). Although the words ugina // bugina in the article of the text belong to the category of rhymes, here to take // to give the meaning of the product and became the basis for contextual antonyms.

Let's look at the next example.

Reksullahi Ansari... When I was a child, I heard the name Rexbuva. I was a little worried: if there was a nobleman named Reksullahi Ansari, a tourist from a distant land would know that we had unknowingly demolished the mausoleum. I tried to find a way out of this predicament by using some tricks, but after thinking about it, I decided that it was "the best trick" and said that I knew about Ansari:

"What place did he have in the history of our city?"

The guest could not answer my question ("People with tails", 141).

The lexemes of deceit and correctness in the proverb used in the speech fragment interacted with the false // true semaphores to produce oxymorone.

This phenomenon can be observed in the following article:

- The wisdom of Stakhanovism is that Haji Baba has a saying: "Someone's work is given to cancer" ("Years", 194).

In a literary text, the author's goal is to make an aesthetic impression on the reader or reader, while in a non-literary text, the author's main goal is to have a communicative effect on the reader or reader [11.83]. Thus, in a non-literary text, the communicative function is to convey information, while the primary function of the literary text is to increase the aesthetic value of the information conveyed. The role of words in the antonymous relationship is very important.

### Conclusion

In conclusion, the art of using proverbs in artistic speech is a unique artistic and aesthetic phenomenon. Lexoantonyms in proverbs play an important aesthetic role in the semantic expression of an expression.

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