



LINGUOCULTUROLOGICAL ASPECTS OF ANTONYMS IN ARTISTIC TEXTS WITH SIMILES

Kamolakhon Oripova Erkinjon kizi

A teacher of Kokand State Pedagogical Institute, Uzbekistan

Faculty of foreign languages,

kamolaxon.oripova@gmail.com

Mukhlisakhon Yigitaliyeva Ahadovna

A head teacher of Kokand State Pedagogical Institute, Uzbekistan

Faculty of foreign languages,

muhlisa.ismoilova@mail.ru

Abstract: In order to enhance expressiveness in artistic discourse, antonyms are used to compare opposite concepts, ideas, symbols, things, nature, character of a person, or to describe the opposite situation of the same things-events in terms of degree, in which one of two opposite situations, signs or characteristics rejects the second. The use of antonyms in simile-based texts is mainly observed in more than one case of the subject of the simile. The binary nature of the conflict is the basis for this. This article is devoted to analyze linguoculturological aspects of antonyms with similes in artistic texts.

Key words: antonym, aspect, artistic text, cognitive, characteristic, linguoculturological, poetry, simile, stylistic.

There is enough information in scientific sources that similes have been widely used since ancient times for the purpose of enriching speech. For example, the great thinker Aristotle (384-322) in his work "Poetics" emphasizes that poetry is nothing but the art of simile (mimesis). According to him, the origin of poetic art was mainly caused by simile. According to the thinker, man gets his initial knowledge from analogy, and this method is the most effective for him. In general, poetry arose on the ground of simile. Aristotle notes that this method is more suitable for poetic speech than for prose: "A simile is very useful in prose, it mainly applies to poetry, because it makes poetic speech more elegant and successful." [1].

"...Synonyms arise as a product of a specific figurative way of thinking. That is why they always have an artistic-aesthetic value in speech, they serve to ensure the emotional-expressiveness, expressiveness, and effectiveness of speech. Two types of similes are distinguished: 1) individual-author similes or free similes and 2) universal or stable (permanent) similes [2].

Simile is an artistic image tool based on bright and exaggerated description of the object of the image by simulating it with another thing-phenomenon.

In linguistics, the relation of simile is studied within the framework of a simple and compound sentence. Prof. who studied similes from a philosophical and theoretical point of view. Nizomiddin Mahmudov notes that similes always express a complex semantic structure, at least two semantic propositions [3].

The analogy can be approached from different perspectives. A comparison in logic is a comparison-specificity that is formally expressed in language in the form of certain comparative constructions. According to this opposition, a number of necessary conditions must be strictly observed in the process of analogy in order to reach the correct conclusion:

- 1) only the same concepts reflecting homogeneous objects and phenomena of objective reality should be compared;
- 2) objects should be compared on important grounds.

In philosophy, analogy is "a cognitive process based on judgments about the similarity or difference of objects, with the help of comparison, the quantitative and qualitative characteristics of objects are revealed, the content of existence and knowledge is classified, organized and evaluated. A simile serves to compare "one" to "another" in order to determine their possible relationship. By analogy, the world is understood as a coherent variety[4].

Studies of ancient philosophers and orators on poetry and rhetoric (Cicero), treatises of ancient theorists (Aristotle, Plato), as well as the works of Arab scholars (Askari) had a significant impact on the priority areas being studied, that is, on the study of simile as a stylistic tool of language.

Many of the ideas put forward by scientists in antiquity have common features with ideas widely discussed in modern science. Thus, taking into account scientific interpretations of the method of analogy in different periods allows to determine the progress of its learning stages.

There are many ways to achieve expressiveness in speech, and one of these ways is simile. Simile reflects the features of artistic perception of the world through different languages. In recent decades, there has been a regular interest in analyzing the functions of similes in literary and scientific texts.

Simile is used in speech as a variety of linguistic interpretation and linguistic representation. Constructions related to comparative semantics have traditionally attracted the attention of domestic and foreign scholars. Yu.D. Apresyan, N.D. Arutyunova, R.A. Budagova, T.V. Buligina, V.V. Vinogradova, V.P. Grigorieva, Yu.I. Levina, A.D. Grigoreva, I. I. Kovtunova and others put forward their views on analogy. The characteristics of comparative constructions were studied in specific language material, specific artistic texts. Thus, there are many hypotheses in linguistics, both on the general theory of comparative structure and meaning, and on the function of migrations in language and artistic discourse.

Among the stylistic phenomena observed in the communication process, it is customary to distinguish two most important categories: tropes and stylistic devices. Tropes are only related to the implementation of a stylistic function and are a part of live communication in all areas of communication. Stylistic tools necessarily participate in the implementation of the aesthetic function and, as a rule, describe only literary, artistic communication.

Among the stylistic phenomena observed in artistic discourse, it is customary to distinguish two most important categories: tropes and stylistic devices. Tropes are only related to the implementation of a stylistic function and are a part of live communication in all areas of communication. Stylistic means strictly participate in the implementation of the aesthetic function and, as a rule, describe only literary and artistic communication.

The visual possibilities of the analogy directly depend on their structural uniqueness. By structure, all similes can be divided into several types:

- comparative turnovers;
- comparative sentences;
- comparisons made with adjectives (it is necessary to emphasize the position of adjective antonyms);
- simile constructed using proverbs and proverbs;

- extended analogies.

Similes can be classified from different points of view. There are several typologies for comparison. For example, almost all researchers divide similes into two groups:

the first group - clear similes without evaluative elements, the criterion for their selection means using a neutral style;

the second group - similes that have an element of evaluation or belong to a certain style (high, familiar). A simile can become a detailed and sometimes metaphorical expression.

N.P. Pototskaya defines the first group of analogies as neutral, correct, objectively existing features. In any text (in any style of speech) they are considered objective informants. Natural phenomena, historical phenomena, two specific objects, two things are compared. As soon as an evaluative element is introduced into the objective data, it is expressed by a word, not by analogy, but by context, and in this process the analogy loses its neutrality and passes into the second group.

The second group of similes are similes that contain an evaluative element or have a stylistic color, which represent two distinct groups:

1. Traditional similes recorded in lexicography.

His hair and beard were as white as snow

2. Individual similes:

a) traditional similes updated by a writer or journalist: You know how these peasants eat macaroni on Sundays and meat once in a blue moon. (Classical English short stories 1930–1955) – You know, these peasants eat pasta on Sundays, barely eat meat once a month;

b) individual-stylistic neologisms.

A large group of traditional analogies is known, based on the analogy of an object with animal or plant life. Some of these analogies apply internationally.

According to Yu. Stepanov, similes are primarily individual and static in nature. Individual similes aim to describe an object from different points of view, but often repeat its specific appearance.

Similes can also be analyzed in terms of structure. According to Yu. Stepanov, individual similes often consist of two parts - presentation of the compared object (subject) and description of the compared object. In the above example, the individual simile is interpreted more metaphorically. Fixed similes belong to the norm of the language and "usually consist of three parts: subjects and similes, between them the placement of a separate statement with a common feature - this is the basis of the simile.[6]" Each base represented by an adjective, verb or noun is assigned to one simile, as a result of which the whole phrase is stabilized.

Comparison is important in artistic discourse as a unique methodical tool that demonstrates creative skills. They appear as a product of the poet's individual imagination. That is why similes always have artistic-aesthetic value in speech and serve to ensure emotional-expressiveness, expressiveness, and effectiveness of speech. In accordance with the purpose of the artistic image that the poet wants to express in the poem, the poet creates various constructions of similes, which, along with their unexpectedness and strangeness, vividly embody a certain mental or physical state, characteristics, and objects in the imagination. For example, let's analyze the following example:

We are young friends like flowers,

Your are old, friend, like the tree,

What concern do you have with us?

You are dying, were to be

It is very true, I'm dying

You are roses still in bud... (J. Mansfield)

In this quatrain, young friends are compared to flowers, and old friendship is compared to a tree. Also, in this passage, the poet used the tool of antithesis, the antonyms young (young) and old (old) used in the poetic example serve to make the poem colorful and impressive. has the ability to clearly and strongly express the relative conflict.

In order to enhance expressiveness in artistic discourse, antonyms are used to compare opposite concepts, ideas, symbols, things, nature, character of a person, or to describe the opposite situation of the same things-events in terms of degree, in which one of two opposite situations, signs or characteristics rejects the second. The use of antonyms in simile-based texts is mainly observed in more than one case of the subject of the simile. The binary nature of the conflict is the basis for this.

Similes are one of the oldest pictorial tools, they are the most widely used in fiction, they are an important methodological tool that ensures the clarity and imagery of the image. Analogy cannot be imagined apart from the category of evaluation, because a person understands the world around him and, of course, himself by comparison, analogy and evaluation. From this point of view, the use of antonyms in sentences and texts formed on the basis of analogy clarifies such an assessment relationship and serves to increase the effectiveness of the speech.

In the following example taken from O'tkir Hashimov's "Daftar hoshiyasidagi bitiklar", the peak of Jamolungma also represents the value relationship as a standard of analogy. This poetonym is the basis for the emergence of an allegory that realizes the huge, high, big meanings within the small pair of antonyms. This comparison indicates the greatness of the philosophy of Navoi's works: "The artistry of His Holiness Alisher Navoi is so high that it resembles the peak of Jamolungma, which is located in the Himalayas, 8848 meters above sea level...".

To sum up, comparison is important in artistic discourse as a unique methodical tool that demonstrates creative skills. They appear as a product of the poet's individual imagination. That is why similes always have artistic-aesthetic value in speech and serve to ensure emotional-expressiveness, expressiveness, and effectiveness of speech.

References:

1. Аристотель. Поэтика. – Тошкент: Янги аср авлоди, 2011. –Б. 24.
2. Махмудов Н., Худойбергана Д. Ўзбек тили ўхшатишларининг изохли луғати. – Тошкент: Маънавият, 2013. – Б.5.
3. Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент, 2010. – Б.375.
4. Философский энциклопедический словарь. – 1989. – С.623.
5. Бу ҳақда қаранг: Умарова Н. Алишер Навоий асарларининг лисоний-концептуал тадқиқи: Филология фанлари доктори (DSc) ... дисс. – Фарғона, 2021. – Б.125.
6. Потоцкая Н.П. Стилистика современного французского языка. – М.: Просвещение, 1974. – 152 с.
7. Zulfiya, M. (2022). WAYS OF FORMATION AND DEVELOPMENT OF THE CHECK COMPONENTS OF THE FUNCTIONAL LITERACY OF THE STUDENTS. *Open Access Repository*, 8(11), 208-212.
8. Yigitaliyeva, S. (2021). Linguistic analysis the concept of GOODNESS
9. Shohistakhon, H. (2022). INTERLINGUAL AND INTRALINGUAL INTERFERENCE. *Open Access Repository*, 8(11), 235-239.
10. Oripova, K. (2021). Basic concepts and principles of linguoculturology. *Scienceweb academic papers collection*.
11. Oripova, K. (2022). LEXICAL AND SEMANTIC ANALYSIS OF ANTONYMS IN ARTISTIC DISCOURSE. *Scienceweb academic papers collection*.

12. Oripova, K. (2021). Til va madaniyatning uzviy aloqadorligi. *Scienceweb academic papers collection*.
13. Andrew, J. S. (2023). ARTISTIC DISCOURSE AND ANTONYMS IN IT AS A CULTURAL FACTOR. *Open Access Repository*, 9(3), 409-411.
14. Йигиталиева, М. (2022). КОГНИТИВ ТИЛШУНОСЛИКДА ВА ТИЛЛАРДА ТУРГУН БИРИКМАЛАРНИ ТАДҚИҚ ЭТИШНИНГ АЙРИМ ЖИХАТЛАР. *Eurasian Journal of Academic Research*, 2(5), 237-240.
15. Йигиталиева, М. А. (2017). ЗАМОНЛАР НАЗАРИЯСИГА КВАНТИТАТИВ ВА КВАЛИТАТИВ ЁНДАШИШЛАР. In *International Scientific and Practical Conference World science* (Vol. 3, No. 5, pp. 41-43). ROST.
16. Йигиталиева, М. А. (2022). Турғун бирикмаларнинг тилшуносликда тутган ўрни. *ЎТМОЎ ФАНЛАРДА ИННОВАСИЯ ONLINE ИЛМИЙ ЖУРНАЛИ*, 2(5), 118-120.