

ARTISTIC DISCOURSE AND ANTONYMS IN IT AS A CULTURAL FACTOR

Kamolakhon Oripova Erkinjon kizi
A teacher of Kokand State Pedagogical Institute, Uzbekistan
Faculty of Foreign Languages

Jeremiah Swallo Andrew
Assistant Lecturer & PhD Candidate
Institute of Kiswahili Studies-University of Dar es Salaam-Tanzania, East Africa

ABSTRACT

In this article is discussed about artistic discourse and antonyms. Language and speech are closely related. Language is a complex of units built on the basis of words and grammatical principles that change over time, and speech is the manifestation of language in expression, thought, emotion and action in a certain national language. Speech features depend on its purpose and content. In this regard, the characteristic of artistic discourse is that it is considered a form of figurative form. Because of this, it has the characteristics common to all forms in art, such as imagery and expressiveness (emotional coloring).

Keywords: artistic discourse, antonyms, linguists, literary, skilled, contrast, study.

Аннотация

В данной статье рассматривается художественный дискурс и антонимы. Язык и речь тесно связаны. Язык представляет собой комплекс единиц, построенных на основе слов и грамматических принципов, изменяющихся во времени, а речь - это проявление языка в выражении, мысли, эмоции и действии на определенном национальном языке. Особенности речи зависят от ее цели и содержания. В связи с этим характеристикой художественного дискурса является то, что он считается формой образной формы. Благодаря этому он обладает общими для всех форм искусства характеристиками, такими как образность и выразительность (эмоциональная окраска).

Ключевые слова: художественный дискурс, антонимы, языковеды, литературовед, мастер, контраст, исследование.

Studying the stylistic uniqueness of the artistic discourse in the study of a separate work is one of the tasks of literary studies. Linguists approach the study of artistic discourse with a different goal. They determine the development and progress of national-artistic language standards. In a number of studies on the study of artistic discourse, it is necessary to take into account those two completely different views.

Artistic discourse is the expression of figurative meaning in an artistic work using language tools. From this point of view, artistic discourse is no different from ordinary conversational speech, but it performs, first of all, an aesthetic function. Artistic discourse realizes the author's purpose and reveals the meaning of the work with the help of each word and construction. Language appears as both a means of image and a subject of image at the same time, because the author, on the one hand, uses

them to describe events, people and objects, and on the other hand, he puzzles with the readers about the linguistic peculiarities of the speech of the characters.

Artistic discourse uses various artistic tools: metaphors, irony, word play, inversion, reference to other texts - allusion, etc. Each of these tools only accepts full disclosure throughout the text.

The participants of the artistic communication (who is speaking?) are, on the one hand, the author who creates the artistic work, a specific person, and an indefinite number of readers (from zero to infinity). The relationship between the informant and the receiver changes and differs in different artistic texts (from the desire to enter into a relationship with each other to the complete rejection of each other).

The subject of speech (what are we talking about?) is thematically limitless, innumerable, but in the artistic text, no matter what, people are talked about (even when talking about animals, inanimate objects, fictional characters), the main object of the image is a person, his fate, the interaction between people. attitude and, it can be said, fiction teaches a person to be a person, gives him a lesson in morality and behavior. Artistic discourse achieves complete freedom in the choice and use of language tools. First of all, the meaning has the individual language taste of the creative person.

Words with specific meaning are actively used in artistic discourse, abstract lexicon is made concrete. Various expressions of figurative meaning are widely used, but in the figurative environment, not only lexical units based on the transfer of meaning are embodied, but also a single aesthetic whole and figurative meaning - a new, artistically clear content - are achieved during the formation of a separate context through any neutral words. The creation of an image also involves different meanings of one or another grammatical forms or constructions (for example, grammatical and functional forms of verbs, monosyllabic or incomplete sentences).

In the composition of the work of art, words and phrases are likened to magical and charming dancers. In fiction, words and sentences are a unique dress and material for creating images and scenes. In this way, under the spell of the pen of skilled writers and poets, words become a tool that clearly restores and embodies the things and events of life in the human mind.

Artistic discourse is not only a text consisting of the use of figurative words, figurative tools are also a special auxiliary tool of artistic discourse. Literary discourse, in fact, is a text consisting of the speech of the author, the speech of the characters and the narrative of the narrator. The relationship between the author's speech and the characters' speech is one of the central problems of artistic discourse methodology. The artistic excellence of any literary work is manifested, first of all, in the construction of speech. The issue of artistic discourse is studied by stylistics, one of the important branches of linguistics. For linguists, artistic discourse is just one of the functional types of artistic language, such as bookish and written. And for this reason, they primarily research not the aesthetic function of the writers' artistic discourse, but the language features. Literary scholars study the aesthetic meaning of artistic discourse.

According to V.V. Vinogradov, a work of art is a unique type of combination of words, in which different types of speech can be distinguished - not only artistic discourse, but also colloquial, journalistic and other types of speech. The artistic-descriptive type of speech and the written artistic discourse, which is one of its manifestations, differ not only from an informative point of view, but also from an aesthetic point of view.

Artistic discourse is not concerned with "giving information", but rather creates a coherence of "gestural" manifestations. He himself becomes a movement, a "being". In artistic text, it is important not how accurate it is in conveying a message, but how much aesthetic and emotional imagination it evokes. In this regard, the artist pays special attention to the choice of words and their location.

Antonyms are one of the convenient tools for ensuring expressiveness, expressiveness, and effectiveness of artistic discourse as a subject. Concepts, signs, situations, images are contradicted by using opposite words in artistic discourse. As long as linguistic and contextual or speech antonyms are combined in the artistic text, the same contrast gets a special emphasis, and both members of the antonymic pair have an artistic-aesthetic weight. For example:

Не ростки, дунёнинг ёлғонлари мўл,
Бермоғи мушкулдир, олганлари мўл,
Не ғамки, кетгандан қолганлари мўл,
Гулим,

рухсорингни кўролмадим бир (Фахриёр. "Гулим" шеъри).

In this place, stylistic color and expression is achieved in the artistic discourse based on the conflict between the words true and false, give-take, leave-stay.

Sometimes skilled writers contrast several words in a certain contextual synonymous line with several words in another contextual synonymous line in order to exaggerate the conflict in the psyche of the characters. For example: U vaqtda o'zi – kuldi, ochildi, quvondi, gerdayib, osmondan qarab qadam bosdi... Xadichaxon esa ezildi, kuydi, o'rtandi, xo'rlanib-xo'rlanib, achchiq-achchiq yig'ladi (Cho'lpon, "Kecha va kunduz" romani). Such a unified conflict in the artistic discourse can be noted as one of the national and cultural features in the methodology of antonyms.

References:

1. Ефимов А.И. Стилистика художественной речи. – М.:МГУ, 1991. – 448 с.
2. Голуб И.Б. Стилистика русского языка. – М.: Айрис-пресс, 1997. – 448 с.
3. Степанов Ю. Французская стилистика. – М.: Высшая школа, 1965. – 355 с.
4. Oripova, K. (2022). Literary Discourse as a Basic Element of Linguocultural Study. European Multidisciplinary Journal of Modern science.
5. Oripova, K. (2022). TURLI TILLARDAGI ANTONIMLARNING STRUKTURAVIY JIHATLARI.
6. Oripova, K. (2022). INGLIZ TILIDAGI ANTONIMLARNING O'ZIGA XOS XUSUSIYATLARI.
7. Oripova, K. (2021). Til va madaniyatning uzviy aloqadorligi. Scienceweb academic papers collection.
8. Oripova, K. (2022). LEXICAL AND SEMANTIC ANALYSIS OF ANTONYMS IN ARTISTIC DISCOURSE. Scienceweb academic papers collection.
9. Oripova, K. (2020). The importance of tongue twisters. Scienceweb academic papers collection.
10. Oripova, K. (2022). The prevalent problems are encountered by most students in learning English speaking. Scienceweb academic papers collection.
11. Oripova, K. (2020). THE ROLES OF ANTONYMS IN ENGLISH TEXTS. Scienceweb academic papers collection.
12. Oripova, K. (2021). Listening Dysfunctions as One of The Problematic Skills In Teaching Listening. Scienceweb academic papers collection.